

Volume 20 / Number 48 / November 26, 1997

SWINGER'S LAWSUIT AND HOOKERS' PARADISE? - SEE PAGES 4 AND 5

SAN DIEGO WEEKLY

# Reader Childhood's End

*Baby and Child Care* by pediatrician Benjamin Spock occupies a rarefied position in publishing history. Only a handful of titles — the Bible, Quotations from Mao Tse-tung, *The Guinness Book of World Records*, and a few others — have been more successful. Over 46 million copies of the pediatric manual have appeared, counting hardcovers and paperbacks and translations into just about every language in which books are printed, including (in the past five years) Serbian, Bulgarian, Russian, Chinese, and Czech. Second

## Dr. Spock at 94

through sixth editions have been released.

As they have, the original 1946 book has changed a lot. Now it is changing one more time. Dr. Spock and his wife Mary Morgan moved to La Jolla last November, where they've been overseeing the preparation of a seventh edition to be published early next year. But the doctor is a very old man. He turned 94 in May, and Death is stalking him.

The 53-year-old Morgan, Dr. Spock's second wife, has been relentless and inventive in her search for ways to keep her husband youthful and healthy. For his 75th birthday, for example, when they'd been married for only a year and a half, she gave him lessons in transcendental meditation, and ever since, she and he have meditated twice daily, "even in his darkest hours," she says. "It has had a profound effect on our lives." Morgan has prodded him into doing various forms of physical exercise, and she's had the two of



Dr. Spock, c. 1945

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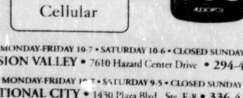
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**LETTERS**

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 235-3000, ext. 460, address them to Letters to the Editor, Box 85803, San Diego, CA 92186-5803, fax them to 231-0489, or e-mail them to letters@sdreader.com via the Internet. Please include your name, address and telephone number. Letters may be edited for length and clarity.

**Veritable Ur-Poems Feast**

Health Moore's November 13 article on Amy's garden, "The Voice of Your Thoughts," was a veritable feast! Thank you, Reader, for catering to my taste in Ur-poems. — I'm excited and encouraged to see that native San Diegans can sink their teeth into art and come up with something fine from this back-droop of cacti and cacti-vagabonds. Please continue the awesome quest for beauty and transcendence. — Lorene Symons, San Diego

**Where To Find Sherif**

Life is so bittersweet. After reading about Billy and Alan Giescke and their disabled daughter Sherif ("Wonder What You Can See as You Trouble My Silence," November 13), I felt sad yet full of the same kind of feeling you get when you come out of a movie the day after watching a moving, full movie, knowing that from that moment on you will re-view your enthusiasm for life and you'll love your little ones at home more than ever. The TV will be turned off and you'll be on the floor with them learning the colors and numbers, etc. Luckily I haven't "been there and done that" myself, referring to caring for a severely disabled child. I'm appreciative times have changed so that now there is more support for the families to decide how to care for their children in need. The fact that Billy spent so much time with her second daughter, Tiffany, is a tribute to her dedication to her family and the love that she has to offer. For whatever reason she didn't have another child, thank goodness for her "normal" daughter. The excerpts from her baby book were what really made this article real. I felt like I was in her shoes, although I'm sure I could never imagine what it felt like having never had this happen to me. My little one is hearing impaired, but she could hear when she was a year or two so she has really great speech. Now, where to find Sherif? Keep up with the clues you have about when she is comfortable and when she is tense. The more you may know best, and maybe the clues are for Mom only and not the staff. And don't think that

because you thought about a "baker case" that you caused this. I thought as I was reading that it may have been because she was the first girl in over five generations, but who knows. Also, touch is very powerful. Love can be conveyed by touch just because Sheri may not be able to see the love in your eyes or see the love in your tears or smile, because of the damage to her cortex, doesn't mean she can't feel the love in your touch. A one-month-old baby can feel that. A one-day-old baby, an unborn baby, can feel that. She can hear too, so saying to her — I'm sure you do. Everyone does act and speak differently about the disabled, and yes, everyone is different. I think she's done better than "good enough." This letter is not "good enough." It doesn't say all that I feel. I was moved.

Susan Spurlock  
Serra Mesa

**I Remember Steel Coffins**

Once in a green moon, the Reader prints a four-star article, and the November's cover story was it! ("I Don't Ever Tell Death How Not to Take Me.") It highlighted not only the complexity and futility of the Vietnam conflict, but through a series of graphic narratives, put the emotion of that horrible experience right in the reader's lap. I remember the double trailer trucks stacked with steel coffins being loaded into planes and going home to fathers, mothers, wives, and brothers. I often wonder how many other vets reflect on the fact that the loss of 58,000 Americans didn't prevent North Vietnam from accomplishing its purpose. "The answer, my friend, is blowin' in the wind." — Ron Charlton, Mira Mesa

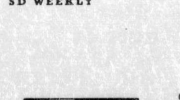
**Maybe Not Just Another Hurricane Jew**

In guarding the letters of criticism against Abe Oppenar in last week's Reader (November 6), it would appear from them at first that he was being ridiculously patronized in using anti-Semitic attitudes in his previous article about a church ("Sheep and Goats," October 30), where none really existed. Seems like just an other typical overreaction from an uptight, self-righteous, humorless Jew, right? Why can't these people ever relax and stop being right? Perhaps his evaluation of the church in that prior article was mistaken and unfair. I don't know. I wasn't there. It's possible.

But then, in the same issue in which those letters appeared, there was "World Wide Reich" ("City Lights") about the psychologist revisionist who has dedicated her life to exposing the "lie" that the

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### CITY LIGHTS

#### Out swinging

because they owe it to themselves and the people who they are with to speak honestly, correctly, with force, where necessary, but not to slander individuals. They don't need that. They have the power of public officials.

Joseph went on to mention the campaign fundraising meetings in a Capitol Hill and how people aren't surprised at the screaming corruption. He ended by saying, "I'm not a politician."

After saying both sides had been wrong in the case went to trial, Joseph made one final argument that he wanted on the stand, the transcript says. "The law here is no one in the media in this courtroom, not one of the members that I felt was to address the parties in the way in which I did. I don't think there is any doubt here at all. I'm quite certain of that. Thank you."

On October 23, Devarney and Ives filed an appeal of Joseph's ruling with the Fourth District Court of Appeal. As such actions they couldn't include any arguments they merely stated their case and presented evidence they felt Joseph made. "The trial court's inflammatory characterization provides further basis for immediate reversal," they wrote. "The trial court openly stated that you cannot have a public official use and accept it as true, which must be a misinterpretation of what Joseph meant. This 'explosive statement' they continued to cry, 'emphasizing by a judicial officer presiding over a case in which the defendant is a public official wrongly accused of defamation. The trial court's statement of opinion concerning the general society of public officials at large should have been left with the case. But if the case does come to trial it inevitably will. And if ever two adversaries would stand to destroy one another, that Joseph and Ives would."

Poppell was engaged in a running war with low-level bureaucrats and officials since he moved to San Diego from Florida in the mid '70s. An ex-teacher, Poppell speaks with a faint Southern drawl. He declined to be interviewed for this story, but after others over the years he has developed himself as a "liberal" whose mission statement would have been the natural enjoyment of sex and the human body. "It teaches people they don't have to cheat," he said about his E Street sex club in a December 1996, Los Angeles Press article. "They can be open and honest — and can argue people's needs."

In the past, Poppell has owned his "sweeper's club" where adults-in-charge for a time. He has continued sex with

### CITY LIGHTS

#### Out swinging

whomever — as churches, and in one instance, a health club. But Poppell was repeatedly shut down for zoning violations. In 1983, he was convicted of operating a brothel in Solana Beach. By the time he bought the site of what would be David's Social Club on E Street in 1991, however, he had mastered the zoning rules and anti-prostitution laws.

Poppell still lives on E Street. Parked outside his late-model gold Mercedes with vanity plates that spell "POPPELL," but the scene is more hillbilly hollow than Playboy mansion, noting the antique appliances and broken down chain-link fences are the rule, not electric patios and grandiose stucco.

In contrast with Poppell's sexual libertarianism, Vargas plays up his Catholic background and sports conservative social values, seeking homeless advocates, for example, for encouraging freethinkers.

A critical point in the case is whether Vargas had any actual basis for his assertion that Poppell had "infected" the community with drugs and prostitution. "I personally walked the 1400 block of E Street, in 1992, soon after the club had closed operating, when I heard, seeking evidence to the U.S. Congress and later the San Diego City Council," he said in an August 11 declaration filed with the court.

"A number of residents told me about the plaintiff's club, how prostitution had disrupted the neighborhood and disturbed the residents, and how residents were when it closed. Various citizens specifically told me that patterns of the club would later enter the block with, among other things, used condoms, needles, and syringes."

But Vargas has to produce one person who made those charges to him. "We're looking for that," Ives said last week. "On a further odd note, the area that Vargas claims to have caused is almost bereft of residents. And according to surveys conducted by Poppell, the few people who do live there have never heard of Vargas."

"The fact that these needles and syringes were found in the 1400 block of E Street only on Saturdays and Sundays mornings, after plaintiffs' club had operated on Fridays and Saturdays nights, respectively," Vargas notes in the declaration. "And in the conclusion that plaintiffs' patrons were using illegal drugs on those nights. It was that conclusion that led me to make the alleged defamatory statement attributed to me."

"Mr. Poppell infected the neighborhood with drugs as a result of a crime of a few bad apples," he said in the declaration. "He is a house with flies when he brings his dog over to visit. The fact the dog owner's mouth doesn't have fleas is irrelevant. Drug-infected Mr. Poppell's neighborhood will be a neighborhood with bad apples."

As for the prostitution charge, Vargas' logic is, "Squally self-sustaining. Deviant women

### CITY LIGHTS

#### Out swinging

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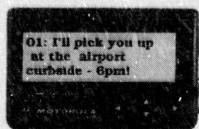
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## STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Sir:  
Is it true that people who drive or live their life at a fast pace are basically unhappy with their present life situation and are hopeful of getting away from it?

—Adam Kaprielian, Proton, AZ

This one we forwarded to Philosophers' Corner, a little bunker across the hall from the lab room here at Alice Industries. The thinker on duty was meditating at the time, so we poked and forth outside yelling, "Hey, hurry it up. Meditate faster!" hoping to get him in the proper mood. Later that day, he showed his handwritten answer, reeking of patchouli, under the door. According to a surprising amount of research from sources as diverse as the National Transportation Safety Board and various universities, fast drivers are not necessarily fast lovers, though they share some irritating qualities. Fast lovers, adrenaline junkies, the Type A types, are insecure and egotistical, hostile, distrustful, and emotion driven, with a distorted sense of time. They see life as a continual struggle against adversaries, real or imagined. Behind the wheel, they're aggressive and angry, protected as they are by all that steel and anonymity. Fast drivers live the adrenaline compulsion, and some of the ego and hostility, but not necessarily the full tilt. A constellation.

Are they escaping something? Barreling from an unpleasant today to a golden tomorrow? Possibly, but not necessarily. Some research suggests that Type A's are born with it, wired into. Reared in the right environment, they become maniacs. More than one psychologist on workaholics are more likely to be escape artists, burying themselves in tasks that give them a socially acceptable excuse to ignore emotional issues. Though I suppose screaming down a freeway, passing cars on the shoulder will take your mind off your game for a while, it's to be sure they're just running from the cops.

Matt: Well, just getting back from living in Maui for a couple of months. In Maui, I was tanning pool. Not the edges, but the entire pool. Coming back to San Diego, I noticed that no pools are tiled completely. No body seems to have the answer to why pools are not completely tiled in San Diego.

—Makana, the Net

Oh, the expense! Oh, the maintenance! Few San Diegans are so profligate or pool obsessed as to spend the extra five or ten thou for tile. Even local pool builders to the stinky rich as they do make one every couple of years. Work prospects dimmed when you for the installed. Bathrooms loom on your horizon.

Dear Matt:  
Some people leave their computers on all day, others who use their computers less often turn them on and off as they need them. Leaving them on all time consumes more electricity, but is perhaps harder on the computer. Is there a good rule of thumb for deciding which is better?

—Roger Talbot, San Jose, CA

A subject responsible for main a digital twilight. But let's see how the experts are divided. Everybody who says "leave it on," line up along the starboard side. The "turn it off, road to port. As you can see, the ship just rolled over on its right side and sank. I tried to get some idea of thumb before they went down, but no luck. The leave it on crowd argues that the surge of power through the machine causes all kinds of twitching in everything from the boards and plugs to the circuit wiring. Powering up makes things expand, powering down makes them contract, which can wear things out. And most data loss comes during these times, so why turn it off? With the new energy saving mode, the turn it off brigade is running out of arguments. The most commonly suggested rule, with or without a thumb, is turn it on in the morning, turn it off at night, and turn off peripherals in between if you don't use them much.

Matt:  
Okay, okay, the thall on the ATM key question has been addressed. Now what I want to know is, if the credit card machine knows who I am, and how much money I have, and what my PIN is, why do they keep asking if I want to do business in Spanish? I mean, it's not like one day I'm suddenly going to change my mind and change languages.

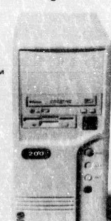
—Carmen, Glendale

Until I dial up the Big Bank Computer, the ATM doesn't have much of a clue who you are. You're just a stranger with a readable card. Since it needs info from you before it can read along your PIN and card data to the Big Bank Computer to determine exactly how much you're worth, it must speak your language. So right up front it asks you "English or Spanish?" It asks you that before it gets your PIN. It can't get your PIN if it asks in the wrong language. And it asks everybody. Carmen. Nothing personal. If your feelings can be hurt by a machine, this is not a good sign.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85803, San Diego, CA 92186-5803, or fax your questions to: 619-231-0489, or e-mail to [mat@mail-usd.com](mailto:mat@mail-usd.com) via the Internet.

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San Diego State University, November 20, 1997

## &lt;&lt;&lt; CONTINUED FROM PAGE 1 &gt;&gt;&gt;

Because variety is critical, she's been preparing at least 20 to 22 dishes daily, she says. "For example, this morning he had white rice, and I cooked all night long. He also had miso soup. He had kale in a *kudzu* tea." She says she rises at four or five each morning to prepare these and other dishes. "I put them in a hand mill and hand grind them myself. And then they have to go through a sieve, and sometimes I add some pickles, to give him the real healthy enzymes that he needs to digest. And then I put them in a syringe and shoot it up him."

Morgan told me that she feeds her husband "through the tube" this way for 14 to 16 hours a day. "I start at five in the morning and feed him till 10 o'clock at night. Even when he's sleeping. There's

A woman named Ramona Burch runs the academy. Back in the mid-'70s, Burch was an accountant in private practice and had a direct, sensible manner that would be comforting at tax time. In 1976, Burch had an encounter with a yoga teacher who made such a profound impression on her that she quit her job and packed up her three children (aged 13, 8, and 6), and moved to India to live in an ashram and travel with the teacher. She finally returned in 1978 and in 1987 and she stopped off in San Diego to visit one of her children, who by then was studying at the University of San Diego. Burch wound up staying here for good. She opened the San Diego Beach Recreation Center and gave massages in clients' homes, then moving into a series of her own facilities. The Ayurvedic Institute was founded in 1990, and each week taught by 28 teachers, some of whom also do one-on-one "yoga therapy." This is mostly what she and two other teachers have done since Dr. Spock. Burch says:

"When we came in, he

couldn't stand up straight. He stood like this." Birch got up to demonstrate, allowing her upper back to sag forward, as if dragged down by the weight of her head. "He didn't put his hands [on the small of his back] because it kind of counterbalances the weight. And in addition to that, he had what's called a 'foot-drop.' Birch stepped forward with one foot, then dragged the other one forward, the top of her toes scraping the carpet. "It only affects one foot, but it was getting worse. So we worked with him, and after three yoga therapy sessions the foot-drop was gone, and he

Dr. Spock, known throughout his life for being a formal dresser, wears a sky blue blazer and summery white slacks. As the tape begins, he's surveying the audience with an alert, birdlike curiosity. He looks frail, and the hip-looking beard that he grew in his 70s has thinned to a downy halo framing the lower part of his sunken face. Stare as I do at the video image, it's hard to make this face with that of the vigorous antiwar activist whose images filled newspapers in the '60s and '70s, harder still to glimpse the towering medical authority of

my life and my attitudes," Dr. Spock says in the memoir. "Too controlling, too strict, too moralistic...she never doubted that she was right in any judgment and never softened a punishment.... As a result, 'We all grew up with consciences that were more severe than was necessary or wise. All my life, up to this day, I've felt guilty until proved innocent.'"

Until they were 12, the children dined every evening at 5:30 on menus limited in the extreme. Mildred Spock was an avid follower of Dr. Luther Emmett Holt, whose 1895 tome on pediatric

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things," Bloom quotes him. Out of the office, "he could always be reached through his answering service, even on vacations," the biographer writes, mentioning "one delighted father" who remembered seeing Dr. Spock at his summer address and getting back "a long, detailed letter which included such advice as 'And put a little honey in the baby's milk.'"

Over time, Bloom says, "He gradually developed a clientele among psychologists, psychiatrists, psychoanalysts, psychiatric and medical social workers, progressive educators, and anthropologists, including Dr. Margaret Mead." Given his developing avant-garde reputation and his wide circle of acquaintances, it isn't surprising that an editor from Doubleday eventually in 1958 asked Dr. Spock to write a child-care guide. "Immediately I told Doubleday that I didn't know enough," the pediatrician says in Spock on Spock. "I was having enough trouble finding out what to tell my own patients." But five years later, another editor, this one from Pocket Books, approached him and assured the pediatrician that his book would not be too hard to write. "I was very good because it would only cost a quarter. That made it easier for me to accept," Dr. Spock has said. "First of all, ten thousand copies a year (the publisher's target) meant reaching a lot of people. That appealed to the doctor in me. And his saying that it didn't have to be very good...relieved me of the

need to be perfect in my advice." Ben knew he could write (Mildred Spock's veterinary demands had ensured that), and he says he didn't need to do any research. His decade of pediatric practice had been "one long, elaborate experiment," he says. Putting his latest conclusions down on paper at that point "was as simple as reading a computer printout."

The writing process took a little more than two years, complicated by the fact that in the spring of 1964, he was called into active military service. As a lieutenant commander in the Navy, Dr. Spock was classified as a pediatrician (since the Navy didn't need many pediatricians). For more than a year, he was stationed in New York City, but then he was transferred to Northridge, California, just as he finished crating the index for his book. He was transferred to San Diego and put in charge of pediatrics at the Family Hospital and Clinic in Coronado. There he got a chance to test one of his key beliefs. Although he had written in his book that most women should breast-feed their babies, if given sufficient support, he didn't "know for sure whether it was true." He confesses in Spock on Spock in New York "I had few patients who wanted to breast-feed and few nurses who were sympathetic." In Coronado, however, he was able to order that newborns be brought to their mothers whenever the babies appeared hungry (rather than on a rigid four-hour schedule during day-



Mary Margulies for Dr. Spock, July 1969

light hours only). The result: "We nursed our babies about 80 percent breast-fed." He was discharged from the Navy in May of 1966 and returned to New York in time for his book's publication. To understand its immediate (and continuing) success, it helps to reflect for a moment on the child-rearing advice that had preceded it. For most of human history,

such advice had been given by extended family members or community elders. But industrialization and the rise of the nuclear family brought home with such his and created a need for other information sources. By the second half of the 19th Century, an advice-giving industry had sprung up. (Hold the dietary detour, was one leading doctor.)

As male obstetricians replaced midwives, and R.J. Skinner and his followers gained ascendancy in the field of psychology, child-rearing advice in the first decades of the 20th Century took on a rigid and intimidating quality. Feeding was to be done on a strict four-hour schedule and toilet training began within a few months of birth. "No one today knows enough to raise a child," warned behaviorist John B. Watson, whose 1928 directive to treat children "as though they were young adults" was reiterated in Infant Care, a guide produced by the U.S. Children's Bureau. "Let your behavior always be decisive and kindly firm," the latter advised. "Never hug and kiss them, never let them sit in your lap. If you must kiss them, kiss on the forehead when they are good night. Shake hands with them in the morning."

By the time Dr. Spock started his practice, so many experts were vying to tell parents the "right" way to raise their children that the biggest problem facing new parents was their feelings of inadequacy, he says in Spock on Spock. This seemed wrong to him, certainly his own mother was never ratcheted by any such certainty. "He knew what was good for health and morals, and you'd better not irritate her by raising questions," one of his aunts, his biographer writes, "was fond of saying. 'You know more than you think you do.' Bumping up your child

won't be a complicated task if you take it easy, trust your own instincts, and follow the directions that your doctor gives you. To nursing mothers, some still reeling from the horrors of the war, Dr. Spock gave permission to indulge their babies, to play with them. "He was saying exactly what they wanted to hear," Bloom writes. And he was saying it in a style that managed to be simple and vivid without ever being as melodramatic as Watson's "never hug and kiss them" or Skinner's "let them sit in your lap." He was, in other words, a pediatrician who was also a writer. "I do this while making many of my own ideas. Yet still, I speak to that that his book's pediatrician perspective is a very important offering, modern child-rearing advice, which is what it was about. The foundation of that child care described in detail, he made how to tell the child's age for a few little books, develop a girl, when to change the diapers, how to wash them when water-proof pants are not there, and how they in turn should be washed. Hundreds of other parents took advice in similar detail.

In the first two months, half a million copies of *Dr. Spock's Baby and Child Care* were sold, and it became a best-seller. "You know more than you think you do," was one leading doctor's advice. "Bumping up your child

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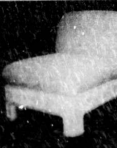
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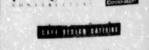
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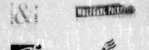
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many of the "he's in the book to 'she' or 'the baby', and he expunged such offensive passages as his 1948 observation that a father could encourage his daughter's development by doing "little things like approving of her dress, or hairdo, or the cookies she's made." Replacing them were statements about the subjugation of women and the need for men's liberation.

The 1976 edition contained another politically correct change that at the same time was very personal. In place of the simple dedication: "To Jane," that had appeared in the previous books, the doctor included a four-paragraph poem to his wife's contributions to the original manuscript. "She figured out such details as how many diapers, sheets, pads, nighties, shirts, bottles, and nipples should be recommended.... It was Jane who spent hundreds of hours on the last minute revisions and indexing.... The book couldn't have been what it is without her." But

if Jane had seethed over what she saw as inadequate acknowledgment of her contributions, the new dedication failed to appease her. "I did an awful lot more than he put in the dedication," she stated in a 1976 Newsweek article that announced the couple's divorce. Furthermore, by the time the fourth edition hit the bookstands, Dr. Spock was deeply involved with his current wife, Mary Morgan.

Jane Cheney Spock died in 1989 at the age of 82, having spent some of her final years organizing and running support groups for older divorced women. If she ranted at all within those groups about what caused the collapse of her own 48-year marriage, she didn't talk to reporters about it, and Dr. Spock doesn't discuss the breakup in Spock or Spock. He and Morgan do give a sketchy description of how their romance began. Shortly after separating from Jane, he was invited to talk to the University of Arkansas

Department of Child Development in Little Rock. Morgan, then 31, was in the audience because a friend had dragged her there. (Divorced from a Fayetteville, Arkansas, physician, Morgan had one child but no plans for ever having another.) Still she was impressed enough by the speech that when

**"I start at five in the morning and I feed him till 11 o'clock at night. Even when he's napping."**

she took a job as a program organizer in California, she invited Dr. Spock to speak before a psychology conference on the uses and abuses of power. "Mary met me at the San Francisco airport with a dozen red roses," he says in the autobiography. Over breakfast the next day, the two talked at length. Mary's vivacity, her beauty, and her intense

personality attracted the 73-year-old from the start, he says, and "by the end of the weekend I was falling heavily in love with her and she with me." Within a few weeks, she flew to New York to visit him, and ten months later, the two were married by a Methodist minister before 200 guests in a country

club ballroom in Little Rock. (Mary Morgan announced that she wanted to be known by her two-part given name, rather than using only Dr. Spock's, her ex-husband's, or her father's last name.) Spock or Spock offers little insight into the marriage. About the age difference between the two, the pediatrician states only that it "has not been a problem

though people seem to expect it to be." Various interviews of Morgan and her husband published in the past few years offer a few more scraps of insight. One *New York Times* reporter, for example, compared her in 1997 to a live-in personal trainer and quoted the famous doctor as saying: "Mary heard that meditation leads to longevity, so we meditate. Mary is a great swimmer, so we swim every day." A *Washington Post* reporter asked him point-blank in 1989 if he would be engaging in twice-weekly psychotherapy and couples therapy and group therapy if Morgan weren't around. "No," the pediatrician reportedly answered. "After all, we got into it because of some of the tensions between us."

This prompted Morgan to respond with a speed that suggested to the reporter that the two had "had this discussion before and had it in front of other people." "Well," [she said], "it's

not—it's to be creative, using time to grow. Most people stop growing and they're dead before they even hit the ground, but at age 86 if you still want to continue to be creative, if you still want to look at issues of immortality, if you still want to grow, instead of having backache..."

"I'm not saying I haven't got these things," the doctor said. "But the reason you and I both got into therapy was because of tensions."

"That's not the reason I saw her, and that's not the reason I'm still there."

"We don't need to argue this point," Dr. Spock said. At the Yoga Academy appearance this summer, the audience got only one glimpse of the fiery kind of relationship between the two. It came when Morgan made the statement to her husband that he seemed to be very welcoming and open to his new life in San Diego, rather than "mourning the loss of Maine" where the couple had

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a home on the Camden waterfront). "I'm delighted that that's the way my life seems to you," he said. The audience laughed, and Morgan beamed. "Isn't he wonderful?" she said, not for the first time that afternoon.

Dr. Spock didn't talk much. Instead, Morgan ran the show, first asking the assembly to do a few minutes of deep breathing. She and he recited the 23rd Psalm and then she announced a two-minute meditation session. "Ben and I began every day with this routine," she said when she finally broke the silence.

She mentioned that Deepak Chopra "has us doing oil massages. You know, they love that because it's so one of the things we do every day. I heat the oil and give Ben a massage from top to bottom. He especially likes it on his feet." Kneading down before him, she stripped off her husband's tennis shoes and socks. "See how big his feet are?" she said, holding one of

them up for the group's scrutiny. "Aren't they wonderful?" As she massaged, she talked. She explained the macrobiotic diet and the yoga program, and she encouraged the group to do a few neck rolls and a gentle arm exercise. Then Morgan announced that she and her husband would give a demonstration of the group therapy that's still a significant part of their lives. "Ben and I have been doing groups for 20 years. When I teach, I organize mixed groups. So we're going to do a little minigroup here. The way we got into this is that we worked with health authorities. Dean Ornish up in Oakland, and he insists that the group is one of the most important parts of his recovery program. The idea is that to heal the body, the soul also has to be healed. It's extremely powerful. Several audience members accepted her invitation to be part of a "minigroup," and Morgan announced that each person, starting with her, would take a

few minutes to "check in." "I'm going to begin today by saying what my agenda is, and where I'm working in my emotional being, and then we'll go around to 'Yes.' On this day she was working on 'being more in the here and now,'" she declared. Then she leaned over and poked the less of your good health and your consciousness and your energy. "I've been real sad about what I could do to bring that back to you." The other problem she'd been having was "being in the future and dreading your doing. I was terrified that

beamed. "Since you assure that I ought to get more out of every hour of the day. Again he stopped. "I ought to be going about my business of getting more out of every hour of the day." A moment later, Morgan asked him, "You don't have any fear of dying, do you?" "No," he answered. "What I fear is..." After a long pause, she offered, "Sensitivity," then added, "Do you fear sensitivity or do you fear..." "Being sensitive," he agreed. "That's certainly—for the last 20, 30 years, I've been afraid of the day when I'd be sensitive. And I still haven't gotten over that."

Morgan later assured the audience that Dr. Spock was hardly sensitive. The upcoming second edition of *Baby and Child Care* will include "a whole section on alternative medicine," she announced, adding that the entire section on diet had been revised to reflect the doctor's

new thinking on the importance of eating whole grains and reading dairy products. "I am so glad to imagine Dr. Spock's colleagues next to feed their kids!" Morgan asked the assembly grinning. The claps and whistles were loud.

Dr. Spock hadn't written any of the last few editions alone. A dozen years ago he attended with great fanfare that he had picked a Seattle doctor to be his collaborator and eventual successor. His collaborator was a big, fat, 50-year-old on the fifth (1983) and sixth (1992) editions of the book, but then the two men had a falling out, and a Boston doctor named Steven Parker was selected to collaborate on the upcoming seventh edition. When Dr. Spock moved to San Diego, however, he also turned to La Jolla pediatrician Dr. Marion Stein and asked him to provide some additional assistance. Stein explains, "He really needed somebody



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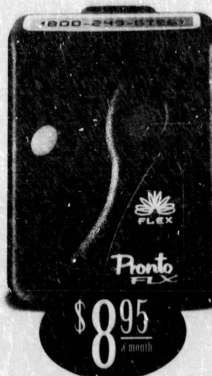
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locally to be able to work with  
him, day to day, on some of the  
final editing and details of the  
book." Stein, who's also a profes-  
sor of pediatrics at UCSD's  
medical school, says he felt hon-  
ored by the request. "Ben Spock  
has been an extraordinarily sig-  
nificant person of child care in  
this country."

Stein says Spock himself  
wrote "a lot" of the new mate-  
rial this time. But whenever Stein  
had a question about the book's  
contents, "We'd go through and  
look it up and get other people's  
information," Stein says. "Ben  
has never appeared threatened  
by new ideas. He always kind of  
listens and works through  
suggestions."

The decline in Spock's  
health has had some impact on  
the process of preparing the book  
for publication, Stein indicates.  
"He's very weak and he sleeps a  
lot. But when he's awake, he's alert  
and his mind is really right there  
with you. He recognizes he's  
lived a good life. He's contributed  
something significant. He's clearly  
not afraid to die. I think a lot of  
people who've lived a good life  
and a long life are like this," Stein  
reflects. "They very much live  
in the moment."

Some of Spock's comments  
in recent weeks have been har-  
rowing, Morgan has indicated.  
A month ago, his gastric tube  
"slipped a hole in his gut, and he  
was hemorrhaging." She said  
they considered returning to the  
hospital (where she in the past  
has carried a cooking stove along  
with her, so she could continue  
to prepare the macarons, meals).  
"But he made a decision not to  
go to the hospital and instead  
we called the yoga center and  
had the yoga ladies do a three-  
hour session with him. After a  
while, the hemorrhaging  
stopped," Morgan said. "His  
blood pressure returned to 140  
over 78. It was an incredible life-  
saving experience. The doctors  
couldn't believe it."

Since then Dr. Spock has  
continued to participate in the  
psychotherapy group, which  
meets every Saturday for two  
hours, according to his wife. He  
also continues to undergo private  
analysis, she told me. "He's  
gone back and relived a lot of  
his early childhood experiences  
that have to do with swallow-  
ing difficulties. He had a re-  
dressing episode, for example,  
when he was very young." She  
added that when Dr. Spock hasn't  
felt well, the psychotherapist has  
come to the house that they're  
renting in the gated Windemere  
community near the top of  
Mount San Diego.

It has a beautiful garden,  
plus Morgan makes sure there are  
"dozens of roses" in the house  
every day. They have "a beauti-  
ful saltwater aquarium," and  
she's also set up bird feeders. She  
puts on music that he likes and  
sometimes she reads to him. The  
tube feeding is "constant." But  
Dr. Spock's volubility and weak-  
ness are "just a temporary thing."  
His wife is convinced. His energy  
level goes up and down, but it will  
come back, she predicted.  
"Because it always does."

—Joannette Di Wyer

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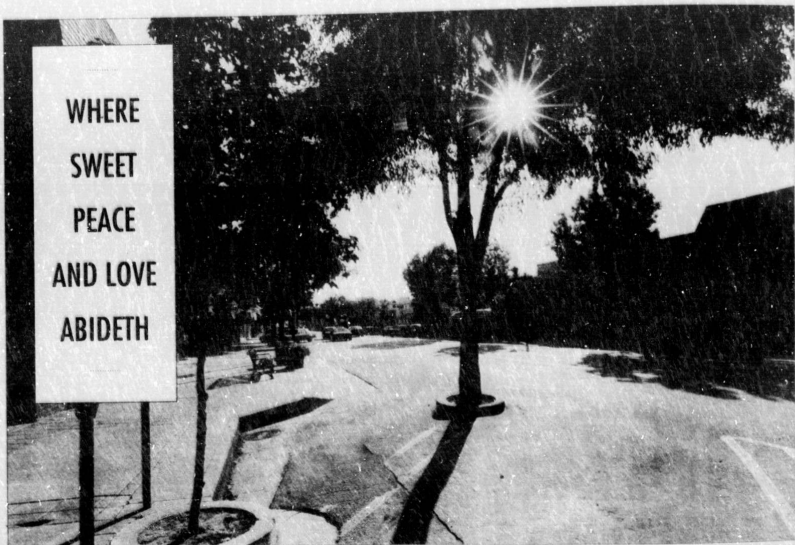
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# WHERE SWEET PEACE AND LOVE ABIDETH



La Mesa Boulevard

During my childhood in the early '50s, Highway 80 cut through the heart of most every town and city along its route. A few years later, the interstate would turn those stretches of "highway into business loops. I'm charmed by those business loops that once were highways to someplace. Along them, our towns and cities grew.

La Mesa Boulevard began as a wagon trail, served as a section of the main highway from San Diego to El Centro, became a stretch of Highway 80, which was the southern route from coast to coast, and at last got bypassed by the interstate.

In the early stages of urban sprawl, when there's plenty of land to exploit, all but the most artistic developers avoid hills. While flatlands become grids of streets, with uniform houses on uniform lots, hills defend settlers against the march of uniformity. Six hills border La Mesa Boulevard. Streets go round and round. Houses perch at quirky angles, some on pads, others with their rear ends on granite, their front porches on hills.

The Boulevard traces a ragged semicircle, commencing at El Cam Boulevard across from the current site of St. Martin's Catholic church. When my dad was a salesman for Central Motor Company, he became a fan of a St. Martin's priest, Father Fern. St. Martin's was on my dad's route, and he couldn't make a call without Father Fern pouring them each a tumbler of Scotch. Between sips, they swapped jokes and stories. My dad thought Father Fern should be the next Pope.

Across El Cam on Boulevard from St. Martin's, there's a taco shop, but I prefer Casa

Blanca, a hundred yards east. I ate my first taco there, in 1963. Before, I had shied from Mexican food as if it were pig's knuckles or cauliflower. This night, my dad challenged, "What are you, a wimp?"

I ate a taco. My life became perfect for a while.

Casa Blanca still has fine tacos and a patio surrounded in bougainvillea. It's La Mesa's oldest Mexican restaurant, established during the 1920s by a couple who bought the property when it was a fruit stand along the highway.

Eastward from Casa Blanca, the boulevard cuts between two knolls, then dips and crosses University. The Vons shopping center occupies the land on the corner of University and the Boulevard where the Helix theater used to be. My first recollections of the Helix theater are feelings of terror from a film called *House of Wax*, in which a mad artist created wax imitations of famous characters by searching out look-alikes and dipping them into molten wax. Saturday afternoons in summer, a quarter would get me into cartoon matinees. Six straight episodes of *Dickie Moore* or *Seven Tunes*.

The theater was neutral ground between the territories of the Lemon Avenue and La Mesa Dale Elementary School, between the La Mesa National and American Little Leagues. Naturally, little gang-develops and feuds erupted, usually in the shadows of the parking lot that surrounded the theater. Out back behind the Dumpster, an older guy conked me on the head with a length of pipe because I had flirted with his girlfriend and ignored his little sister.

One Friday night, my friend Steve, while hurrying down University on his way from the Helix theater to his home on Harbison

Avenue, noted the approach of a dark figure. Steve grabbed, picked up a fist-sized stone and strode toward. Not until he and the dark figure were close enough to touch did Steve recognize his brother, sent out by their folks to retrieve him. Both brothers dropped their stones.

The first daylight east of University is Normal Avenue. On the southwest corner of Normal and the Boulevard, there used to be a 7-Eleven, where at age 12 I got busted shoplifting a pack of Marlboros. The proprietor called my dad, who knew all the town's business people. He came for me, his face bloody purple. He slipped a dollar to the man and let me to the car, where we sat in silence until I broke it with the most shameful lie of my youth. I told him I stole the cigarettes so I could sell them to a guy for a quarter with which I intended

time alongside the fenced playground of La Mesa Elementary, where I began a school and where my mother had launched her teaching career during the Great Depression, between the school and the theater ran slash Orange Avenue, down which I used to stroll with an eye on a certain window, because a young woman often appeared in a bra and panties.

I take a scenic route off the Boulevard, south on Normal Avenue up the slope of Mount Helix atop of which La Mesa's later sunrise services were held from 1914 to 1916, before they were relocated to the higher ground of Mount Helix. The first cross street off Normal is Lemon Avenue, which I follow eastward. Walking past fourplexes built into the hillside in perplexing configurations, I'm reminded of more exotic places like Florence and Malibu. There are paths that lead through tin

**Mr. Mines, a 90-year-old who used his three wood as a cane, held the course record — 25 strokes for nine holes.**

to my Mom a birthday card. He deliberated, then softened and told me he loved me.

Tanning salon now occupies the old 7-Eleven. St. Martin's Catholic church built its original home here in 1922. The first little house uphill from the tanning salon was the rectory.

Before the 1970s brought redevelopment, Normal used to cross the Boulevard and con-

nects formed by overhanging mulberry and locust trees and hidden bungalows where Hollywood might set the lair of a murdered earl in a 40s detective flick.

Boothtop parios cap three-story houses. From up there, when the fog burns off, there's a clear view of the Pacific 15 miles west.

Other side of a stately cottage-crooked home are flat-topped WWII economy houses. My

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out on account of economic and zoning complications. For a decade, while new plans appeared and failed, the north side of the block between Nebo Drive and Date-Jay barren. Soured because the big shots had bulldozed my old haunts, I wrote a novel in which the hero bombs the half-constructed mall a tycoon is building there.

On the south side, in the two blocks between Acacia and the

Spring Street runs along the

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east side of the trolley line. The street is named for the springs around which early La Mesa grew. The most gruesome was a quarter mile south of the boulevard. The spring house where villagers pumped their drinking water became a meeting hall after the spring ran dry. I remember Boy Scouts and camp collectors gathering there. The boarded-up house remains in Collier Park on the south end of Palm Avenue.

The stretch of the Boulevard people call "the Village" runs from Spring Street up past Fourth. The Village is the part of town that escaped redevelopment. It hasn't changed much since my birth, when I could overlook it from my bedroom window in the house up the hill southeast of the intersection of Fourth Street and the Boulevard. We lived there in my grandfather's home from my second year to my ninth. In 1945, when the Army released my dad, he moved money and opened a cabinet business. Two years later, the business failed. Since my dad refused to declare bankruptcy, it would take seven years of paying off his debts before we could afford our own home.

From my bedroom or our



Little League

downstairs picture window, we could gaze at the whole stretch of the Boulevard along which the week after Thanksgiving, city custodians string bright lights and starry garlands, as they all do. My dad loved Christmas. Every year, he let my mom, grandma, me, an aunt or uncle,

and several cousins tramping down the hill and along the Boulevard to the northwest corner of the Spring Street intersection. Where a trolley trolley machine now sits on a concrete island, we pilgrims would congregate to admire the trolley scene beside the tall pine, and

the kids among us would beg Santa to bring treasures on Christmas morning, while both we and the grownups delighted at the chores and canyons.

Halfway between Spring Street and Palm Avenue on the south side, in a corner of what now is called the Italian restaurant, there was a tiny shop peddling magazines, candy, and tobacco, all of which fascinated me and Carl, my partner in crime.

Carl was wild, even when we first met during fourth grade. His dad manufactured firebombs and clothes for racing cars, and Carl had inherited a passion for speed. As the leader of a gang of boys, the rest of them high school age, he had recently masterminded a car theft and flight east. New Mexico state troopers apprehended and labeled Carl's gang in Las Cruces. Back home, the school district authorities transferred him from La Mesa Elementary to Lenon Avenue school, where he was supposed to reform in a new environment but instead singled me out as a bad kid since I was big and my tough-pup act was convincing.

We went swimming in "beach row" cars. We shoplifted Carl introduced me to Haze A. Timpas, milk-ugly with plastic lips that prevented the juices from dripping out of our tongues. We fought them from the newsstand between Palm Avenue and Spring Street, where the aged, grumpy proprietor, now dedicated to sales that to guard the purity of children, also allowed us to gawk at the skin

mugs.

During school vacations, Carl and I hopped the freight train that chugged through a week. It stopped in La Mesa to unload flatbeds of plums in the lumberyard. Carl and I snorled along Spring Street until we spotted an empty house. One of us stood lookout in the yardman or engineer. The other climbed into the house. Both aboard, we hid in the dark corner shadows that stain like marmite until the train arrived, and we at last began rumbling east.

We snorled as we rocked, floor, air with legs hanging outside, and lit fags. A lamp with Carl's torch, a light inscribed with the image of an aircraft carrier. We varied up the hillside and past the granite quarry, through a section of Lenon Grove, and named Little T. La paid machine shop junkyard. As the big engine slowed to cross Broadway, we dove and rolled down a grass bank at the corner of Lenon Grove Way and North Home-

Hopping trains was the fear of our crimes along the boulevard. At the Palm Avenue intersection, Gus Schuler used to tell us that he had predicted my fu-

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and Gus's by the way we found free enterprise. Gus was a legitimate business person. He had gained a franchise and sub-contracted for Tommy and Eddie. A supervisor of newbies would bring a few bundles of Sunday papers onto the sidewalk at the northwest corner of the intersection, in front of local drug that occupied the ground floor of the former La Mesa Hotel. Gus, Tommy, and Eddie would fold and hawk their papers at the four-way stop intersection. Had I been wiser, I might've seen Gus's view and sold papers on the remaining corner.

But I hung out with Carl, who had big ideas for a low-overhead, quick return venture. For weeks, every Sunday morning after my route delivering the Independent, I would deliver my rag, Carl and I lurked in an alley until the newsstand delivery man — a different one from Gus's supervisor — dropped a bundle of the *San Diego Union* in front of one of the free and dimes. As the delivery truck lugged away down Palm Avenue toward Lenox Grove, we peeked out of the alley to the boulevard, holed the bundle's straps with the switchblade knives Carl had bought us on a family outing.



Happening at Purple Heart

That week at school, Gus and I made friends. We still are. He's a surgeon with an estate on Mount Solared and rental property on Mission Bay. I'm a repentant surfer.

The car owner during my childhood was the black boy on Spring Street and Palm Avenue, named for the palm trees that once grew in its vicinity. My grandmother told stories about the years of 1911 and 1912 when the Amers in this Manufacture Company led by Allan Dismocally monopolized that block and produced a humbled

film, mostly west, rms.

In a second floor office, on the southwest corner of the Palm Avenue intersection, across the boulevard from the old La Mesa Hotel, above a five and dime, San Diego's closest mystery writers created detective Max Thursday. In their novels, Thurs-

day, nicknamed, nicknamed, and outside San Diego's sidewalk, Robert Wade and Ed Miller, also Wade Miller, some up

Butlers like I saw some calamity fan and wrote all through the 1930s in the office between a domain and realty company.

Across Palm Avenue, La Mesa Way, in business as long as I remember. Not due to the east there's a popular children's bookstore where Gus, Mike, used to work. Probably half the kids who grew up in La Mesa's straitened, holed in, hanged on some immature Alan's Movie, I took from a guttural who gabbed from this student to another. We learned a short version of Chuck Berry's "Johnny B. Goode" and did so, singing. We found at one party before we to me old lead guitar, cartoonish, maturely left off the spring bridge and died.

At the north end, on the site of what was La Mesa opera house, but later a restaurant has added its own going competition to the Noddy and Pete's Place on the block. From Joe Noddy's ocean wharfs and twice from the local stereo inside the hotel, the Noddy's place is now

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corner compared to Pete's Place, a few storefronts west. Pete's has been there as long as its memory, on the north side, halfway between Palm Avenue and Fourth Street. It's the same gloomy place as always, only the clientele and the music have changed. There used to be an older crowd when Pete Palermo ran the place, and he and his cronies filled the dark with their quips and throaty laughter.

Beside Headhunters there's a shady passway with benches. A few years back, La Mesa had a cultural arts director, Colleen Finnegan who helped choose an abstract metal sculpture by Peter Minton for the passway. Colleen describes it as "A contemporary piece that made a web out of light, air, and the crowing of the shadows from the overhead beams and the vertical bars of the sculpture. You could walk right through the middle of it, but the reaction from merchants and the strollers and shoppers was immediate hostility. They didn't understand it or want to try. They wanted the passway to be a little safer place, nothing more challenging. The chamber of commerce got complaints, the city officials got complaints, the merchants passed on complaints." Meanwhile, the city



Special: A. J. J. / J. J.

council warned Colleen that the budget for her position might soon disappear. So she left for another job, and the city proceeded to remove the sculpture. Colleen says, "As far as I know, the sculpture is still leaning up against the wall in the storage shed."

Through the passway is a municipal parking lot that becomes the Oktoberfest beer garden. Over a weekend, thousands of visitors roam the Boulevard getting sausage and Chap-

wiches. Enough beer to fill an ocean washes out of kegs, and beer-inspired people dance to the squawk of accordions.

The Boulevard also hosts a Christmas festival, three Friday nights of street fair and carvers. Thursday evenings, hot-oven April and Oktoberfest are a 50s car show. The promoters reserve

a block of parking spaces, and owners of classic vehicles show them off as though it were a set for a remake of Rebel Without a Cause. Friday afternoon ven-

ue round there's the Farmers' Market in the municipal parking lot.

Between Palm Avenue and Fourth Street, antique, junk, and gift dealers have clustered. There's an antique radio specialist beside the Christian Science Reading Room where my dad's mother used to volunteer her services.

Third Street intersects from the south only. A glance that way offers a view of the Congregational Church and its chapel

built in 1911. Several restaurants have come and gone from the building at the northeast corner of the block. I remember Ford on a display where the tables now sit. Elmer Drew opened his Ford showroom there. His business began with a garage in the early 1920s, soon after he and my mom graduated from Garrettsville High. By the 1950s there was the showroom on the Boulevard and a body shop back on the corner of Allison Avenue and Pine Street. Carl and I discovered a collection of interesting photographs on the body shop's office wall, and a lady got with a tacky face to look at that woman like the one in the photo who showed off her six breasts in three identical sets weren't as rare as we might suppose. He claimed he'd known several women like her.

Allison Avenue joins the Boulevard at a sideways angle, forming at the junction a triangular lot too narrow for a building. Last year, on Fridays and weekends between April and Christmas, the place was inhabited by jewelers, second-hand dealers in bread, flowers, hot sauce, Mexican pottery, tie-dyed shirts, dolls, second-hand books. From the corner,

I can look southeast up Boulder Heights, point to the highest tree in view and boast, "My grandpa planted that tree there in his yard where I grew up in 1922, the same year she was the city's first." If people don't interest, I could say, "It's the city slogan, 'Land of the Hills,' came from 10 sentences on all the street signs and in police cars."

In 1986, my grandpa was embalmist at Erickson-Johnson Mortuary, at the post office Allison, Cypress, and the Boulevard meet on the east side of the rise before the descent past Mario's De La Mesa and the Senior Adult Center, where La Mesa's multitude of older folk congregate. The color of pine, the halitosis of money, trips to town, do my yard and to the house, down for country music, then a sleep and a space on the back door used to be a dead board count. Now it's a parking lot on the corner where 200 twenty Avenue and end into the Boulevard, the street men forming a V.

Across the street, Memorial Drive, sometimes it's called through MacArthur Park. The park is named after the general

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It lies at the base and up the slope of Porter Hall. An extended family of Porters began settling the hill during 1800. Dr. Porter had been a medical missionary to China and was a writer and specialist on world affairs. There's a pleasant walk up Memorial Drive. On the left of Porter Hall, where guiding Hawaiian dancing and French classes meet, and the large field named after my dad, and the sixth green of the golf course my dad built. The recreation center is on the right end of the hill. In its big hall, the recreation department offers gymnastics, aerobics and fencing classes. It's the place where I first took appreciative tennis, while observing such little features as Nancy Val and looking perform the Hula Circle, a popular dance inspired from which they managed to win.

**The Burger House was a drive-in. Students from Helix and Grossmont High Schools used to loiter and fight in its parking lot.**

their freinds and road. Further up, Memorial Drive swings left around the another eight green, a view road from the parking lot named after Dr. Porter. So, there's a lot of ground with tennis, volleyball and futsal, and the parking lot, and the drive off a way back to the beautiful, down Porter Hill Road.

At the top of the hill, left is the clubhouse and swimming pool where, in playing of the high drive into the hill, to me like a little child, I proved to myself that I wasn't a miserable coward. To the right, a path leads through the pine and a massive tree with brilliant orange flowers in the dead end of Porter Hill Road, and cut back toward the Boulevard past one of the oldest houses, the old Porter house with its ivy-covered, screened porch, the tall pines and eucalyptus of the hill, and gardens with dozens of varieties of cacti and succulents, down and the yard overgrown, we kids pressed a switchboard there, and we passed around stories accordingly.

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1997 NOV

Porter Hill Road returns me to the Boulevard a few yards from Memorial Drive at the entrance to MacArthur Park. If there's a ball game on at Kuhn Field, I might backtrack to watch an inning and reminisce. The ball field was dirt when I first discovered it, during my eighth year. That spring, I spent weeks in a funk because the Little League boys' team considered me a month too young to play ball.

The following year, both my dad and I signed up. He became coach, then manager, then parent agent, president, district representative, and coordinator of the projects that turned our home field into a grass, black-walled sanctuary that would be honored as one of California's finest. A couple of years later, the board of directors named it Kuhn Field. There's still a plaque on the field side of the wall beneath the flagpole.

In 1957, my dad sold his share of Central Main Company and invested the proceeds in Lake Tahoe property. A few years later, a real estate boom would multiply Tahoe land values ten, 20 times. Alas, my dad had changed his plans. He and I swapped lives at a Boulevard cafe had dreamed up a golf course.

Hardly a grand country club, it's only a small clubhouse beside

the municipal pool and a few acres of more-or-less holes, down the length of a drive that ends at the freeway, where there used to be an arena the old-timers called Hobo Junction.

The golf course was a haven for neighbors like old Pete Pierno, the station keeper. One of Pete's cronies, Mr. Hines, a 90-year-old who used his three

wooden golf clubs, held the course record — 25 strokes for nine holes. It was a place for kids to learn the game without holding up the competitor. My golfing buddy Vic and I would wait until dusk, and as the parking lot emptied, we'd head out to the clubhouse to number three green, making ourselves a hole. Until pitch dark, we pined for the length of the valley and back, each with a medium-length par four.

Gene, the assistant greens keeper, was laughably strong.

One afternoon I watched him turn a sprinkler valve so, when it snapped, a green appeared, caught him in the face, and tossed him high, where he levitated for seconds before crashing to the ground. Gene and I were collecting golf balls that had overflowed from the clubhouse into the ball field parking lot when he booted this with a baseball bat he could swing right ball a mile.

"No way," I said.

Toting a 35-inch thick-handled Louisville Slugger, he marched to the Boulevard. His stance toward the car, he tossed up a Mafiosi, dashed, and connected. The ball flew past the nursery where there are offices and a weed-cloaked back yard now. La Mesa Nursery was owned by the parents of my friend Ben, a bright, handsome kid whom drugs put down in 1968. On a journey through Mexico, he landed in the Sinak

State Penitentiary, where the ambience and LSD combined to initiate paranoid schizophrenia, which at last claimed his life. If Ben had survived the '60s, I imagine there would still be a nursery on the northwest corner of the boulevard and Porter Hill Road.

The Mafia zinged past the building on which Alan's Mass would move in a few years, and past Rose Hedge Manor, back then the pride of the Boulevard.

an inn with a gracious patio dining room and manicured garden, before it got demolished and replaced by apartments designed in the shoe box fashion of the '50s. The inn was across the street from Little Flower Haven, a Catholic retirement home with the same Moorish lines as the mortuary. Every morning and afternoon, the mass orbited from Little Flower Haven still blesses the neighborhood with hymns and old

standards. At the crest of the slope, our golf ball touched down and bounced tremendously, out of sight. Gene and I heaved into his Pontiac and chased after it. Snickering all the way, we watched for broken windows. Across Jackson Drive we slowed and gazed into the bushes and along the sidewalk past the First Assembly of God church where my friend Henry would one day lure me with the promise of

accompanying his beautiful sisters. An office building and complex of medical suites now stand where the Burger House used to, at the corner of the Boulevard and Valley Road. The Burger House was a drive-in. Students from Hedy and Cassomont High Schools used to loiter and fight in its parking lot. Our golf ball, darkened from skid marks, undimmed even by Gene's mighty blow, had come to rest in the grass.

There's a bus stop at the corner that ran alongside the Burger House. Past Valley Road, the Boulevard takes its last rise and levels again. The entire square block on the north side has become Drew Ford, Hyundai, Volkswagen, near the base of Grossmont, named for William Gross, an actor and director who partnered with Ed Fletcher to buy the hill, then part of the Villa Caño Ranch.

There's a bus stop at the corner

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ner of Genesmont Boulevard. Wears bikers can has the return trip. A vigorous walker might continue past Drew Ford and under the bridge, not through Genesmont Center, go south-west on Center Lane through the industrial district where Carl's dad manufactured chutes, and strike up U.C. again. Boulevard to complete the loop.

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Where the birds all wish to stay. Far from gale and tempest near. And an evermore returning. Where their wanderings are clear. Where the flowers are always flowering. South the California sun. You would love this little city. And the people every one.

My wife says times have changed since Grandma wrote those lines in 1922. She says shopkeepers along the Boulevard are commonly grumpy, sometimes mean.

I say, "I'll wear one of them. I'd probably be grumpy because Grandma's center and the lousy Costco swigs the Boulevard's customers away."

"Well," she says, "they'd better start asking nice anyone, or they'll lose what customers they still have."

I'd like to buy an old motor home, in which to explore the country's business loops and recover history before it disappears, before malls along the interstates render the landscapes so that a walk down one of them will feel like a visit to a ghost town.

—Ken Kaskiden

Ken Kaskiden, born and raised in San Diego County, is author of the novel *Adios, The Venus Deal*, and most recently, *The Angel Gang*, all of which feature San Diego during World War II, as seen through the eyes of middle-aged private eye Tom Hicks.

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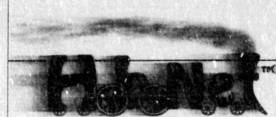
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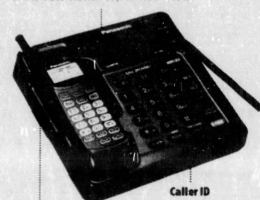
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## LET'S START OFF ON A NICE BLEAK NOTE.

The standard line these days is that one out of every two marriages ends in divorce. Given those odds and the trauma of pulling the threads of your life free of the marital tapestry, why would any woman marry? Even if the couple hangs on and gets it out, lousy husbands and dysfunctional families have become commonplace, an almost expected tragedy. And yet, brides will dream of a glorious wedding. People still smile and say, "Congratulations!" The institution survives despite the decimation of its ranks. Why? Pollard surveys and social-science books aside, what do women think about marriage?

The following roundtable interview never actually took place. It is a compilation of six separate interviews with women who were engaged to be married between last summer and next. Some questions were added to certain interviews to account for common themes.

### The brides, in order of appearance:

**Jill Solomon, 24**, sometime model and basis for the character Quinn in the Image comic *Immortal Two*. Husband Matt, 25, is a writer/producer for *Immortal Two*. They were married July 5 at Old Temple Beth Israel in Heritage Park. She is a Messianic Jew, he is Christian. "We were going to have a Jewish-Lapinese wedding," she laughs. "But we decided my fiancé would look funny in a kimono and me in a regular wedding dress with a yarmulke." Jill is slimmer than her comic-book counterpart. Her long dark hair contrasts with her blue eyes, which are often lost in a smile that crinkles them into obscurity. Though she is close in age to several of the other brides, she seems younger, more carefree.

**Trini Yeager, 38**, vice president of Direct Check, Inc. She is married to a laser technician. They were married on May 31 at Ballast Point in Point Loma. She was raised Catholic, but says, "I don't live it." Tom "would like to think of himself as being more Catholic than me, but we've lived together for five years." Born to a German mother and a Mexican father, one can see the influences of both. Her features are strong and her complexion is fair, but her hair is heavy and dark. Where Trini is earnest, Natalie is frank. Though she does not know me, she is a case, matter-of-fact in telling about her parents' difficult marriage.

**Jennifer Brookings, 25**, substitute teacher. She married Greg, 27, an SDSU student who works at Target. They were wed October 11 at St. Paul's Lutheran Church in Pacific Beach. She describes herself as "not terribly religious" and doesn't think "religion is going to play all that pivotal a role in the marriage." Her long blond hair frames a face that is open and untroubled; a one-word first impression would be "friendly."

**Sarah Gida, 24**, teacher at a small Catholic school in San Diego. She is engaged to Tom, 29, who "works with computers." They will be married next summer at St. Mary's Church in Carmel. They are both Catholic. She has longish brown hair, soft brown eyes, and coffee-with-lots-of-cream skin. She is a friend, so I note her changes of expression and things that nod-brow thoughtfulness to wide-eyed reminiscence — more than others. Because she is a friend, she talks to me like one. Though at times she tries to assume a formal interview distance,



Jill and Matt

Do I Think  
We're Going To Be  
Together Forever?

Yes.

**Lille Iworn, 24**, just certified to teach K-6. Her husband Rick, 24, is an account coordinator for a New York City ad agency. They were married July 26 at the Torrey Pines Christian Church in La Jolla. "My family has been raised Presbyterian, but same difference. I don't really keep much track," she says. When we meet, Lille's clothes are relaxed, but her intentions can be seen in the way she holds herself and in thoughts such as, "If you really want to go where you want to be, you're not really working. It's about a challenge, and you're always going to be the next step. What can you do to get further ahead, what can you do to develop yourself better than kind of thing."

**Matthew:** By today's odds, three of four marriages aren't going to make it. What are your thoughts on divorce?

**Jill:** Today everybody's getting divorced. We don't believe in divorce. We believe in staying together. And then, being Christian, you think of staying together. You work it out. Mike [parents] got divorced back when he was a teenager and it affected him. I look at that, and I think he really wants to keep our marriage together, from going through that. I've always believed in getting married once, and that's it.

**Trini:** I've been married before. I was actually going to be my third marriage. The first time I got married, I was 19. I thought, "Well, I'm in love. I really love this person." Some very unfortunate things happened in that marriage. I was married nine years. It ended like, "Well, I was having an affair. He didn't believe in God, which I did. I was something I had a continual emotional affair with, so I divorced him."

**Matthew:** You had two sons from that marriage. Did that influence your decision to remarry?

**Trini:** Yes. The second time I jumped in very quickly because I wanted to be a family. I met someone who was very deceiving about why he was and his intentions, not only on a business level, but on a personal level. He was a business partner and husband — very dishonest, zero integrity. Immediately after we were married, the real person began to surface. That was a very short marriage, just over a year. I was definitely a mistake on my part — I'm not saying it was all him. But that is what I learned, because of the children, and that's totally wrong. I've always felt that "marriage" is a lifelong commitment, but in the event that you're with somebody that doesn't have those same beliefs or is abusive, then you have to come to a certain point in your life where you draw the line and say, "I won't be disrespected anymore." My views have always been the same, and that's what would contradict, because I've been married two times before, but there are some reasons that are a little deeper. I do believe that it is lifelong. I don't think anybody should go into it with the idea of a prenuptial agreement — I think that's preying yourself for divorce down the road. I don't think anybody should go into it thinking, "If it doesn't work out, I can always get divorced."

**Natalie:** I think anything's possible. I think people who go into marriage thinking divorce is impossible in their marriage... I think it's honest to think that, but not make the decision by the people who take their spouse for granted, because they think that that's how they own them. When my parents finally divorced in 1984, my brother and I were teenagers — we graduated my mother to do it. My dad worked at Xerox and they had a very bad commutative time. It was seven years of that, from the time I was 10 until I was 17. By that time, we were used to not having him around, and fights were horrible. It was horrible. Very verbal abuse, and... We were like, "Just do it!" In her heart, my mother believed, as a Catholic, that she should be together forever, and if things had been a little less on either side, she would have stayed married to him, even though it was bad.

**Me:** on the other hand, I would not step in a bad marriage. Do I think we're going to be together forever? Yes, I think that we have a

marriage that will last. But if he were to win the lottery tomorrow and turn into a freak and start running around town and stuff like that, I wouldn't stay with him. Why should I? I only live once. I'd like to turn into some kind of evil person. I would hope that he would leave me. I wouldn't expect him to put up with that. But I don't expect — and most people, I guess, don't expect — the bad things to happen.

**Jennifer:** I don't ever want it to happen. Don't want to have to go through that. It just seems like it would be so utterly difficult and painful. I think that it would just be such a lifestyle-changing experience. I hope it never happens, and right now, I can't imagine it happening. I'm sure most people that are about to get married can't either. If you could, you would have to stop and think, "I probably one of my worst fears, and I'm pretty sure it's going to be an unrelieved fear. I'm not worried about it at all. I think we both have the same sick to it, because I don't know if I just believe we came from or what. But, yeah, it's scary."

**Sarah:** Divorce is never an option, unless you're being physically abused or if it's for the sake of your child's physical protection. Then I would say a divorce is necessary, and an annulment would probably be in store. You hope that when two people end up making that decision to get married that they both realize that this is for life.

I think if you go into a marriage thinking anything other than that, with the different challenges marriage comes with, you're inevitably going to end up getting a divorce. I think it's important to go in with the mindset that you're making this commitment for life to a person you're going to hold hands with for the rest of your life.

**Lille:** I know that I'll never be divorced. You can ask any of my friends any of the friends, and they'll tell you the same thing. I think it's because we both had such strong moral standards for ourselves and for the two of us being together. I don't think a lot of people have that kind of faith in marriage anymore. There's divorce everywhere. You literally have to ask these days, "Are your parents together, or are they divorced?" You can't just assume. Kids in my class, half of them are from divorced families. I think a lot of my belief comes from my family. There are maybe two divorces in my entire family on my mom's side, and on my dad's side, there's one. It's not in my family, there's one. It's not in my family. We have huge family reunions, and everybody comes to those. I surrounded me, and that's just how I am.

**Rick's** parents are divorced. He was raised by his mom and his sister and his aunt. He had a different kind of growing up, but he still has the same faith that I do. I think that's what keeps us together and keeps us strong, just knowing. Some people go into marriage saying,



Natalie and Tom

ple go into marriage saying, "You never know what happens, well, you never know... you never know," and it's like, why are you going into marriage with that kind of attitude? If you never know, and if you're not sure, don't get married. I don't think you should be married, so you're partner a lot of

haste, and save your kids a lot of hassle.

**Matthew:** From the sound of it, some of you think you're going to break up. What makes you think you can buck the percentage?

**Jill:** I just feel like we're so much in love. I don't really see too many couples around that

are like that, so I think ours might be different — more in love.

**Jennifer:** We were talking about this the other day. All the people in our lives who are married have wonderful marriages. His parents are still together. My mom passed away three years ago, but up until then, my parents were still together. All of our family and friends tend to be that way. It's always been a given for both of us. I guess that makes us the exception to the rule. I can only think of one or two couples we know who are divorced.

**Natalie:** We wrote our minister a lot of the things we wanted mentioned — open communication, friendship, trust, and respect — a lot of the things I think we didn't see as children. I think it was interesting, because as I was writing the vows papers with Tom, I just kept noticing that everything that was not in it was something that was not in my parents' marriage. You see what you don't want. I think that's a bigger factor than seeing what you do want, because I think you see more bad than you go good out there in marriages.

**Matthew:** But you must see something you want in Tom. Natalie: He has a healthy respect for women. He likes women. I think that's really important — at least for me. My mother told me when I was very young that I never go out with a man who didn't like

his mother. I don't mean a mama's boy, but a man who likes his mother. I am marrying a man who holds his mother on a very high pedestal, who believes in motherhood, the sanctity of that. I think a lot of that comes from the religious side, because he was all Catholic schools the whole way.

So when we moved in together, it was absolutely fabulous. Everything was wonderful. We cook together, we clean together, he does his own laundry because he doesn't like the way I do laundry. When you meet someone you're really compatible with, it's really hard to describe it. It's just kind of click, and you mesh in together, and it works out very well.

**Trini:** I've been a Christian for 13 years, and I truly believe you need time to get to know the heart. Once you find out who they are, heart and soul, you have a stronger chance of knowing if you're compatible. We've known each other going on four years. You cannot look at anything objectively when you see someone involved. It's impossible. You just don't know the true heart and soul of the person you are thinking about marrying. I hope this can be conveyed to you, ladies who are living with a man. In the back of their mind, they feel like they know it's wrong. They know that it's wrong until you are married, and so this little thing inside them makes them slightly resent the man, because he's not

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respecting her. Even though she's allowing herself not to be respected.

In the beginning of our relationship, we were intimate and I didn't respect Sheldon, because I was compromising my beliefs for him. I finally went to Sheldon, and I said, "I can't do this anymore. Sheldon, I'm sorry. I love you. If you can't deal with this, then maybe we're not right for each other." So, even if I had a slight question in my mind that maybe he's not the right one — which everybody does, if we're honest — by us not being intimate and him respecting that, I knew. That clinched it for me because he respected me enough that he would wait until I was his wife.

**Matthew:** Does anybody else think there's a connection between marriage and staying together afterwards?

**Bill:** Since we're Christian, we want to be married. We just felt so bad living together and not being married. Mike wasn't a Christian. Then he became a Christian, and it started bothering him a lot, it wasn't a secure feeling. Before getting married, we kind of did a vote before God. That's most important for



Romance and Love

us. I think the love keeps going because we're so spiritual, and I think that's what keeps us together more.

**Sarah:** Before you get married, I think it's important to know that the love you have for that person is a pure love. If you're living together, you're not able to establish the kind of relationship that's necessary in a marriage, and that is friendship. This is looking at it from

a human perspective, not necessarily a religious perspective. But if you use intimacy, I think it doesn't allow you to go through the process of truly getting to know that person in a completely pure way. You're not aware that the person loves you for who you are at that rate. The person could just love you for the sake of sleeping with you. I think it's a beautiful thing to get to know someone in a

romantic relationship without sleeping with them, because you know it's not their only reason for being with you, for loving you.

There love you for something deeper than that. Then after you get married, when you're united in body also, it completes the process — it's not the best thing to give.

**Matthew:** How about you, Julie? Why do you think you'll

think that our generation, being a younger generation, sees [living together] as normal, where it wasn't normal at one point in time? It became okay. It used to be [shocked voice] "Oh, so and so is living together," and today it's everywhere. You can escape it. And the next generation, I think, is going to be even worse.

**Matthew:** Worse? So you think it's a bad thing?

**Julie:** Most of my friends (parents are still married, but

the lack that I see now, the marriages aren't there. They're waiting for them to model themselves after. I think there's even ideas. You need a moral system to building a marriage or a relationship between two people, and when there's no moral code, what do you have to go to? You don't have anything. Children learn that it's okay to be divorced, it's okay to have a few more and many less true and have kids be the parents. I don't know if that's a good society really says. Is that not what happened, or do we really think that's okay? Or are people just lost?

**Matthew:** We started with living together, now we seem to be back to where. Does this next generation being so "up only to life postmarriage?"

**Julie:** I don't think it's bad if people live together. It's bad if they're in San Diego this year, I still don't think we would live together, but that's something we have. There are no alternatives for anybody, but we're different. It's personal choice. It's who you are and what you want to do, and that's what matters.

**Matthew:** But you think that reasoning doesn't hold for life after marriage?

**Julie:** Yeah, I think that after marriage, I don't know, maybe it's the whole marriage thing. I see it as just really coming together. It's the final. It's a commitment. That's what it is. It's being a partner, being able to trust someone, it's a commitment. It's being with someone you can rely on, and somebody you can share your fears with. It doesn't matter if you're having a bad day or a good day; they're always going to be there, and they're not going to change their opinion of you.

**Matthew:** How do the rest of you define marriage? And why marry?

**Julie:** I've found someone that is really special. He's not selfish, absorbed, that he doesn't think of other people. He's not any type of chauvinist. It's really important to me that I'm happy. He wants to learn about everything around him. He's a really hard worker.

**Julie:** Love. We're constantly together, we never separate. Jennifer: Two people become one, in the sense that our decisions now affect each other. And when we raise a family, we're all in it together. I just can't imagine being with anybody but him. I think marriage is the way to do it. You decide that you're going to live the rest of your lives together and take care of each other.

**Sarah:** I think it's the shot off life focus — to children, to family, to together. It's the final bonding as a couple. It's the next chapter of our life. We've had the young 20s, the mid-20s,

the late 20s together, so this is like chapter four. My attitude about marriage changed. All I had seen was mistrust, some broken, distrust, apathy, not taking each other for granted. I always felt that you didn't need to be married to be happy, and I still think that today. What changes you have experiences together, you see other people together. It's about someone that have very good marriages, that are good role models, all our friends were getting married, and we talk a lot about children. We want to have marriage in a very high regard.

**Trina:** I think marriage is a perfect example of God's love. It's sharing with somebody, growing with somebody, being able to depend on somebody. It's a team. That also tends to be my philosophy in the business realm, that you definitely go

forward as a team. I like that, and I like family. Living something together as a team, as a family, as a commitment — that's a good example of God's love.

**Sarah:** Marriage is when you finally find your soul mate, the person who is going to bring you to the good. It's the union of two people who want to get to the same place.

**Asa:** Catholic, your purpose in life is to — I quote — "the communion." To know, love, and serve God, so that one day you'll be in heaven with Him. I think the product of that relationship, which is children. The goal of getting together is very broad — you could do that in many ways. But when it comes to marriage, your goals become more narrow.

date, and then you realize that you're going to have a child. That's the goal. The goal of marriage is to have a child, and children kind of keep you in line. Also, you have to give a lot to your family. That's a lot of what marriage is, giving. Love is giving, so when you're giving of yourself to your children and your spouse — well, first of all, it's not just giving, because in the end you end up experiencing so much joy — you're busy doing something good. You don't just spend time. If you're working at a job for instance. A lot of the time, you might feel you're not fulfilled doing that job, and I think it's because there's something much more fulfilling in having the goal of raising good children, something much more fulfilling

in giving and loving. I think anyone would admit that there's something very fulfilling about loving someone else, loving your spouse in one way, and loving your children in another way.

**Matthew:** What are everybody's thoughts about children? When, how many, who?

**Sarah:** We plan on having kids in two years. Our friends are like, "Oh, no, you'll be pregnant within a year," and I'm like, "No, I won't. That part is not there yet. That's coming." I promised myself when I was a teenager that I would not have a child before age 30, and I stuck to it, and I'm glad I did. If I could, I'd have five. I probably will have two to three. I am coming from a five kid family, and he believes — and I was true with the son he was raised — that the bigger the family, the

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I remember a good news, bad news joke I heard a few years ago. The bad news, a fully loaded stretch limo traveling along the coast highway crashes through a guardrail, bursts into flames, and sinks to the bottom of the sea. There are no survivors. The good news, the bus filled with lawyers. Popular wisdom blames lawyers and the frivolous lawsuits they file for driving up the price of consumer goods, making insurance harder to get, and forcing businesses into bankruptcy.

The public hates some lawyers less than others. Probate attorneys are probably okay. When Aunt Agnes dies, a probate attorney might give you a call and say, "Remember those original shares of Kodak stock Aunt Agnes received as a wedding gift? She wanted you to have them." At the other end of the spectrum, the public really hates trial lawyers. When a woman sues her ex-husband for alimony and says, "McDonald's became the coffee we no longer like," she hires a trial lawyer. When the price of a company's stock falls and a stockholder sues the director for mismanagement, he goes to see a trial lawyer. After three years of discovery, numerous settlement conferences, and a multimillion-dollar trial, the stockholder each receive three cents a share. The trial lawyer walks away with a \$3 million fee.

Trial lawyers do what most people see them doing on television. Trial lawyers represent clients filing suit against other individuals or against businesses or against government entities. Trial lawyers also defend the parties being sued. They take depositions and conduct discovery and try cases before judges and juries. Many lawyers never stand up in court and make an opening statement. Trial lawyers do.

Trial lawyers in San Diego get together once a year to celebrate each other and remember two of their fallen brethren. For the past 13 years, the annual Red Breadwinner Dinner has raised money for St. Vincent de Paul Village. The local chapters of the American Bar of Trial Advocates (ABOTA) and the Association of Business Trial Lawyers (ABTL) as well as the San Diego Defense Lawyers and the Consumer Attorneys of San Diego (CASP), sponsor the dinner.

According to the program the organizers passed out at this year's dinner, Maurice "Red" Breadwinner was a San Diego trial lawyer who died in 1983. During his career, Breadwinner served as president of CASD and was a member of ABOTA and the American College of Trial Lawyers.

Beginning in 1990, the sponsoring organizations have selected a colleague each year to receive the Daniel T. Breadwinner III Award for Professional Integrity. Dan Broderick, a popular San Diego trial lawyer, was murdered along with his second wife Linda in 1989. While Dan and Linda slept, Dan's ex-wife Betty sneaked into his house and shot the cou-

ple at close range. In 1991, Betty Broderick was convicted of the murders and is now serving a term of 37 years to life at the California Institution for Women, 40 miles east of Los Angeles.

On a Saturday last September, men in tuxedos and women in gowns dined in small, dark groups in the Hotel Del Coronado's garden courts and the late afternoon light made the hotel's copper floor look like the top layer of an ivory wedding cake. Down in the courtyard, the bricks still radiated heat, but cool salty air stole like zephyrs through the breezeways from the ocean. In keeping with this year's theme, "Carnival at the Cape," a tri-ethnic South American music in the gardens. Black and white, unadorned waiters moved through the crowd offering hot and cold appetizers on silver platters. Lines formed at each of the three bars. A small group of judges, their hair dark white, their teeth black, looked at each other.

# Mouthpiece Boogie



At about 11:30, Father Joe Carroll slipped into the sea of black and white. President of St. Vincent de Paul Village, Father Joe worked his way around the garden, stopping every few feet to shake a hand or pat a back. When he reached my spot on the edge of the grass, Father Joe told me how he got involved with the trial lawyers. "Red Breadwinner was a parishioner of mine out in El Cajon," Father Joe explained. While we spoke, Father Joe seemed to notice people walking past. One of the white-haired judges broke away from his group and waited for Father Joe to finish with me. "I was Red's parish priest," Father Joe continued. "When he died, I presided at his funeral. It was standing room only. The place was packed with judges and lawyers. I had no idea."

"I went too slow to turn here to find him," Father Joe backed up a little. "When I was at fundraising school, they told me there are two groups you never hit up because they only give to causes that benefit themselves — doctors and lawyers. I saw a card there. No one else was asking the lawyers for money. I figured I would. Red was on my first board of direc-

tor for St. Vincent de Paul Village. After Red died, I went to the trial lawyers. I had this idea for a benefit dinner to honor him. Any day, the first year we raised \$30,000 and \$80,000. Since we're going to use the money to build a building in 1991 and add the old Red Breadwinner building. We're going to move the Eucalyptus Tree Center there. We plan to buy the work and have it up and running by next year."

The judge broke in. "You know, Father Joe has close relationships with a lot of judges and lawyers. When the judges conference some one to commission service, we send them to Joe. He puts them to work."

Father Joe and the judge moved away, heads together. In the courtyard's corner, six women lined up against the palm trees to have their picture taken. When the flash strobed, the women's big blond hair and white teeth glowed above their suntanned skin and black



Dan Warren

didn't put on a single piece of evidence. No witnesses. No experts. No documents. Nothing. He did his closing this week, and he was claiming the whole thing was a conspiracy. The rest of us are calling it the grass knoll defense. Everyone laughed.

The redhead turned to me. "There's something about these cases," he said. "Which lawyers are going to win? Other. Who's not? In this case, one guy walked during the trial. Two weeks later, he was back in because he couldn't agree with the plaintiffs on the settlement agreement's wording. Otherwise, it's just dirt and mud."

While we spoke, the waiters came back through, collecting empty glasses and handing people toward the dining room. I broke away from the congenial men, deflected lawyers and toward the growing stream meandering out of the dark courtyard into a brightly lit, picture-filled



Father Joe Carroll

"WHEN I WAS AT FUNDRAISING SCHOOL, THEY TOLD ME THERE ARE TWO GROUPS YOU NEVER HIT UP BECAUSE THEY ONLY GIVE TO CAUSES THAT BENEFIT THEMSELVES — DOCTORS AND LAWYERS."

hall. In a small dining room to my right, a bride and groom kissed while their guests tapped water glasses with their forks. At the hall's end, a do-it-yourself buffet of appetizers and hors d'oeuvres and red and orange paper plates awaited the carnival cake. As I took my seat, a woman in her early 20s sat beside me. "I'm a law student," she said. "I'm a law student." While we chatted, two other women sat beside Virginia. She held out her hand. "I'm a law student." While we chatted, two other women sat beside Virginia. She held out her hand. "I'm a law student."

The other's wait-length dark hair swung over her right eye. Her black dress. "We're court reporters," they told Virginia. When the lights dimmed and Evan Warren took the stage to make a few preliminary remarks, four more people joined our table — two more contract defense lawyers and their spouses. Outrage: Dan Warren introduced the judges in attendance. Warren practices law with his partner Brian Monaghan and is the current president of the San

Diego chapter of ABOTA. I had asked Warren earlier in the evening what ABOTA was. His voice carrying the softest hint of Texas, Warren had the hand of someone who had a river boat gambler. "ABOTA promotes professionalism and integrity among the bar," Warren said.

## WHILE DAN AND LINDA SLEPT, DAN'S EX-WIFE BETTY SNEAKED INTO HIS HOUSE AND SHOT THE COUPLE AT CLOSE RANGE.

ren said. "It's a point system. You have to have 20 jury trials before you can be considered for membership."

At the podium, Warren introduced the judges present at the dinner. Conversation switched around the tables. After pointing out the past recipients of the Broderick Award in the crowd

and making a few kind remarks about Red, Warren, this year's recipient, Warren introduced Father Joe Carroll to say a blessing. Father Joe stepped up to the podium and pulled a cell phone from his pocket. "Suhh," Father Joe whispered the crowd. "Good doesn't like competition."

Father Joe stepped down. A few lonely "amens" rose from the tables around us. A quiet army of waiters stationed around the room began carrying plates of food to each table. The salad arrived first. Fancy creamed greens, angelica, chives, tiny plum tomatoes, fried plantains clustered on the side, and a small forest of hearts of palm at the plate's center. We passed baskets of chewy sourdough rolls and silver trays filled with salad dressing around the table.

As I passed butter on my roll, Virginia told me how she'd ended up in law school in San Diego. "I did my undergrad back East. I'm from New Jersey. I was pretty sure I wanted to go to law school. I just didn't know it. Yeah, I know. Lawyers are tough... But we're

doing some good work tonight, raising money for the new teen center building. Before you go, we ask your blessing on those who sit at the food, on those who prepare it, and on those who benefit from tonight's dinner."

Father Joe stepped down. A few lonely "amens" rose from the tables around us. A quiet army of waiters stationed around the room began carrying plates of food to each table. The salad arrived first. Fancy creamed greens, angelica, chives, tiny plum tomatoes, fried plantains clustered on the side, and a small forest of hearts of palm at the plate's center. We passed baskets of chewy sourdough rolls and silver trays filled with salad dressing around the table.

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the water. To make a long story short, I wound up at Thomas Jefferson."

To my right, the construction defect lawyers were discussing the same three-month-old Orange County trial I'd heard about earlier. While the waiters cleared away salads and set down steaming plates of fresh local sea bass on a bed of succotash and baby vegetables, one of the lawyers said, "It's hard to say if there'll be an appeal. It's a \$25 million case. If the jury comes in at \$8 million, it'll be a tough call. If it's \$10 to \$12 million, yes, we'll appeal."

Around the room, silver clatters. Voices rose. Waiters filled and refilled wine glasses. About the time the waiters poured coffee and brought around blocks of white and dark chocolate mousse cake covered with a dark chocolate fudge, Sharon Blanchet stepped to the podium. A divorce lawyer, Blanchet has shared the Red Breadwinner Dinner for most of its 13-year history. Dressed

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One of the lawyers at my table laughed when she heard the name of Monaghan's boss. "Arrogant!" she asked with a raised eyebrow. "Maybe it's me."

Next Blanchet introduced Dennis Schoville, who received last year's Broderick Award. Schoville strode across the empty dance floor and up the few steps onto the stage. He turned and faced the crowd, revealing a shock of dark hair combed straight across his forehead.

"I'd like to tell you about Sid Stutz," Schoville began, glancing

Diego County Bar Association; former vice president of the San Diego Trial Lawyers Association. The list seemed endless. Schoville told the crowd something they already knew: that Stutz has his own firm, Stutz, Gallagher, Artiano, Shinnoff & Holtz. "Sid's firm is a very special place," Schoville said. "The people there love Sid dearly."

"What did Dan Broderick think of Sid?" Schoville asked. "I can tell you what Dan thought of Sid. One time Dan had a difficult case. He chose Sid to serve

"Sid," Schoville looked out into the crowd to where Stutz sat surrounded by his colleagues and family. "You're a trial lawyer's trial lawyer. It gives me great pleasure to present you with this year's Daniel T. Broderick Award for Professional Integrity."

As the crowd rose to its feet, enthusiastic applause washed over the room. A professorial

pleasant voice, "but I would be remiss if I didn't mention a few things." You could hear the rustle as people relaxed into their chairs. "First, we need to remember why we're here tonight. In a meeting with Father Joe, we agreed about the need to share our resources with others," Stutz said.

Dan Broderick was a friend to me as he was to many of you. Earlier in the evening, a lawyer from one of the city's largest law firms told me he figured half the people at this dinner had known

importance of mentors for young attorneys. "The first firm I joined was Schall, Nielsen & Boudreau. What a lucky kid I was! I was Lee Nielsen's a federal judge now. Bill Schall has had a distinguished career." Stutz took a deep breath. "My family knows I even cry at movies." The crowd chuckled.

"Red Boudreau was a joyful man and a great lawyer," Stutz's voice grew misty again. "He was an ultimately civil person. With those three mentors, how could I miss? Today, we all live the duties

since left to practice law at other firms or as in-house counsel or in the public sector. Stutz introduced his brother from Florida, his sister from Colorado, and had each of his four children in attendance stand. "And of course, there is Judith, my wife," Stutz concluded, "who has most ably met the challenges in this complex family that we have." For a moment, Stutz had to trouble continuing. "She has been my mentor in professionalism, civility, and integrity."

The crowd rose again and



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broken last year, too, explained. "One of them we'll get a new raffle." During the raffle, the servers cleared away the plates. People rose and Groups of women ran away toward the ladies' room. They walked around the table, clapping the dance floor and out into the hall. I heard the music of female laughter spilling out across the hall. Inside

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of a high, hood dance, groups of people stood around suing the dancers. Like the boys always hanging in the parking lot drinking beer, men clustered around the bar.

As the evening warmed, the crowd on the dance floor grew smaller. A core continued. Where the band played "I Got You (I Feel Good)," a man whose untied hair flopped around his rock-greased and sung in his face, Porter High school north of city pulled down his glasses and danced away to the music. A few couples to frisk mania in North County bawled down.

The hallways' clientele drove into open. Other one couples gathered together their programs and handbags and jackets and meandered out into the hall. The lobby and the parking lot heaved. A few couples toured in jeans and sweatshirts and the crowd of the bar and the top-sung and the dancing lineups. The cut out man in the open shirt tried to

—Leslie Ryland

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# Calendar

## Skirmish with Sticks

### Filipino Stick-Fighting Seminar

Teddy Roosevelt earned a black belt in judo. Bruce Lee was the King of Kung Fu, and Priscilla left Elvis for her karate instructor, but among the martial arts, arms have yet become a household word.

Arnis (pronounced ar-nees) is an Oriental form of fencing that's more than a thousand years old in the Philippines, where it predates the arrival of the Chinese in the 13th Century, the Arabs in the 15th, and the Spanish in the 16th. When the conquistadores banned arms in 1564, Filipinos learned to pierce their opponents in the eye, groin, or other vital with everyday tools like fans, and a Vietnam are very hot," explains



Mario Figueroa, owner of a martial arts supply store, "so everybody carried fans."

The handfield fans looked innocent, like a James Bond accessory. But when the metal ribs were sharpened, the "iron fan" became a dagger, a club, and a round blade.

When they weren't slay-fencing themselves, Filipino martial artists preserved arms, then known as "kalis," in politically correct religious plays. The actors performed traditional moves in dances and ma-k battles while dressed in "nude" Spanish armor or arnis, so the art became known as "arnis."

Figueroa, who's studied kung fu since he saw his first Bruce Lee movie at the age of eight, sells iron fans, Manchurian broadswords, Okinawan sickles, and other pretty things, all of which could be used by a trained martial artist. A true arnis fighter could also use a broom, pencil, bottle, or baseball bat. But Richard Pulzler, who has studied arnis for 16 years, trains students to fight with rattan clubs known as *escrima* or "skirmish" sticks.

The clubs, which are about 30 inches long, are smooth, wood-fired cylinders. On the largest training floor of Figueroa's store, Pulzler and Figueroa each grip a pair, and though Pulzler is wearing serious black cotton arnis gear, the clubs look like something your third-grade music teacher would hand out with the chimes, the finger bells, and the xylophone. That's until the cane starts whirling. In a dueling pattern called *doubleman*—derived from Filipino weaving—Pulzler and Figueroa bend the canes in figure eights. Each time the clubs make contact, they make a sound like a whip cracking.

"In the older training times," Pulzler says, "they would actually strike

the forearm," instead of the club. You'd have to be a devotee to take that kind of beating, and it was, in fact, Filipino stevedores, merchant marines, and farmers who brought arnis to the U.S. in the early 1900s. Remy Presas, the father of modern arnis and one of Pulzler's instructors, adapted the training moves in the 1960s so that cane struck against cane, not bone. Presas was then invited to teach arnis at the Fogo Police Academy in Japan, and his version of arnis was accepted by the F.E. departments of Filipino schools.

Besides the rhythmic arcs of *sinawali*, arnis students learn the 12 zones of attack, in which the blows are aimed at tender areas from the crown to the knee. They learn to block an opponent's blows to their own tender areas, to disarm all 12 positions, and to practice what Remy Presas calls "flow."

Filipino stick fighting. Pulzler on right.

1997 NOV

## Calendar LOCAL EVENTS

"A lot of the arts focus on being stronger than your opponent, so you build a lot of strength and you block real hard," he says. In arms, the fighter withstands a stronger force by anticipating it and dodging, "so it's perfect for people who are smaller or women who face stronger attacks."

This Saturday at 10:00 a.m., Richard Pineda will teach an arms seminar in Figueroa's store. The four-hour class will give students a chance to learn basic footwork, empty hand techniques, and cage climbing. Men, women, and teenagers are welcome, and prior training in the martial arts is not required.

—Laura McNair

**Filipino Stick-Fighting Seminar**  
Saturday, November 22  
10:00 a.m.-2:00 p.m.  
Then Martial Training Supply  
127 E. Vista Way, Vista  
Tel: 766-414-9882  
\$30 advance registration;  
\$95 on day of class

## EVENTS LISTINGS

**HOW TO SEND US YOUR LISTING:** 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 price to attend, where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to READER EVENTS EDITOR, P.O. Box 5807, San Diego CA 92106-5807. Or fax information to 581-2401.

### BAJA

**"Selena, Queen of Tex Mex Music,"** a family concert, will be presented tonight, Thursday, November 20, through Sunday, November 23. Performances are at 8 p.m. Thursdays through Saturday and 8 p.m. Sunday at the Teatro del Segor Social, Transvaco, Anderson Street and Redwood Area, Calexico, Imperial. Admission: \$4.00 U.S. For information call: 011-52-67-62-63-16.

**Benefit Rock Concert,** bands from L.A., San Diego, and Tijuana perform to benefit the Red Cross, Friday, November 21, 5 p.m., Studio 1, Franciscanum Center, Tijuana. For more information, call 011-52-68-43-42-81. Admission is \$4 U.S.

**A Northeast String Trio** Martin's Trio for Flute, Cello, and Piano. The house's Five Pieces and Mozart's Piano Quartet in E-flat Major are on the program when New York Philharmonic acting principal Robert Tansky, Day, Yehuda Yankin, Ensemble chief Steven Tischer, and piano Marc Shapiro of the San

Francisco Symphony are joined by Eugene Torgal, San Antonio Symphony Assistant Conductor, and Rafael Kato (principal violist of the Los Angeles Chamber Orchestra) for the Spotlight Series hosted by March Musical. See the group when they perform at 7:30 p.m. on Friday, November 21, at the Santa Tomas Winery, Miramar. See 686, in Encinitas. Tickets are \$70 for the concert or \$30 for the concert and post-concert dinner. For information and reservations, call 011-52-61-78-33-33 or 239-1000.

**Community Celebration,** the Border Area Workshop/Taller de Arte Fronterizo hosts a fiesta as part of its 10th anniversary celebration, Saturday, November 21, at 3 p.m. in Poblado Maclovio Rios Mangos, a cultural center on the southeast of Tijuana, about 25 miles from the San Ysidro border crossing. The celebration features Mexican music and dance, refreshments, and a raffle. Free admission. Free transportation will be available from the Tijuana Crossing on the 11 side of the border at 3 p.m. For more information, call 541-4482.

**"El Crimen,"** Patricia Figueroa performs this rock tragedy, Tuesday, November 20, 8 p.m., Casa de la Cultura, Avenida Pantoja, 45, Colonia Alameda, Tijuana. Admission \$4 U.S. For more information (in Spanish) call 011-52-66-87-26-04.

**"Storm Searchers,"** shows daily in the University dance theater at the Tijuana Cultural Center at 3, 5, 7, 9, and 11 p.m. on Saturday and Sunday. Special effects shows daily at 2, 4, 6, and 8 p.m. daily with additional dancing at noon on Saturday and Sunday.

The center is located at Paseo de

### OUTDOORS

**"Rainbow Season"** arrives with the first rain of the fall. Scattered showers are best for rainbow watching. Through the landscape, rainbows are best for rainbow watching. Through the landscape, rainbows are best for rainbow watching.

**The Mammoth Footprint** paleontology site in Anza-Borrego's Fort's walk will be explored by paleontologists George Johnson at 8:30 a.m. on Saturday, November 22, an event hosted by the Anza-Borrego Foundation. George Johnson will discuss the "Mammoth of Anza-Borrego" at 10 p.m. at the park visitor center, followed by lectures of the paleontology lab.

**The Fremont Cantowoods** along the San Diego River in Mission Canyon are now showing their best leaves. You can park at the Old Mission (San Diego) and drive to the Fremont Cantowoods. The area is closed to the public because of its history as a military bombing range but boasts one of the most spectacular geologic and floral resources in the park. The time will be led by park ranger Paul Benita. Advance registration is required for both events. For details and reservations, call 760-767-0446.

**Day Hike to the South County** where Catalina looks at sunset on the start of the migration bird season in Southern California. Join us for a hike to the South County. The hike will be led by park ranger George Johnson at 8:30 a.m. on Saturday, November 22. Meet on the lawn in front of the Visitor Center and return to their cars.

cars—about six miles round trip. Free. For more information, call 445-1082.

**Old Downside East** is the oldest of a walking tour offered by the California Historical Society on Sunday, November 22, at 10 a.m. The tour departs from Dwyer and Myrtle (at Grand Avenue and Broadway). Free. Call 760-739-8701 for more details.

**Visit Mixed Habitats,** including woodland and woody fields that are present along the coastal bluffs. The tour will be led by park ranger George Johnson at 8:30 a.m. on Saturday, November 22, an event hosted by the Anza-Borrego Foundation. George Johnson will discuss the "Mammoth of Anza-Borrego" at 10 p.m. at the park visitor center, followed by lectures of the paleontology lab.

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## Jona Pear Dance Theatre



**"The Mythology of Angels"**  
Jona Pear Dance Theatre is a Honolulu-based company, renowned for their performances in the Japanese Ballet dance form. Their original production of "The Mythology of Angels" combines amazing costumes with a spellbinding performance. A holiday season must-see that goes beyond dance to the heart, spirit and imagination.

**November 23 • Sunday**  
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honorship pits, just west of the entrance kiosk. Find the park at 6135 San Miguel Road, in Bonita. Broomsticks and birding books are recommended, wear sturdy walking shoes. 044-1049.

**See Fall Colors, California Bally,** and mistletoe during a break in the (round-trip) walk to the waterfall in Los Peñasquitos Canyon Preserve on Saturday, November 22, from 9 a.m. to noon. Meet in the parking lot at Merry Road and Black Mountain Road in Mira Mesa, meet at the kiosk next to the drinking fountain. Free. For more information, call 484-7278.

**The Annual Fall Migration of winter shorebirds and waterfowl** can be viewed from the San Diego Flood Control Channel, Sunday, November 23, the Mission Bay Park Ranger staff is offering a bird walk along the channel starting at 8 a.m. Interested? Call 811-2974 for more information. Bring your binoculars to the lake park on the south side of Sea World Drive. Free.

**See Mr. A Get It!** the holiday lights on the Mr. A's building (at Fifth Avenue and La Jolla Village) will be turned on for the first time of the season between 5 and 8 p.m. on November 22. View the holiday lights with Downtown Sam and other walkabout residents next Thursday and then take a one-hour walk. Meet in the parking lot across Fifth Avenue from Mr. A's. Free. 231-7463.

### DANCE

**The Fight and the Dance** collide in *Five Fights*, one of the new works in the program when Matsushita Dance & Company opens its season at the Old Globe Theater in Balboa Park. Also on the program: *Chalkboard*, *Song and Dance*, *Performances* are at 8 p.m. Thursday, November 20, through Saturday, November 22, and at 2 p.m. on Sunday, November 23. Tickets are \$22 general. For tickets, call 239-2255; for additional information, call 235-2266.

**The San Diego Premiere of *Jo's*** and *Jo's* a young male profiling a rebellious ballerina who boldly wears her "kiss" inside out. *Jo's* and *Jo's* a young male profiling a rebellious ballerina who boldly wears her "kiss" inside out. *Jo's* and *Jo's* a young male profiling a rebellious ballerina who boldly wears her "kiss" inside out.

**Get a Bear to the crinkles of Flax** in the *Orchestra* string band and the calling of Graham Hempel at the next New England style contra dance, Friday, November 21, 8 p.m., Trinity United Methodist Church, 3010 Thorne Street, North Park. Admission is \$5. Newcomers welcome. A beginner's workshop will be held at 7:45 p.m., and all dances through the evening will be taught. For more information, call 281-8550.

**Polk Dance Concert,** this folk dance is the student and faculty performance of folk, modern, jazz, hip-hop, and ballroom dance, presented by the Southwestern College fine arts division, Friday, November 21, 8 p.m., room 1007 on the campus at 900 Oak Lakes Road, Chula Vista. \$7 general, \$5 students and seniors. 481-1000.

**Traditional Dance, Music, and** colorful costumes are part of the show when the PASADAT Philippine Performing Arts Company performs at the Malabon Library at 2 p.m. on Saturday, November 22. The dancing will represent the diverse cultures

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## Calendar LOCAL EVENTS

**"New Green Global Thinking"** —Avenue artist Victor Val. Luchini's sixth annual event with live music, dance, poetry, and more — is slated for Saturday, November 22, from 11 a.m. to 6 p.m. at the Ocean Side Plaza Amphitheater. Bands performing include Nocturnal, A-3, Crow, Sunbeam, Big Mountain, and Bolder. Organizers ask everyone attending to bring a dish of food to share at this potluck event. For more information, call 760-733-0614.

**Beyond Pared Tashubud** —A series of events planned on Saturday, November 22, from 5 p.m. to 11 p.m. at the Anta-Berger Center. The series includes a variety of art, film, and music. For information, call 760-733-0614.

**Nautical Bibliophile Beckman** —The San Diego Maritime Museum hosts a rare book sale on the ferry boat *San Diego* from 10 a.m. to 12 p.m. on Saturday and Sunday, November 22 and 23. Organizers say there will be rare, old, and many out-of-print books offered, and a new selection of the set on the second day. Admission is free. For more information, call 760-534-3310. The shop is located at 1306 North Harbor Drive, along the Harbor at the corner of North Harbor Drive and Harbor Drive.

**Fests, Shows, Exhibitions, and bands** are among the attractions at the Mother's Day Parade, slated for Sunday, November 23. The parade steps off at 12:30 p.m. at West Main Street and Chambers and continues east on Main to 2nd Street and ends at 2nd to Madison in 15 min. For more information, call 444-8717. Viewing is free.

**Middle Age Fun**, members of the Society for Creative Anachronism host the annual tournament and merchant fair on Sunday, November 23, from 11 a.m. to 5 p.m. at 11 Monte Park (1385 E. Monte Road, Lakeside). Expect to see knights in armor, battles, jousts, and pageantry. There is a \$1 parking fee. Call 619-444-1011 for more information.

## WHAT WE DO FOR LOVE



Rose Beckerman

Author Rose Beckerman, born in 1935 in Manhattan, grew up on East 66th Street, between First and Second Avenues. Rose, nicknamed "Gingy," didn't have an easy childhood; her parents separated, her mother died when Gingy was 12. Gingy and her sister went to live with their maternal grandparents. Beckerman graduated from Hunter College High School, attended Simmons College in Boston, married, as you will find in her newest book, a professor. She divorced. Beckerman remarried, had six children, one of whom died in infancy. Beckerman and her second husband divorced. She is now vice president of an advertising agency in New Jersey and author of *Love, Love and What I Want* and companion to a man named Stanley.

What *We Do For Love*, Algonquin Books of Chapel Hill, 1997, 144 pages, \$14.95. Proud had his Madeline. Rose Beckerman had her dross. Beckerman's first book, *Love, Love and What I Want*, published in 1993, was a charming, witty, and often funny look at the man in Beckerman's life. "I never would have expected," she writes, "when I was a senior in high school that I would find love when I was 22 and 23. Organizers say there will be rare, old, and many out-of-print books offered, and a new selection of the set on the second day. Admission is free. For more information, call 760-534-3310. The shop is located at 1306 North Harbor Drive, along the Harbor at the corner of North Harbor Drive and Harbor Drive.

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## MÖTLEY CRÜE

November 28



## ROLLING STONES

222-7800



## READING

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## THE POET ORDERS HIS TOMB

Four men up Pinedale from behind. Among the famous dead. To build a tomb which, once I am not dead, Should the stone's mortality mind.

Which, by the common misanthropes, Example visual ease. To keep the place of the complex. Of some survivors once preferred to lose.

Monkeys feed on one bough, an almost holy Nightingale's cloth, a tree Of pines in a pride of family. Inhuman stanzas, unassuming life.

Some dead but in a space, a poetic Pull back, a superior. Highgate, cape, and after then a line Of grace, unassuming by design.

Dogs in the frozen barks of their bark. A hundred poems in. Around an iron fence, the park's. A poet's death in a statue of a child.

And each of them fully sentenced by A note, impartially. Scaled, tomb, on boulders, all before a cry. To build a tomb, a poet's death in a statue of a child.

But his staff I'll find my bird's nest. A poet's death in a statue of a child. To build a tomb, a poet's death in a statue of a child.

I who have sought time in memory alone. That, underneath a flag. Welcome of bells, I'd come out to a fire. A poet's death in a statue of a child.

Love myself unnoticed in the star. That, underneath a flag. Welcome of bells, I'd come out to a fire. A poet's death in a statue of a child.

From collected poems, Alfred A. Knopf, Inc., 1997; reprinted by permission of Alfred A. Knopf, Inc.

Find the library at 820 E. Street, downtown. The Beauty of Autumn is the focus when Jerome Mandelstam from Kin. Drama, presents, and music at Borne and Noble Bookstore. Books events at 11 a.m. on Saturday, November 22. Find the store at 1040 North El Camino Road in Encinitas. Call 760-443-0610 to reserve free.

"We Give Thanks" is the theme for the children's activities at Barnes and Noble Bookstore in Harbor Center at 11 a.m. on Saturday, November 22. The program storybook will be Mike's Harrison and pumpkin. Books will be available for all. Find the store at 710 Harbor Center Drive, in Mission Valley. Call 760-443-0610 to reserve free.

Beats are the subject for the story series planned at Barnes and Noble Bookstore at 11 a.m. on Saturday, November 22. Host Barry and his friends will be on hand with food. Books will be available for all. Find the store at 710 Harbor Center Drive, in Mission Valley. Call 760-443-0610 to reserve free.

Learn the Secrets of Cats through games and fun. When the San Diego State of History, Museum at Balboa Park, "Cats: MIA to Wild" on Saturday, November 22. The program storybook will be Mike's Harrison and pumpkin. Books will be available for all. Find the store at 710 Harbor Center Drive, in Mission Valley. Call 760-443-0610 to reserve free.

"Turkey for Thanksgiving" is the theme when the San Diego State of History, Museum at Balboa Park, "Cats: MIA to Wild" on Saturday, November 22. The program storybook will be Mike's Harrison and pumpkin. Books will be available for all. Find the store at 710 Harbor Center Drive, in Mission Valley. Call 760-443-0610 to reserve free.

Children's Museum of San Diego, 1001 La Jolla Village Drive, San Diego, 92161. The museum is a non-profit organization that provides educational and recreational programs for children. The museum is open from 10 a.m. to 5 p.m. on Saturdays and Sundays. Admission is \$5 for children and \$10 for adults. For more information, call 619-437-1313.

There's a Tree of Life workshop set to begin at 2 p.m. on Sunday, November 23, for those for adults. Participants may gain a taste of life and live with a tree of life. The workshop is free. Call 619-437-1313 for more information.

"Stories from Home" is a group of stories that tell the story of the San Diego State of History, Museum at Balboa Park, "Cats: MIA to Wild" on Saturday, November 22. The program storybook will be Mike's Harrison and pumpkin. Books will be available for all. Find the store at 710 Harbor Center Drive, in Mission Valley. Call 760-443-0610 to reserve free.

California Surf Museum, 1001 La Jolla Village Drive, San Diego, 92161. The museum is a non-profit organization that provides educational and recreational programs for children. The museum is open from 10 a.m. to 5 p.m. on Saturdays and Sundays. Admission is \$5 for children and \$10 for adults. For more information, call 619-437-1313.

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San Diego Reader, November 20, 1997 75

4/5/97

# Music From Versailles and County Sligo

The French gigue and the Irish jig are in fact the same dance.

An evening of music for two violas da gamba, without accompaniment, seems destined to appeal to a very small audience. But the audience for the San Diego Early Music Society appearance of gambists Sine Napper and Margaret Little was sufficient to fill St. James by the Sea, which was all that was needed to provide a suitably enthusiastic atmosphere for this wonderful concert.

## REVIEW

JONATHAN SAVILLE

The gamba is an archaic string instrument, which saw its heyday in the 17th and early 18th centuries, and which rapidly declined thereafter, to be replaced by the low-pitched members of the violin family. Unlike the cello or the double bass, it was fretted along the length of its keyboard; it had six or seven strings and was played with light bow-pressure, and its sound—well, how can one describe that strange sound, unlike any other instrument? The haunting melody of subdued voices, heard at a distance on a warm summer night—the gentle swooning of a waltz, as perceived by a child in the womb—the suffering flutes of minorities in wide moment, lit by the flicker of sunlight through rustling leaves, the hum of bees—these, and then, to describe the sound of two of them.

To a listener more at home with the incursive intonations, pointed sonorities, expressive vibrato, and commanding aura of the cello, the gamba duo's subdued, shadowy, exquisitely delicate playing, with its air of improvisation, might have taken some getting used to. Once one has appreciated the appeal of gamba music, however, the sense of alienation disappears, although the aura of the mysterious always remains. This was so even in the earlier—and, in musical nature, lesser—works (by English composers such as Tobias Hume and John Jenkins) that filled the first half of the program. The musical forms of this repertoire are largely based on popular dances, but the tradition of gamba playing, and the instrument itself, seem inevitably to transcend a popular entertainment into something rich and strange.

Here, already, were examples of that supreme

early-Baroque term, the "divisions upon a ground," of which J.S. Bach's famous D minor violin, cello and cello, minor organ pieces are later triumphant examples. An effective means of organizing a musical composition and of offering performers the opportunity for virtuoso display, this form at the same time reflects a profoundly Baroque way of looking at the world. The constant repetition of a tune or a sequence of chords provides a fundamental framework of rigid order; the amazingly inventive variations ("divisions") that play about this ground, revealing its endless possibilities, embody the unpredictable creative insights of the composer's free-ranging imagination; and the two together symbolize the 17th-century vision of universal natural or divine law expressing itself in an infinite variety of individual entities.

The second half of the program brought on the great French masters of gamba composition, Sainte-Colombe (or Augustin Datriacourt) and Marin Marais, both of them recently given dramatic identities in the minds of filmgoers by the splendid *Toussaint Louverture* movie. In both composers, the uncanny fusion of popular dance, courtly elegance (Marin Marais was Louis XIV's chief gambist), and metaphysical profundity reaches its height. They have distinct personalities: Sainte-Colombe is more inward, meditative, emotionally intense, while Marin Marais is more brilliant and has a wider expressive range. Of particular interest for Napper and Little was the discovery, only two decades ago, of no fewer than 68 works by Sainte-Colombe for two "equal" viols—that is, not a solo viol with another part or an accompanying continuo group, but two viols of equal sharing musical prominence in the compositional structure. They have recorded several of these (on the SRC and ATMA labels), and performed a couple of them—with extraordinary beauty—at the SEMS concert.

They also have a special allegiance to Marin Marais, as the name of their duo indicates: "Les

voix humaines" is the title of a Marin Marais piece, one in which the suggestion of human voices is particularly striking. This piece they offered as a final and charming encore, but the chief Marin Marais composition on the program at St. James was his famous set of variations on that magnificent little melody, "Les folies d'Espagne" (or "La folie"), which has attracted variation writers as diverse as Corelli and Rachmaninoff. Here, some arranging was needed to adapt the program to the two violas, but it was a common Baroque practice to rearrange works for varied instrumental forces, and Sine Napper's version (along with the dazzling performance by her colleague and herself) preserved all the composition's sensual and intellectual excitement—perhaps even enhancing it, by adding the interplay of the two instruments.

A few evenings later, I attended a performance of traditional Irish music at UCSD's Mandeville Auditorium, in which I was intrinsically reminded of *Les voix humaines*. The style of this music (presented in a variety show under the general title, "Irish Fire") is of course quite different from that of Sainte-Colombe and Marin Marais, but particularly in the duo of Martin Hayes (fiddle) and Donny Cahill (guitar) I heard once again many of the features that distinguish late 17th-century gamba playing: the connection with popular dances (the French gigue and the Irish jig are in fact the same dance), the rhythmic freedom and improvisational manner, the virtuosic display,

explicit in the refined singing of Sean Keane and (with the colorful instrumental group, Derbhí) Cathy Jordan.

The courtly atmosphere and metaphysical implications of gamba music at Versailles were, naturally, not in evidence. But the affinities between the talents of *Les voix humaines*'s two exceptional gamba players and those of the bottom accordionist, mandolin player, country fiddlers, penny whistlers, and guitarists of the "Irish Fire" company were unmistakable.

The event is scheduled for Friday, November 21, 7 p.m., at the Mother of Confidence Church, 3131 Governor Drive, University City, 63. Free will donation, \$5-\$10.

Mozart's Captivating Piano Concerto No. 21 on the program when pianist Ilana Muzil joins the New City Sinfonia for a concert at 7:30 p.m. on Friday, November 21, at the First Unitarian Universalist Church. Also listed for Beethoven's Symphony No. 4 in E-flat, and the Idomeneo Overture by Mozart. Find the church at 4190 Front Street, across from the UCSD Medical Center, in Hillcrest. Call 521-4457 for more information. Admission is free.



Marin Marais

Les voix humaines, Viola da gamba duo. St. James by the Sea (See Page 10) Music by Sainte-Colombe, Marin Marais, and 17th-century music composers

Irish Fire: Sean Keane and Cathy Jordan; Martin Hayes and Donny Cahill. (See Page 10) Music by Martin Hayes and Donny Cahill. Mandeville Auditorium (UCSD) University City

the love of embellishments (which you also need the melody notes like vines on a trellis), the lack of rigidity, the extreme expressive use of dynamic changes (such as the sudden swell and the sudden diminuendo), and the imitation of vocal production. The vocal origin of this manner was

## CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music 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, title, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Reader's Guide Music, P.O. Box 4080, San Diego CA 92108-0800. Or fax information to (619) 594-2401.

"Annual Choral Festival": The Los Angeles Choral Society presents this presentation by six choirs, which perform in various styles from gospel to high church.

A Beethoven String Trio: The Los Angeles Choral Society presents this presentation by six choirs, which perform in various styles from gospel to high church.

Explicit in the refined singing of Sean Keane and (with the colorful instrumental group, Derbhí) Cathy Jordan.

The courtly atmosphere and metaphysical implications of gamba music at Versailles were, naturally, not in evidence. But the affinities between the talents of *Les voix humaines*'s two exceptional gamba players and those of the bottom accordionist, mandolin player, country fiddlers, penny whistlers, and guitarists of the "Irish Fire" company were unmistakable.

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Emancipator of the Negro: The Los Angeles Choral Society presents this presentation by six choirs, which perform in various styles from gospel to high church.

"Love in Amorello": The Los Angeles Choral Society presents this presentation by six choirs, which perform in various styles from gospel to high church.

"Music for a While": The Los Angeles Choral Society presents this presentation by six choirs, which perform in various styles from gospel to high church.

"The Violin": The Los Angeles Choral Society presents this presentation by six choirs, which perform in various styles from gospel to high church.

Find the center at 340 North Euclid Boulevard (at Valley Parkway), in Encinitas. Call 800-988-2353 for information and reservations.

"Love in Amorello": The Los Angeles Choral Society presents this presentation by six choirs, which perform in various styles from gospel to high church.

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San Diego Road, November 20, 1997



# Calendar MUSIC SCENE

## Pooch Tunes

"Rock 'n' roll stresses them out — they get uptight and start pooping all over."

**W**hen I played music in a 500-dog kennel in Port Elizabeth, South Africa, people thought I was crazy. Port Elizabeth was not posh or ritzy — people brought in pit bulls in trucks or cars. (Customers would ask me, "Why bother?" In Darban, which is a lot like La Jolla, dogs were brought in by their servants. We have always played music for our dogs. We piped the music in the kennels with an old tuner, speaker wire, and heat-up speakers.

### LOCALS VICTOR ESQUER

Lynn Johnson, owner of K-9 Lodge, has been in Lemon Grove for 15 years. She has worked with dogs for over 30 years. Her interest in dogs began when she spotted a kennel for rent in the newspaper. The kennel would eventually become the first of many she would own throughout her life. She also owns a grooming shop called Canine Couture. Johnson pursued the grooming shop in 1981 from Barbara Johnson (no relation), a well-respected figure in the dog show world.

Over a white lace tablecloth and English tea, Johnson describes the relationship between music and dogs. "The music soothes them. We play K-9 for them at the moment. Classical music calms them down. On the other hand, rock 'n' roll stresses them out — they get uptight and start pooping all over at night, bark more, or start pooping on the floor. It seems to affect their whole metabolism. We can always tell if the groomers have been playing heavy metal music when we are away. The dogs get all strange and start taking to the walls. In all right, country and western music seems to be all right, too. We haven't tried opera or rap yet, but Bach and Mozart seem to work all right. They don't seem to like music with a lot of bass. As evidence for her theory, she mentions that a music bar on Broadway often leaves its door open, allowing the bass vibrations to travel down the street, causing the dogs to bark incessantly. "We use music here for a couple of reasons. The owners of these dogs listen to the radio and watch TV, so background music is similar to the dogs. Dogs will often yelp and be angry when their masters are gone, especially if there are no TV or radio on."

do what we can to make the dog's stay pleasant. Here at this kennel the dogs look out at flowers and a grass lawn. They don't just stare at a blank wall. We have volunteers from KIDKAS (Friends of County Animal Shelters) who come and play with the dogs. We encourage owners to bring favorite toys or T-shirts. If we see a dog is miserable, we'll give it more attention. Music helps in this process."

An stroll down the center of the kennel reveals a pair of beagles happily wagging their tails in unison. Next to them is a rather shy Dalmatian who stays far from the front of its enclosure while a Jack Russell terrier runs in circles and then looks straight in the eye. Amid the barking and beat-up cassette radio sits at the end of the aisle atop a kennel cage. A Bach cantata emanates from the radio.

With so many different breeds, it is difficult to imagine that a Great Dane and a poodle are the same species. According to the *Fox ychredu Berhanna*, dogs are the first animal to have been domesticated, probably in Eurasia approximately 12,000 to 14,000 years ago. The association between canines and people may have developed gradually as wolves took to hanging around encampments in order to pilfer scraps and humans began to rely on wolves for a warning of approaching danger. It is understood that dogs' hearing ranges are broader than man's.

If dogs like music, they may not be hearing exactly the same music we are but instead, they are hearing more of the music. Musical ranges in fact are beyond our auditory reach. I ask Johnson about this. "I know dogs can hear better than humans living before we ever hear them."

According to *Experiencing the Dog World*, Morris dogs can hear about the same ability as ours to detect low-pitch frequencies, so higher-pitch dogs are far superior to us. Our upper range when we are very young is about 30,000 cycles per second. This sinks to 20,000 by the time we are young adults and to only 12,000 by the time we reach retirement age. (Dogs have an upper limit of 35,000 cycles per second, dogs lose their hearing as well with age. Certain breeds are more prone to hearing loss, such as Boxers, spaniels, and poodles.)



In Dr. Maurice Burton's book, *The Sixth Sense of Animals*, he claims, "Another way in which a dog's hearing differs from ours is in its better sense of rhythm. A dog can tell if the beat of a metronome changes from 100 to 98 beats a minute. A man can only detect this if he is timing the beats with a stopwatch. A dog's hearing the beat of a metronome's sound changes quickly as she tells me, 'It's all going to be over soon. When the man came from Caltrans to tell me the 12's freeway would be going through my kennel, I hurt into tears. I'm losing my home."

and my business that I have owned for 30 years. Where are the people going to go with their dogs? Caltrans has offered us the place in the future for just that so-called 'work'."

Even now when the speed of it means we're in blue eyes from behind split bifocals. To ease the congestion in the 91, the 12's is scheduled to run through the middle of the kennel and the house. When the bulldozer level this kennel, a ment once the marigolds and pure the green lawn smooth, they are also destroying a piece of San Diego history. A lady basket bound states at me from behind a white picket fence. Yvonne's "Spring" plays on the radio as warm autumn breezes gently tickle the wind chimes. ■

## Salsa in the Gaslamp Salsa Tardada - Salsa Dancing Happy Hour

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**KISS THIS: Punk in the Present Tense** is a book I wrote about the punk movement's effect on modern music. I finished the book one day before my deadline. A few days later the editor called me up. "Love the book," he said.

called, *Kiss Off!* It also irritates me that BOTH of my books (this is my second) are cursed with titular colons. Their original, non-colonated titles were amended by a publisher afraid of ambiguity. This book, for

was dead, but in the end I pulled my punches. It's not that I don't believe that punk is dead, it's just that I didn't have the heart to say it in so many words. Nobody loves the bearer of bad news, and there's enough of a girlish desire in me to please, to not want to be punk rock's Cassandra.

My first book's life cycle had many painful moments. This one was at least fun to write. I got to see the Sex Pistols play at a Helsinki snowboard park, and I went on part of the Lollapalooza tour where I found out that C.J. Ramone's real name is

Chris but the band made him change it because they thought "Chrissy Ramone" would sound silly. I also investigated various other punk phenoms in Portland, L.A., and elsewhere before winding up in Europe with the Fastbacks, who are in my opinion the best punk band that America's ever produced.

The last line of my book is: "Punk is like youth: it will always spring eternal..." for

## blur

THE INSIDE TRACK

"Hate the title. We have to change it, and I have a great idea. How about... *Punkasaurus Rex*." Silence. Secretly, I was thinking, "Can you say, *Paleo-saurus Rex*?" Luckily, by the next day he was as unenthused by *Punkasaurus Rex* as I. We went round and round with a bunch of other titles and wound up with *KISS THIS*, the last line of the book's song "New York." One of the smaller irritations I'm now forced to suffer is my drinking instructor (I take springboard diving) who keeps saying, "How is that book of yours? What's it

about... *Punkasaurus Rex*." Silence. Secretly, I was thinking, "Can you say, *Paleo-saurus Rex*?" Luckily, by the next day he was as unenthused by *Punkasaurus Rex* as I. We went round and round with a bunch of other titles and wound up with *KISS THIS*, the last line of the book's song "New York." One of the smaller irritations I'm now forced to suffer is my drinking instructor (I take springboard diving) who keeps saying, "How is that book of yours? What's it



GINA ARNOLD'S LATEST

## Calendar

MUSIC SCENE

life everlasting, amen." I'm not sure if that's just a rationalization for a life lived under its way. You'll have to read it and decide for yourself.

—G.A.

"I started out as a tap dancer in a minstrel show," says blues guitarist Tomcat Courtney. "In a ring, but not under the big top. I was part of the sidekick, in the tent where they had the midgen and giants, and some rare animals."

Courtney—who turns 70 in January—has just released his second R&B collection, *It's a Clock at Midnight*.

When he was still a young man from Texas, the circus lured him away to tap dance and sing. Courtney stuck with it for three years, "but I didn't like the type of song they had me sing, you know, 'Sweet Georgia' and

"Hi, Mabel," that wasn't my thing. I like T. Bone Walker and Lightnin' Hopkins."

Courtney played guitar while working as a cook in Mission Valley. "I played at clubs all around, and at festivals in the '70s. I played out there at Ocean Beach, at the Texas Traboune it was called, for about 14 years, just for tips."

Courtney's style is patterned on blues artists of the 1910s and '20s, the era, says Courtney, of St. Louis blues.

Sunday nights you can find the Tomcat at Croc's downtown, and he also plays at Johnny M's and O'Connell's.

"We didn't have phones for nine months," says longtime KCR deejay David R. "I was the promotions director at the time, and I did giveaways by instructing deejays on the four air of... giving away tickets... and then putting on a long song and going... across the way to the phone booth by KPBS-TV."

On the air in one way or the other since 1969, KCR was stripped of student funding and removed from its studio in the telecommunications building (where it had been for 23 years) in 1992. It has been a battle to stay alive ever since, says R. The local college radio station is broadcast as 98.9 FM on Cox Cable and Channel 42 on Southwestern Cable's Music Choice.

Located at kcr.sdu.edu on the Internet, it is also available on 1630 AM around San Diego State University. The rampant 1995 rumor that KCR was being dropped from cable company service motivated previous station management to secure an AM signal and a one-watt transmitter. According to general manager Teri Lang, the station tested the transmitter's broadcast zone by playing an Ikey Brothers CD for a couple of months. "It was the favorite band of Chad DeBerran's (an earlier general manager and station consultant)," says Lang. "The grabbed that CD and put it on repeat."

Why should anyone care if KCR disappeared into static? "We are programmed by the deejays," says Lang. "We have an entire array of genres

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[illegible]

By Gina Arnold

D3. producer, remixer, and musician **Moby** (incidentally the great-grandnephew of **Moby Dick** author Herman Melville) has received the same praise from most critics on the planet. But in the amazingly popular liner notes to his latest album *I Like to Score* he tells us that cultural conservatives — i.e., his detractors — often confuse culture with aesthetics and advises his listeners to cultivate an approach to music that is based on principles other than aesthetics. I suppose by this he means that they should ignore the futility of things, for example, his degenerated version of Mission of Burma's once-powerful anthem "That's When I Came For My Revolver" merely by saying he is Moby — is *being* himself so easy?

[illegible]

servative? Does it — he also, confusing implies — make me judgmental, too lacking in compassion or enlightenment to live Whatever. I like Score is Moby's fourth LP, and it is a collection of music that he wrote for films Double Tap, *The Saint*, *Heat*, *Scratch*, and *Space Water*. One is based on the Joy Division *Fades*, and the score Moby's remix of the which is going to be a Bond flick. Tom

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San Diego Reader  
November 20, 1997 \$5

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## Three and Out

Among the innumerable things that computers have made easier is the writing, not just the typing, of film scripts.

Notwithstanding the dropping of three words of the title, *The Jackal* has not approached its re-do of *The Day of the Jackal* with a mind to deconstruct. Over and above the obligatory bigger gun and bigger action sequences, the principal action is in the recruitment of an incarcerated IRA "freedom fighter" (Richard Gere, huffing and puffing with emancipatorist passion) to the pursuit team on the trail of the Assassin of a Thousand Hairstyles (Bruce Willis, primly smirking as usual). It takes a terrorist, the thinking must be, to catch a terrorist. The latter, whose grooming secrets stay securely locked behind the bathroom door, and whose every new appearance comes with an unspoken \$500,000, has been hired for a cool seventy million by the now-controversial villain for our times, Le Russian Mafia (The Evil Empire gone underground and corruptly capitalist). The target of their ire is for a long while misperceived to be the director of the FBI. The shocking truth of the matter, once it comes to light, will not shock any

one who saw *Most Wanted* a month back. Inasmuch as that number, nationally, is somewhere under the population of Yuma, I will give no further clue beyond saying that the resentment over Hillary Clinton's investment portfolio appears to have grown to ulcers proportions. In the 1973 original, you will recall, the target was Charles Ly Gault, and if that took something away from the suspense, the resulting dullness seems an honorable falling alongside the new one.

As to that bigger gun, it is installed in the back of a tinted-windowed man-san and is remote-control-operated by means of a lap-top and joystick. Among the innumerable things that computers have made easier in our modern-day world is the writing, not just the typing, of film scripts. ("Transfer funds in the usual manner," the assassin crows into the phone after locating a 3-D drawing of his weapon of choice on the VDT.) The one positive sign of intelligence in the movie—and I had expected a little



Tim Jackman


more of the director of *J.R. Roy* and *Memphis Belle*, Michael Caton-Jones—was the decision to hire Diane Venora for the part of the Russian mafia with the Phantom of the Opera burn mark on her right temple. The infrequency of her having in one rough indicator of the widespread lack of in-

teligence in today's Hollywood. (Quite predictably, she is deemed expendable, but at least she gets to go down fighting, Sidney Poitier as the "ML" coordinator of the multinational posse has relatively little to do, and it's all your's, much-don't-mull after his first lines in Russian with English subtitles.

An anonymous American soldier has a brief bright moment of glory, with two perfectly placed shots from tele-scope, range, after he is convinced to "take out" the minivan. And the excitement of the final confrontation between the good terrorist and the bad terrorist lasts a little beyond their eye-

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REVIEW  
DUNCAN SHEPHERD

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contact in a crowded subway station, but turns to come halfway distracted a little before the *de requiem* resurrection of the seemingly slain baddy.

**The Man Who Knew Too Little** A Des Moines video store clerk who, once the movie is over, is introduced on his London-dwelling brother on his own birthday. The brother, more to get rid of him during an important business dinner than to give him a proper birthday present, signs him up for a "brotherly bonding" playing game (not all that dissimilar to the brotherly

steed into a real espionage plot to scuttle a British-Russian peace accord.

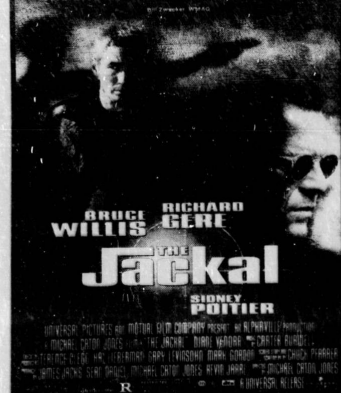
He never notices the mistake, even when in the thick of a hairy car chase or in the thick of fire (and, yes, there is a "Time out!" moment. I got something in my eye"). Talking at cross-purposes can occasionally be amusing for a scene or a part of a scene, but here it goes on — and on — for an entire movie, and it's not even the best of the bad acting ("Hon-estly, I can't say" provides a built-in alibi for any half-heartedness or quail-

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[illegible][illegible]

businessmen, a line of credentialed in the hallways, and a camera while the dialogue dribbles along without a break. It has been almost forty years since Godard's *Breathless*, and only a bumpkin falling off the proverbial turnip could get excited over a bunch of jump cuts.

Much of the press coverage of the grand opening of Pacific's Gaslamp 13 has con-centrated on the audacity, the impudence, the effrontery of building



A dark, atmospheric movie poster for Mortal Kombat: Annihilation. The top half features a close-up of a character's face, partially obscured by shadows and a mask. Below this, the title "MORTAL KOMBAT" is written in a large, serif font, with "ANNIHILATION" in a larger, bold, sans-serif font underneath. At the bottom, the tagline "BLOOD AND EXPLOSIONS" is displayed in a smaller, bold, sans-serif font. The background is dark and textured, suggesting a battlefield or a cave.

MORTAL KOMBAT  
ANNIHILATION  
BLOOD AND EXPLOSIONS

12. The following table shows the number of people who have been convicted of a crime in the United States since 1970. The number of people convicted is given in thousands.

[illegible][illegible]

The addition of the Gaslamp's fifteen screens to the fourteen screens a stone's throw away at the UA Horton Plaza naturally raises the issue of need. (How many movies are in circulation at any given instant?) But rather than address the issue, I would prefer to pay an overdue compliment to the AMC Mission Valley 20 for its recent

policy of setting aside one auditorium for films that, though they could hardly be termed classics, could not remotely be termed current, either. *Rocky*, *Saturday Night Fever*, *Grease*, *The Shining*, *Fatal Attraction*, *Lethal Weapon*, *Rev-*

erly Hills Cop — that sort of vintage. A salubrious alternative to video. I don't know whether anybody has actually been attending these. I know I haven't. But I hope I am still able to applaud an added option for local moviegoers even when I myself have no interest in taking advantage of it.

Pickford reports: Little Annie Rooney, last Sunday and Monday at the Kers, was better than any movie currently in first-run, and Sparrow was merely better than all but one or two. Of course, an blossoming star who does not want to let go of his semaphoric, stereotypic of the silent screen actor would be at considerable risk at a Mary Pickford film, most of all the moment she creeps with the violent mood change in the first film when she learns her father won't be coming home to her father's party— "we're coming home" and "no more." Yes, she cries (a face directly in hands), but she doesn't carry on. Indeed, she falls away from the camera, she extinguishes the birdlike candle-eye by one with an overturned

## MOVIE LISTINGS

**Air Budd** — Some above average pet tricks, including a golden retriever and a hoolah ball, backed down in 11-hour slices of athletic underdogdom and triumph. More: hoolah ball bearded than usual (which is maybe to our quarters heard), and the sleight-of-tornade. With Michael Leter, Kevin Zegers, Wendy Makkena, a directed by Michael Leter Smith, 1997.

● SILVER CHORDS:



The Man Who W...

[illegible]

cannot make its own conclusions: To be sure, it should not say that the monster is exactly the same thing we got from *Turbo*. We want something new, something else. We got something less. We are expected, incidentally, to congratulate Anderson on his nondiscrimination: "If people like the way I've people hit, after, creating a uniformly scary, mindless, godless, unsex, untelluric, inarticulate, materialistic, acquisitive, miserly, chadless, defenseless. How very big of him. How very superior. Neutrality is the only interesting, a more difficult, a more artificial, position to maintain in the face of more inter-

**Critical Care** *by* Sally Lammiman. 1997. 288 pp. \$24.95. ISBN 0-8018-5510-9. This book is a collection of essays that are both humorous and enlightening. Lammiman is a nurse practitioner who has been working in the field of critical care for over 10 years. She is currently working in the intensive care unit at a large teaching hospital. The book is divided into two main sections: the first section contains essays on the topics of the nurse practitioner's role in the intensive care unit, the nurse practitioner's role in the medical-surgical unit, and the nurse practitioner's role in the emergency department. The second section contains essays on the topics of the nurse practitioner's role in the pediatric intensive care unit, the nurse practitioner's role in the pediatric medical-surgical unit, and the nurse practitioner's role in the pediatric emergency department. The book is a must-read for all nurse practitioners who work in the intensive care unit.

**Conspiracy Theory** — Fantasia thriller without a milliwatt of power to compel belief. Mel Gibson, reunited with his *Lethal Weapon* director, Richard Donner, is an ad depicted Manhattan cop, loner, with a *Taxi Driver*'s Travis Bickle, who puts out a newsletter, *Exposures*, on the order of "The Other Side" (see, e.g., Bush's Connection). (Number of subscribers: five.) But some body, for some reason, wants him dead.

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an *Espresso Reader* November 20, 1997 **109**

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same time, though, it's hard to respect him for regressing beyond *Indians Love and the Temple of Doom* and all the way back to *Leaders of the Lost Ark*; for knuckling under it would seem, to the tongue-clankings of a mixed chorus of critics and Concerned Parents. (Not just in the matter of violence, but in the matter of imputed racism too: what better, for that purpose, than to take your villains from among those obliging Master Racist "Nazis," mutters our right-thinking hero: "I hate these guys!") An artist can never do his best work, can never prosper, do his work at all, if he's following the dictates of kibitzers. With Harrison Ford and Denholm Elliott. 1989.

◆ MISSION VALLEY 20. FROM 11/21

**The Jackal** — Reviewed this issue. With

● **CARIBBEAN MOUNTAIN:** CAROUSEL CINEMA 6: CINEMA STAR GALAXY; CINEMA STAR 6: CINEMA STAR 10; CINEMA STAR 13; EL CARON 8; FLORENCE HILL CINEMAS; GROSSMONT TROLLEY; GROVE 5: LA COSTA 6; LA JULLA 12; MIRRA MESA 7; MISION VALLEY 20; OCEANSIDE 8; PLAZA BONITA; POWAY 10; SAN MARCOS CINEMAS; SOUTH BAY DRIVE IN; TOWN SQUARE 14; UA GLASSHOUSE 8; UA HORTON PLAZA 14; VALLEY DRIVE IN; WILSON GARD PLAZA.

**Kiss the Girls** — Slimy suspense film about the hunt for a homicidal sex fiend

Durham dungeon. It wants only to make

**L.A. Confidential** — Curtis Hanson's most advanced adaptation of James Ellroy's monumental junkpile of a novel. He has, in the

trash (the entire pseudonymously satirical or Walt Disney), but what's left is still trash, and thinned out as it is, less coherent. The exposition is often breathlessly labored, as the emerging pattern a jumble. There is one genuinely shocking killing, in part because it deviates from the novel, and along with a real inspiration in the choice of the murdered man's Last Words. The climactic scene at the derelict Victory Motel by a

ing and repositioning of the book's opening

**The Little Mermaid** — A return (successful, not just attempted) to Disney's animated heyday, or close thereto. It's doubtful that, as pure animation, the standard reached by *Snow White* and *Pinochio* will ever again be equalled by human hand. (Whatever standard might eventually be reached by computers can never be so impressive.) But nothing here has been so common in the way of essentials, and the

sharply set off. If there is not quite the sense of intrepid advancement and pushing the limits, there is nonetheless a sense of retrenching amid mass retreat and disarray, and coolly making every stroke count. (Put another way, artistic heroism redefined for modern times.) Certainly *The Little Mermaid* is a return to the heyday in its borrowing of a standard-repertoire fairy tale

timeless and tireless themes of impossible

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LANDS: EL CARON R. GASLAMP 15: GROSSMONT  
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SWEETWATER 9: TOWN AND COUNTRY, TOWN  
SQUARE 14: WEGAND PLAZA)**

**Mad City** — Costa Gavras reworks Billy  
Wilder's *City in the Hole* (aka *The Bug Carnival*)  
for the age of television. The situation  
in the 1951 film was a man trapped in  
a caved-in mine; the situation now is a  
boatwreck crisis in the Museum of Natural

inflamed and prolonged by a down-on-his-luck reporter looking for a return ticket to the Big Time. Plenty of the well-documented excesses of TV news are on display in recognizable and unexaggerated form, and William Atherton, in the role of the local news anchor, manages to be fully unctuous without actually dribbling oil in his tracks or setting off any red warning lights.

hard is nevertheless in evidence from the

whose funding derives from confiscated alien technology (evens, Veltro, liposuction) is a thing is strictly throwaway. Low through, no development even a burlesque sense of imminent destruction of the hands (or legs) of an extraterrestrial inside the sagging skin (DYNASTY). That very free-fall and looseness, might be of a source of charm if it were by the grimly and complacent

from charming, is of sorcerer-silver spoonish, fat-cattish. Tommy Lee Jones, Will Sorenson, Rip Torn, director Sonnenfeld, 1997.

★ (SANTER DRIVE-IN, SILVER CRYSTAL DRIVE-IN, YARD TWING)

**Midnight in the Garden of Evil** — Director Clint Eastwood

Berendt's nonfiction best-seller

**Red Corner** — Richard Gere checks whether his mouth is as huffy, sniffy, repugnant of Cal on his human rights record, whipped up case of an American entrepreneur framed for murder in middle of negotiations to

cannot be said to be typical of the genre, but it does suggest that those Yellows have gone too far when they murder Yank. In his commitment to the cause, Yank is hardly different from the other characters in *Final Analysis* or *Just Kiss the Ticket* through his normal politeness and good nature. He blinks, he crinkles his forehead, he narrows one eye, he smiles. He is not the kind of

his nose. No new gear. With

the sight of the bleached, blood-red snows of the snowy Himalayas. The singer's Austrian accent and the fact that the latter are actually there help to moderate your heart. David Thewlis, B.D. Wong.

● **CLA JOLIA 12: MISSISSIPPI WILLOW PLAZA 14.**

**Shall We Dance?** — "In a prologue briefly fills us in on the dancing is regarded with awe. So it would abundantly agree."

has a clear view, from one of his way to the suburbs, of the window of an elevated dance studio, like a department store window, stands a willow young man with a far away gaze, a silent allure as to propel the machine stumble out of his rut, to step onto the station platform with his head low, to enter the crowd.

alternative universe, and to en-  
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not be welcomed and encouraged. The Australian film offered a fairly tale — *Cinderella*, the U.S. whatever you please — the Japanese doubles the pot, with two different intertwined tales, a Jack-and-the-allegory of growth and attainment at the same time a rescue of Edo from her prison tower, a reawakened Prince, a lost love, a resurrection.

Australian film offered only a sublimity, the language of the

food films: *The Big Night*, *The Woman Like Water for Chocolate*. With Vanessa L. Williams, Nia Long, Michael Beach, and Gina Ravera. Brundage Hammett. Irma P. Hall, 1997.

● (C)PIRAMA 6. MISSION VALL

**Spawn** — The burnt-to-a-crisp superhero from the Top Gun comic books, and the HBO series — like a Batman on live action, or at least partially

spikes, his chains — and his enemies imprison much of the computer animation. The credit with its rock-and-roll satanic temptation of the apocalyptic, as “darker” than that of the Superman movies, but it’s in the same dolish jokiness. Michael John Liguizamo, Theresa R

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★★★★★  
*Roger Ebert, CHICAGO SUN-TIMES*  
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 Kevin Thomas,  
 LOS ANGELES TIMES  
**"AN INSPIRED  
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Stephen Thomas,  
 WASHINGTON POST  
**"MIRACLES  
 OCCASIONALLY  
 DO HAPPEN,  
 but until the next  
 one, 'Eve's Bayou'  
 will have to do."**

Samuel L. Jackson    Lynn Whitfield

**Eve's Bayou**

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"Amazingly Gifted Comedian,"  
"Master of Physical Comedy,"  
"Brilliant Comic Actor,"  
and  
"America's Newest Comedy Icon."<sup>1</sup>

**BEAN**

Genre: Satire. CHICAGO TRIBUNE: "A Brumley, 71 (L) AS MORNING NEWS; Joseph Heller, 70 (R); ABC: '70s Classic Movie Adapt. KUCI-TV (San Jose): Linda March, 70 (S); T&EBC (Cherbourg)

[illegible]

**The Man Who Knew Too Little** — Reviewed this week by Bill Murray. Peter

[illegible]

**Men in Black** — Kids' stuff by far. It has some amusing moments that aliens from space are just another species of immigrant, gradually coming out all across the country in human bodies (some of more than one). It's one of Streeter Seidalian, Anthony Robbins, Dionne Warwick; but they are closely mirrored by a sub zero revision of the ENS.

**"A RACY THRILLER"**

FRANCES O'CONNOR REALLY PACKS A WALLOP AS A CHARISMATIC  
—*Jill Berenson, PREMIERE MAGAZINE*

**"UTTERLY FRESH  
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A REFRESHING CHANGE FROM THE CLICHE  
OF OUTLAW LOVERS"**  
—*Capitol Radio, THE NEW YORK TIMES*

**"★★★★★"**  
**"A SIZZLING TOUR DE FORCE!"**  
—*Dean Williams, PLAYBOY*

*Francisco D'Amico*     *Marti Day*

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


Location	Venue	Date	Time
Encinitas	La Paloma Theatre	Dec. 10	6:00
SDSU	Montezuma Hall	Dec. 11	8:00
La Jolla	Museum of Contemporary Art, San Diego	Dec. 12	6:30
San Diego	Speckle Theatre	Dec. 13	6:00
Carlsbad	Village Theatre	Dec. 14	5:00

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- Rick Kahl, Editor-in-Chief, Skiing Magazine

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
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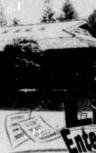
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**\$4.99**  
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**21**  
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**21**  
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**2 for 1**  
**Sunday Brunch**  
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**Sunday Brunch**  
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**Sunday Brunch**  
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**FRIENDSHIP** Now to town. I'm an active, fully 25-year-old female looking for people to skateboard/bike or learn to surf with. (112G) **T** 49482

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# PARTY

FRIDAY, DECEMBER 5, 1997 • 6:00-8:30

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Small Image: Inside, November 20, 1990

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**COMIC BOOKS.** Spider-Man, X-Men, Image, via comic book store, \$2.50. Sale 1, private collection, comic books in bags with backing. All reasonable offers considered. **Jan 19, 619-222-6065.**

**COMICS.** 6 Star Wars, \$10 each. Brand. **Feb 1, 619-222-6065.**

**COPPER STILL COOKER.** 11" diameter, 23"H. 19th century, unique. \$175. Copper coil bottle, nearly 19th century, clear. \$75. **619-662-6065.**

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**DINING SET.** Ethan Allen, maple, mid-1950s, oval table, 2 leaves, 6 matching chairs, 12" high, 18" wide, 18" deep, 18" high, 18" high, excellent condition. **19396, 619-666-8587.**

**FIGURINE.** Chensheng Teddies exclusive "The Girl on the Figureine" signed by Priscilla Hillman. Titled "Priscilla Hillman: There's No One Like Me," \$150. **Feb 1, 619-222-6065.**

**HIGHBOY, maple.** 1920s, 1200. Elegant custom-stained glass window with humming birds. 3x4x4. \$900. **Leave**

**MAGAZINE COLLECTION.** *Roller and* *Roller* (1980) Fangoria #49 \$65. *Guilty* (1980) press sets. Video Watchdog and Play (theatre) video. Almost 200 magazines. \$199. 219-297-1859

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