

Volume 17 / Number 14 / April 1, 1998

DO VIRGINIA TAXPAYERS WANT THE PADRES? — SEE PAGE 4



Then Gabriel Said

THE PIPE ORGANS OF SAN DIEGO

Robert Thompson

APR 1 1998

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LETTERS

We welcome letters pertaining to the contents of the Reader. You may place them in its calling 619-235-3000, ext. 460; address them to Letters to the Editor, Box 8500, San Diego, CA 92186-5003; fax them to 619-231-0469; 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.

Invasion Reality
When writing his article on lacumba and the border fence, Patrick Daugherty should have talked to other lacumbans besides Robert Mitchell ("lacumba: 90 Miles East of Here," April 2).
As coordinator for the lacumba Neighborhood Watch program, may I state that we support 100 percent the construction of the fence and all activities of the Border Patrol. The "invasion of the Mexicans" is not an invention—it is a reality!

Grane Johnson
lacumba

We've Already Paid The Price
Regarding Patrick Daugherty's article "lacumba: 90 Miles East of Here" (April 2), I want to remind readers of the facts recently presented during the PBS program *Surviving the Border Line*, hosted by liberal economist reporter Fredrick Smith.

According to Smith, more than 30,000 middle-income manufacturing jobs have been exported to Baja California from San Diego in the last few years as the result of official policy decisions of the Clinton administration. San Diego has replaced these with only 6,000 high-paying professional jobs, a large percentage of which go to "resident aliens."
What Daugherty and his interview subject, Robert Mitchell, do not answer is the article's. Exactly why should nearly 30,000 loyal, responsible, hardworking (if they could get a job) San Diego-based citizens give the slightest damn about lacumba/lacumbans?

We have already paid the economic price to finance Daugherty's and Mitchell's nice, warm, fuzzy-headed, libelous dogmatic, fee-good stupidity.
Daugherty: Stop straddling the border fence!
Mitchell: Take ten deep breaths, walk out your dining room double mahogany doors, stroll your guest house, take a few laps in your pool, and stop whining about how bad America has treated you!

Tom Nichols
San Diego

Truckers Who Cry
It's good to see that the gritty and rugged California truckers are just plain human beings who cry and anguish just like

any other protected class in America. They had such a tight monopoly for so many years that now that they are faced with competition, they don't know how to handle it other than cry to the Reader.
The "Should You Buy Diesel?" article by Bob Owens ("City Lights," April 2) is interesting and almost comprehensive but forgets to mention that both the California Trucking Association and the American Trucking Association were and still are huge supporters of the North American Free Trade Agreement (NAFTA), including the provisions that allow them to operate anywhere in Mexico after a short period. The article also forgets to mention that since the car and truck were introduced to Baja California (circa 1916), Baja has imported almost a drop of gasoline and diesel from California, as it does its bid and propose.
The article's deficiencies are highlighted by the plaintive last words in the article: "Imagine what would happen if it were determined that a California oil company was selling diesel to Tijuana, to be sold cheaper than up here."
Gee, cheaper American diesel in Tijuana couldn't be because all American and Californian taxes on American-made diesel and gasoline are rebated when the product leaves the country as an export, could it?
Raulo Lowery Contreras
San Diego

Warm Sculptor
It was with great pleasure that I picked up the recent edition of the Reader "Hunger Sculptor," (March 26) with Italo Scanga on the cover.
Far from being boring, Italo is one of the most interesting and creative people I have met in 20 years in San Diego. You have discovered a gem, and rightly put him on the cover. Bravo.
Italo is a warm, real person, and credit is due him for his devotion to his students, friends, and patrons.
Thank you for the article.
John Ciccone, D.F.M.
Pacific Beach

Bad Acid Irrelevance
"Description adds little to the event, but it is hard to resist trying your own critical gray when men are throwing so much of their own art," this snarl Richard Milder in *Crowded* magazine concerning a 1987 album produced by Willie Dixon featuring Howlin' Wolf, Muddy Waters, and that younger Bo Diddley. What begins as a claim to the greatness of this collaborative slab of raw blues, eventually dissolves into the pompous gibberish of an undereducated, illiterate, but sure, what does the same.
Further insuring the same total gibberish at the entire comic scene—where everything is relevant because everything

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Reader

SD WEEKLY



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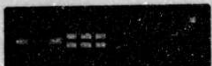
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Additional charge for high powers of 4.0, 5.0, 6.0, 7.0, 8.0, 9.0, 10.0, 11.0, 12.0, 13.0, 14.0, 15.0, 16.0, 17.0, 18.0, 19.0, 20.0, 21.0, 22.0, 23.0, 24.0, 25.0, 26.0, 27.0, 28.0, 29.0, 30.0, 31.0, 32.0, 33.0, 34.0, 35.0, 36.0, 37.0, 38.0, 39.0, 40.0, 41.0, 42.0, 43.0, 44.0, 45.0, 46.0, 47.0, 48.0, 49.0, 50.0, 51.0, 52.0, 53.0, 54.0, 55.0, 56.0, 57.0, 58.0, 59.0, 60.0, 61.0, 62.0, 63.0, 64.0, 65.0, 66.0, 67.0, 68.0, 69.0, 70.0, 71.0, 72.0, 73.0, 74.0, 75.0, 76.0, 77.0, 78.0, 79.0, 80.0, 81.0, 82.0, 83.0, 84.0, 85.0, 86.0, 87.0, 88.0, 89.0, 90.0, 91.0, 92.0, 93.0, 94.0, 95.0, 96.0, 97.0, 98.0, 99.0, 100.0, 101.0, 102.0, 103.0, 104.0, 105.0, 106.0, 107.0, 108.0, 109.0, 110.0, 111.0, 112.0, 113.0, 114.0, 115.0, 116.0, 117.0, 118.0, 119.0, 120.0, 121.0, 122.0, 123.0, 124.0, 125.0, 126.0, 127.0, 128.0, 129.0, 130.0, 131.0, 132.0, 133.0, 134.0, 135.0, 136.0, 137.0, 138.0, 139.0, 140.0, 141.0, 142.0, 143.0, 144.0, 145.0, 146.0, 147.0, 148.0, 149.0, 150.0, 151.0, 152.0, 153.0, 154.0, 155.0, 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Who owns the bay?

continued from page 6
becoming hostile too. And nobody seems to want to listen. "I don't think the U.S. Supreme Court will hear their case," says Floyd Morrow. "If the Supreme Court re-

fuses to hear it," says Graf, "that will be it. Joyce and I will take Cream Duff out of the bay and go down to Costa Rica."

Joyce would like to go now. "This fight has destroyed us," she says. "But he won't give up."

"If we sailed away now," says Larry, "I couldn't live with my conscience."

Hypochondriac

continued from page 3
apply for Medi-Cal. I did. After waiting downtown for more than two hours I was dismissed because I make too much money to be eligible. Rich as I am, I am still paying off medical

bills from five years ago — sometimes \$10 or \$20 at a time. That was from when I moved into an apartment, learned a few feet over the kitchen sink to open a painted-shut window, and lost my grip. My left hand was launched through the glass and I could not stop the bleeding for an hour, no matter how much pressure I applied. I finally called

911 because I was getting faint. An ambulance came 20 minutes late, and by that time the bleeding had slowed. The paramedics put a Pretty Big Band-Aid on my wrist and wished me well. That housecall cost \$250. It is pointless to fill out any more applications for medical insurance. Once you check that little box that asks if you've ever

had cancer, you might as well be applying for a GAP franchise in Cuba. No, my health plan these days is to think good thoughts as much as I can. For example, what if I slip in the shower, crack my skull, and go into a coma or die? Well, either way, I won't be worrying about anything. Least of all my HMO deductible. ■



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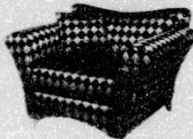
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San Diego Reader April 9, 1998



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SHEEP AND GOATS

PLACES OF WORSHIP REVIEWED

Denomination: United Church of Christ
Address: 4775 Marlborough, Kensington
619-284-1129
Year founded locally: 1927
Weekly giving: \$340
Servicing: Sunday morning, 8:30 a.m., 10:00 a.m.

Senior pastor: Reverend Louis Wargo
Church school enrollment: 110
Weekly giving: \$340
Annual budget: \$285,000
Staff: one
Diversity: white
Staples program: no
Dress: casual, dressy-casual

On weekends in Kensington it's not unusual to see more than a few estate sale signs posted on the neighborhood's tall, elegant palms. I'd never paid much attention to these sales until two weeks ago when I wandered into one. I was poking through boxes of books when I realized that the living room I was in seemed oddly familiar. All of a sudden I remembered

that more than 30 years ago in that same room I had attended a birthday for a kindergarten classmate of mine. I asked a few probing questions of the salesperson and learned that the home still belonged to my classmate's family. My classmate's father, however, had died two years ago, and her mother was no longer able to care for herself. My classmate and her siblings had decided it best to sell the house and everything in it.

Kensington Community Church is just a few blocks from my classmate's former home. It's an unassuming beige structure that occupies a large corner lot on Marlborough Drive. The building's simplicity, its tidiness, its clean lines, suggest a certain clarity of thought, a certain modesty.

Kensington Community Church is, after all, a United Church of Christ congregation—a spiritual descendant of the Puritans. But its particular trapped-in-amber quality has less to do with the Puritans than with the fate of liberal mainline Protestantism over the past several decades.

A few years before I attended my classmate's birthday party, Reverend Louis Wargo, Kensington Community's current pastor, attended Yale Divinity School. It was, as he says, the "liberal heyday." Wargo studied under some of that era's greatest names in Protestant theology.

"It was a great time, an extraordinary time," he remembers. "Old rights. The Kennedy administration. There was a lot of hope and a lot of debate and ferment."

I was speaking with Reverend Wargo after last Sunday's 8:30 a.m. service in his small, cluttered office that smelled pleasantly of his pipe tobacco. His manner was open, humorous, ironic, intellectual. In an unpretentious way he peppered his conversation with references to famous theologians. ("I

once heard Paul Tillich preach, and he was the sort of preacher I never heard. Terrible. He'd talk. He read from a prepared text. Just read from it.") And while Reverend Wargo talked and I listened to the names he invoked and appreciated his considerable learning and his learning's sophistication, I was struck by the singular irrelevance of it all. In this post-Moral Majority period when even the Religious Right looks direction, what could, for example, liberal theologian Paul Tillich, who died in 1965, have to do with anything?

What was it like, I asked Reverend Wargo, for a pastor formed during the "liberal heyday" to serve when fundamentalism was ascendant?

"For a long time I was very upset by it," he drew on his pipe. "I mean, I was very upset by it. I think where we missed the boat was with all the 'God talk.'"

God talk? "Yes, our convictions, all our concerns were in the right place, but we didn't ground them in scripture. We weren't rigorous about basing them in the Bible. And it's all in there, in the Bible. Namely, for one thing, the relentless pursuit of justice."

It takes strength of character to admit that one "missed the boat." That capacity for self-doubt and self-criticism has always seemed, to my outsider's mind at least, liberal Protestantism's greatest weakness and greatest strength.

After our talk, I thought a lot about the great delicacy with which Reverend Wargo admitted during his Palm Sunday service that "Matters of the Heart," that he had been reading the words of Teilhard de Chardin, the Roman Catholic theologian. Reverend Wargo dodged and weaved and said that although maybe the "Sacred Heart" wasn't a term "widely used in Protestant circles," that maybe there was something worth considering in the "bizarre and macabre" Roman Catholic image of "Jesus holding a heart in his hand."

The "Sacred Heart," Reverend Wargo said, represented Jesus' passionate humanity. The reason Jesus wept when entering Jerusalem on Palm Sunday was that "Jesus had loved." If you're indifferent to American religion, the fact that a United Church of Christ minister should mention, however gingerly, Teilhard de Chardin, may seem strange. But it is a surprising thing. Socially, historically, theologically, there is an enormous distance between Kensington Community Church and the Sacred Heart.

I left Reverend Wargo and walked to my old classmate's house. The "For Sale" sign on the front lawn bore a banner that said "Sold." I stood in front of the house for a long time and thought about how quickly time passes and how profoundly things can change without our ever being aware of them.

—Ade Ogunyinka

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Not Mom

Da's star is ascendant. Finian is making his first tentative tug on the old apron strings. He is venturing from the bosom of his mother, working in the kitchen — the bosom of the home — to the realm of the first person he knows who is Not Mom: my office. (Until I get the garage painted, I am set up in what used to be called the nursery, though Fin has never slept a night away from his parents' bed.)

I hear the *thumpthumpthump* of his hands as he leaves the kitchen's linoleum and whacks his way across the wood floors of the living room and hallway. I see him motor in, all hesitation lost from his crawl now that he's stopped thinking about how it's done. He has taken to tossing his head from side to side as he goes, but he pauses as he enters the room and sees me looking at him. He gives me an open-mouth smile and a little inhaled squeal of happiness, then marches over on all fours.

Gone are all the ights of things soft and maternal — comforting breasts, climbable, clingable legs, high-security hip perches from which to view the world. Gone too are the simple, earthy pleasures of the kitchen pot shelves — the clack and clatter of pot on floor and pot on pot. Here in the office, things are plastic, electronic, abstracted. Power cords abound, tempting as garden serpents. But only one leads straight to the forbidden fruit — the coiled white snake connecting the phone to its receiver. Dangle back on itself, it dangles, beckoning... Fin's interest increases in proportion to a thing's technological qualities.

He likes the regular phone: he loves the cordless phone. He loves it even more than he loves the TV remote, in part because he may not have it.)

Fin takes a blue streak sometimes, litany of complaint, rejoicing, persuasion, and invective, all of it incomprehensible to everyone but himself. But when his grandmother calls, he falls silent, not out of infantile reticence, but out of fascination with and desire for the phone. The medium destroys the message. He covets the phone. If I'm not expecting calls, I unplug it and give it to him. He fiddles awhile, not fooled, knowing that something is missing from the Adult Toy. He moves on. Pulling himself up on my chair, he juts his jaw and requests amusement. I put him in the crib next to the desk, where he amuses himself, another sign of his increasing independence.

Gadgets aside, Fin likes me, too. He has crawled to the door after my departure, sad to see me go. He smiles upon my return. He's 11 months old now, and people are starting to ask if he's walking yet. No, but he is standing, often for a long time. One of the first unassisted stands came late one night while we were all in bed. He crawled over to me, grinning, used me to push himself upright, and stood, arms over his head, still grinning at me. Standing for Da — I was thrilled.

In the days of Mama's reign, Da had no part in Fin's dead-of-night awakenings. I lacked the auditory membrane that resonates to the stirrings of a hungry baby. Perhaps his few plaintive bleats for milk as he lay between us caused a ripple of wail in my own dreamings, perhaps not — I was not conscious enough to consider it. Now, my parenthood has gained mass. Fin gravitates, even rolls, toward me in his sleep.

Several nights ago, I discovered the consequence of my new stature. Fin must have half-woken up and, rooted and thrashed for a breath that wasn't there. Rousing himself, he investigated and found Da, snoring and useless, where Mama should have been. My own entrance into this story came somewhat later, as I swam up from a deep sleep to discover the source of the commotion on my face. Finally, Mama got involved, waking to my groggy cries for help, seeing Fin kneeling and beating on me, and coming to the milky-fog rescue. She laughs when she tells the story.

She also laughs at the memory of Fin's attentions to me in the kitchen. My brother Mark was visiting, it was after breakfast, and I was washing dishes in my pajamas. Fin has developed an intense interest in whatever is going on up on the kitchen counters. He loves to watch Deirdre cook, especially when it involves the purr of the Kitchenaid mixer. To signify this interest, he climbs her leg, eyes wide and pleading. He attempted the same with me, but as soon as his ascent began, it reversed itself. The pajama he had grabbed gave way like sandstone. He flopped to the floor, leaving me pantless. I was glad my pajama top was long, which prevented the extreme weirdness of being naked in the presence of both brother and wife.

Family matters: Easter will find us with my parents in Upstate New York. April is not the prettiest month up there, unless the snow flares up and covers the frozen mud and dirty ice and leafless trees and general gray-brown feel of things. But I still feel a stirring, a sense of homecoming, a sense of place, as the plane lands at Syracuse's Hancock Airport. It's a sense that still doesn't come at the now-familiar sightings of Ballou Park, Mr. A's, Fat City, *et al.*, as I return to San Diego.

Finian is a first-generation Californian. As things stand, he will grow up in California. The particular atmosphere of San Diego will be his first and deepest impression of How Things Are. He will not come from a tightly wound small town in the Northeast; he will come from a relaxed big city on the West Coast. What sensibilities, what mannerisms will he exhibit that seem foreign to me? What will he, the native, see that I do not see? What will he miss that I, the visitor, perceive, however vague and undefined my perception? What will I pass on to him? Even at 11 months, the boy is cause for introspection.

—Matthew Lickora

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— A Prayer for Owen Meany, by John Irving

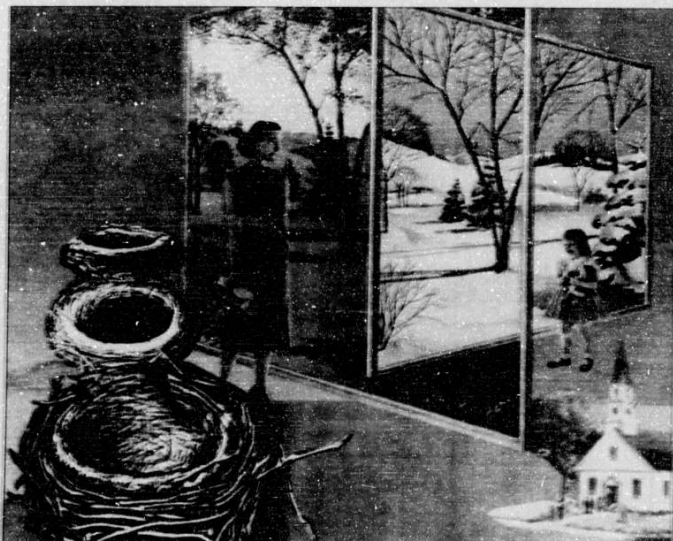
"There is no simple way round the bearing of griefs and sorrows. Easing the way through involves some understanding of the path of grief and a confidence in the Lord whose risen life proclaims that every Good Friday gives way to a new Easter Day."

— A Question of Healing, by Tuckwell and Flagg

These days, I worry when I leave Polly, the heroine of this novel I'm writing. I've felt reluctant to lay aside the new pages and step into my own day. "After the abyss, another abyss" is pretty much Polly's life story right now. I'm afraid I'll turn on my computer and find she's slit her wrists. No, that's not true; Polly's not a wrist-slitter.

WHERE IS CAROLINE NOW?

A WRITER TESTS A CHARACTER'S METTLE



Polly, down deep, is a tough little cookie, a tough little customer. Polly can keep on keeping on. She can. So she won't, except by accident, kill herself. No way. If for no other reason than she wouldn't do that to her boys, Matt and Danny. What should and what does scare me is that Polly's pain will wear her out the way hard work wears out work gloves. I'm afraid her pain will scrape away her name and history, that pain will pull out her long, rusty auburn hair, one strand at a time, that pain will erase her nutmeg freckles and bite away all ten of her long, pale fingers. I'm afraid pain will swallow her. I'm afraid that some morning, when I start to write, the streets that run up and down my fictional Coraville, a little valley town at the foot of mountains in the Pacific Northwest, will be empty. I'm afraid that the coffeespot in Polly's yellow kitchen won't be turned on. I'm afraid no one will be here on my pages to tell the story. I worked so hard to get Polly here, and now I'm afraid I'll lose her.

What's wrong with Polly is that seven months ago, fiction time, Polly and Phil's baby, their daughter Caroline, three months shy of her fifth birthday, got killed. Phil's parents had invited Caroline to spend the afternoon with them. Through a series of mishaps that involved Phil's parents' carelessness, a truck (an

old Ford, I think, but I don't know enough yet about trucks, that already in the 1970s were old, to be sure of this) runs over Caroline. "DOA, Phil," is what the ER doc at the Coraville hospital tells Phil at five o'clock that October evening. "There was nothing left for us to do." What the ER doc doesn't say to Phil is that the 40-some-pound body that paramedics carried into ER, from the waist up was crushed and broken. He does not say that the face was hardly a face at all, that the truck tires had

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Christmas, you do many tasks you don't want to do. You find presents for people whom you don't love that much. You want to love them and you feel

[illegible]

into their trash. There's more cooking than Polly can keep up with and there's waste. Polly doesn't like waste. And the times that someone's touched her, she's too intimate a spot, she's A, not dead. Phil B, he's scared hell or high water.

Easter seems, to Polly, "extraneous." You can do what you please for Easter and nobody feels slighted because nobody expects anything, other than perhaps that sons will show up. But it's not about sons. It's about what you lead them to expect. They don't walk out, as they do after Thanksgiving, into the world that insists they keep for disgracing you. Christmas, Polly has not infrequently thought, has come before Easter. It's not Easter, you can keep for yourself.

Polly has kept Easter to herself in the sense that during the almost 14 years she and Phil have been married, she's added one after another thing that her friends and family would expect her to do, and the day itself. For Easter,

the usually dark, heavy shadows of its "family traditions." One tradition her family doesn't have is "Easter choirs" and why they don't is that most Easterers in Coville are just too cold for going outside to sing. But she's got the good news and the egg she's got, and she's her mother's little girl. So she got for each of the children a plush Peter Rabbit fitted out with a music box that comes when you wind it up plays "Here Comes Peter Cottontail, hopping down the road." And she's got for each of her three boys after Easter, Pully gators. These rabbits and gives them to Phil, who sticks them in a grocery sack and takes them to the office, where he keeps them in the nest Easter. She's got baskets for each of her three boys. The children are asleep, and Phil line with green cellophane Easter grass and fill with candy treats. She's got for Easter, after church down the leg of lamb and fresh asparagus and Hollandaise sauce. She's got for Easter, a terrine and cake baked in a two-


part lamb and more cloistered with heavy frosting and coconut that makes the lamb look fuzzy and incredibly real. For the lamb's eyes, Polly takes a black jelly bean and lengthens it. Her friend Betty Tulliver, whose two boys are also in the band, says she was sure about Polly's lamb. "That little S.C.B. looks like he's looking right at you," he does.

Long before *Stocky* was born, back when stocky blond Matt and not-so-stocky red-haired Polly were still in high school and still adorable and sweet-smelling and didn't talk back and willingly gave smooches and rubbed jelly noses and dressed for dress occasions in short pants, Polly and Matt and Danny, her brother, were the only three stocky egg along with amber hair, eyes, Polly and the boys, and later, *Stocky*, would say that egg-coloring was about the most fun thing they could think of to do, at least on Saturday before Easter when the kids were in charge. The Lindbergs, not even then, but

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of huge duck eggs and even bigger goose eggs.

Palm Sunday is the Sunday before Easter Sunday. Most Christians observe that Sunday as a commemoration of Jesus' triumphal entry into Jerusalem, when palm fronds were strewn before him (John 12: "On the next day much people that were come to the feast, when they heard that Jesus was coming to Jerusalem, took branches of palm trees, and went forth to meet him, and cried, Hosanna: Blessed is the King of Israel that cometh in the name of the Lord.") At Corvallis's Calvary Episcopal Church, where Phil was baptized and Phil's father was baptized and Matt and Danny and Caroline were baptized, parishioners, on Palm Sunday, were palm fronds and processions around the outside of the church. They sing, "Ride on! Ride on in majesty! In lowly pomp ride on to die." This hymn takes into account the day's many events. Palm Sunday is the gateway into Holy Week, during which Christian churches re-enact Jesus' Last Supper, Crucifixion, death, and, on Easter, His Resurrection.

If you aren't a believer, and for you the story of Jesus' life is just another story, not that different from Grimm brothers' fairy stories or a rerun from one of the old Sunday night Lassie television series, still, you have to admit that it's a downright harrowing and peculiar tale. According to what you can patch together from the Gospels and Epistles, Jesus was born a Jew to Mary, wife of Joseph, a carpenter of Nazareth. Historians now think that Jesus' date of birth must have fallen somewhere between 8 B.C. and 4 B.C. When he was about 30, Jesus began to preach around Galilee and to gather disciples. He cast out demons and blessed children and laid hands on the sick and performed miracles. He moved socially with outcasts and permitted an apparently loose woman, Mary of Magdala, to go about with Him and His men. He attacked the strict teachings of the Pharisees. He offended the pious, who claimed the Kingdom of Heaven for themselves and said to hell with everyone else. In the third year of Jesus' preaching, while in Jerusalem for Passover, Judas Iscariot, one of Jesus' disciples, betrayed Him to the authorities. After the foot washing and the supper, He was arrested. He then was interrogated by the pro-Roman prefect and Sadducean members of the Sanhedrin, who were dominant in Jerusalem society in those days. Declaring Jesus the leader of a political revolt, they handed Him over to the Romans, who carried him to a hill outside the city walls of Jerusalem and crucified Him. On the third day after the Crucifixion, the tomb in which Jesus' body had been interred was found empty. According to various Gospel accounts, an angel or a man appeared to Mary of Magdala and announced that Jesus had risen from the dead. Soon after this announcement, Jesus appeared to his disciples. After 40 days from what became

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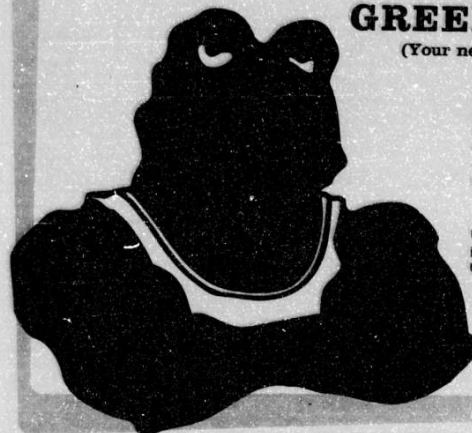
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Earlier Sunday, Jesus ascended into heaven. "He was lifted up and a cloud received Him before their eyes" (Acts 1:9). Imagine.

Polly's been going to the Episcopal Church since childhood. Polly has considered herself a believer. Until now. The question that bites and chews and gnaws at her, while she bites and chews and gnaws her cuticles bloody, is not "Why did God take Caroline?" or even "Why does God let the innocent suffer?" The question, as Polly asks it of herself, is "Where is Caroline now?" Caroline's body, of course, is rotting or rotted, and her unborn child and her fragments and tornails and her braided and broken bones may be abiding all that veldt of the flesh and blood crucifixion that started late one night when Phil's sperm found its way into Polly's egg.

When Polly, as a child, would ask her mother, "What happens to us after we die?" her mother would say, in a voice that took on the timbre of voices that took on when people discuss serious questions, "We live on in the memories of people who knew us. Otherwise, we're just gone. That's all there is to it."

What I want to do in the chapter of my novel where then 34-year-old Polly must get through the first Holy Week after Caroline's death may be too ambitious for someone with my skills. I want to show a crisis of faith. I want to show my heroine weeping, desperately to believe something she doesn't believe. What she doesn't believe is that the dead exist and the dead left you, they abandoned you in the midst of your own life. You could never call them up on the telephone or mail them a letter. You could never kiss them on the cheek or fry up the fresh perch filets and lush puppies and French fries that they liked so much. You couldn't hand them the ketchup bottle. What Polly wants to believe is that the dead, somehow, don't die. She wants to believe that her baby daughter is more than a memory and sentimental Kodachromes in the minds of those who knew her. She wants to believe what Jesus says in the Bible. Which is, essentially, that He rose from the dead and went to heaven and so did Caroline and that she's there now.

You may well not believe anything about God, Allah, Buddha, any of the various gods or goddesses or higher powers. You may share the feelings that now 40-year-old Phil feels. Phil doesn't believe anything he can't see and smell and taste on a scale and weigh. Phil rolls his cuticle over "place" as questions about an afterlife and virgin births. He regards "God stuff" as carrying-on of people who huddle in twigs hovel out there in darkest Africa in a valley carved on the edge of rivers that always flood. His father's propitiatory holiday-table graces make him wince, and Polly's insistence that they say a blessing at the dinner table, thinking God rather than Phil for making possible the grub on the table, brings him infuriated. He considers his occasional

attendance at Sunday services at best a practice-builder and at worst something that keeps him from alcohol and trout streams and the... but it never he runs down in his canoe when he gets high as a fucking kite on joints he rolls from his secret stash of homegrown marijuana.

At some point in your life, someone's told you something you want to believe but don't and can't and possibly won't believe. Maybe your wife or your girlfriend tells you repeatedly that, no, she hasn't been going out on you. You want to believe her. You have no proof, one way or the other, of her fidelity. You have no proof, one way or the other, of her infidelity. She says, "You just have to believe me. You've got to have faith." You want to believe her and you don't.

Since then, October afternoon when Caroline was delivered, 190A, to the emergency room, many people have tried to comfort Polly. People spoke confidently of Caroline's rebirth in "when you lost Caroline" or "when Caroline passed away" or "passed on" or "passed over." Various, they knew and that God loved Caroline much the less would her in heaven, with Him, that Caroline has gone to be with God's angels or God's saints, that thirty-day will be reunited with Caroline in heaven and so on and so on. The kindly mortuary, and he was kindly and he did mean well, spoke to Polly of cherubim and seraphim that would accompany Caroline through Heaven's gates. At the moment he said that, Polly, who made a biology class out of anatomy and embryology, fingered the dead's strand of immaculate semi-precious bone around her neck. She thought that maggots the size of those pearls would eat Caroline's ears.

You would know, if you were reading my novel, that last year, several months after Caroline's death birthday, Polly and Caroline on the 18-day after Palm Sunday drove out to the Lindner's to pick up some and dock eggs. The minute Polly and Caroline stepped out to the Lindner's driveway they heard, all around them, dock quacks and growl-hisses. A duck and goose-glee club was what it was. They saw that the light breeze picked up and can't not get away down that the pale wisp for a moment rode its mini-zeppelin before it descended to ground and scudded across the khaki dirt. When Mrs. Lindner asked Caroline if she wanted to feed the chickens and Caroline whooped yes, Mrs. Lindner grabbed a metal can and set it off on the back porch. She dipped the can into a gummy sack filled with cracked corn and handed the can to Caroline. Caroline took the handle in both hands and raced through knee-high emerald-green grass ahead of Polly and Mrs. Lindner. Sunlight hit on Caroline's auburn curls, and Mrs. Lindner looked out at Polly and said what everyone said. "That baby's the spitting image of you, Polly." Mrs. Lind-

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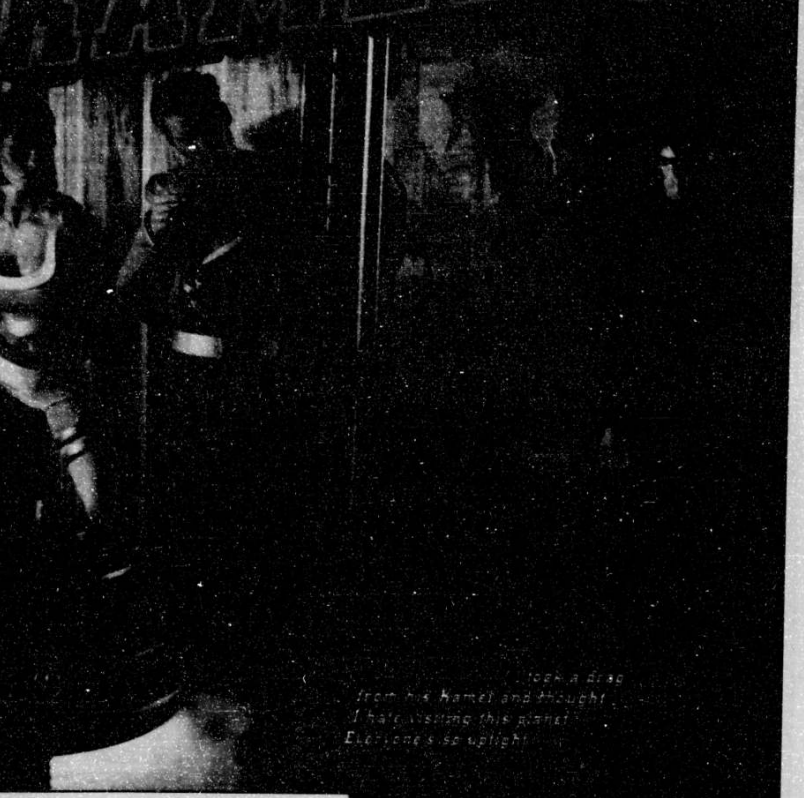
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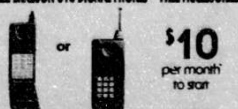
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ner wore goggles whose metal straps rattled as Mrs. Lindner walked. She explained the goggles by telling Polly she'd been losing down the back sidewalk where earlier that day the ducks got loose and "left droppings."

Mrs. Lindner gracefully coaxed Polly and Caroline into the hen yard through a wooden gate. Six-foot-high chicken wire surrounded the yard and downy feathers stuck here and there in between the wire's octagonal pattern. The day was warm, unusually warm, even hot, for spring. The hens, normally fed mornings and evenings, were in the dark, cool houses, setting nests and from within the houses came muted duck-chick-chucks, bustling contented sounds, low and gentle.

"Here, chick-a-chick-a-chick," Mrs. Lindner instructed Caroline to say, and Caroline, loudly imitating, called out, "Here, chick-a-chick-a-chick." The hens, responding, flapped from nests and scattered into the dirt yard. The hens' heady red eyes looked up toward Caroline. Several hens flew up a few inches, fluttered their clipped wings, cackled, came to ground, and scratched at the dirt with yellow feet. The hens' small, pinched faces looked mean. But Caroline stood fearlessly and scattered corn. More hens arrived. They tumbled over one another to get at the crumbled kernels that Mrs. Lindner called "scratches."

When Mrs. Lindner said kindly to Caroline, "Now, we've got to let the gals get back to egg-laying," Caroline relinquished the empty hard can. Polly knew that it cost Caroline no small measure of self-control to stand, stoical, and hand back the can and smile, politely, at Mrs. Lindner.

After the visit to the Lindners, everything, for days, that Caroline had to say was about chickens. She stood in the alley behind the house while Polly slipped clothes onto the clothesline, and she picked up handful after handful of gravel and tossed it and called out "chick-a-chick." She begged her father for chickens, she begged her mother for chickens, she tried to coerce Danny, who in moments of boredom would sometimes pty with his little sister, sister-chicken and cackle and peck at her shoes while she tossed pretend corn. Danny blushed and refused. Matt, at dinner, said no way could they have chickens in town, it was against the law. Caroline cried. Matt said, while chewing spaghetti with his mouth open, that if they did have chickens that Hugo, Caroline's three-year-old dachshund, would eat them. Caroline cried louder. Danny wailed at Matt and said he didn't see why Matt had to tell Caroline that; it only made her unhappy. Polly finally told them for Christlike to shut up and eat the disgusting green mush smeared all over their teeth, and then Polly, puffing what Phil calls "a long face," got up and

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rather dramatically yanked a Kleenex from the box and put it to Caroline's nose and said, "Blow, honey."

For many days after Caroline was killed, Caroline's room smelled of Caroline's body. Her bed, made up as it was on the last morning she stepped out of its sheets, smelled of her, as did her two pillows and the flannel, footed pajamas Caroline, as she was taught to do, had that morning tucked beneath her bottom pillow. Two days' worth of Caroline's dirty clothes remained in her wicker hamper. Her boxer slippers sat atop her dresser, protected by height from Hugo's wrestling them with his teeth, as did her wicker Pook Bear, cotton Eyecore, her doll baby with the scraped nose whom she called Rachel, although Polly couldn't think of anyone they'd ever known whose name was Rachel or of a Rachel in any of the hundreds of story books she'd read to Caroline. It's

not that Polly finds the Resurrection unbelievable; it's that she can't figure out how to believe it. In the back of her prayer book in the section on Articles of Religion, Article IV, "Of the Resurrection of Christ," states it pretty damned clearly: "CHRIST did truly rise again from death, and took again his body, with flesh, bones, and all things appertaining to the perfection of Man's nature; where with he ascended into Heaven, and there sitteth until he return to judge all Men at the last day."

It's far easier, Polly thinks, to believe in the Virgin Birth. She can see how it could happen that in the incarnational moment a very special sperm entered a ranked down from heaven and headed straight for the blameless holy Mary's stomach and Zagi! the Word was made flesh. It's easier to believe that than to believe that after Jesus was crucified, He picked Himself up, dusted Himself off, and ascended into heaven.

The trouble with Easter for Polly—and it's big, big trouble now—is this Resurrection business. Polly has never been able to believe the Resurrection in the way that Christian churches demand that you believe. It's

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Polly never talks about what she does and does not believe. It's embarrassing. She's twice embarrassed on the Resurrection issue. First, she's embarrassed to admit she thinks about such things. Second, she's embarrassed and also ashamed that Sunday after Sunday she's melted on the table by the front door. Maundy Thursday, the Thursday in Holy Week, is one of those complicated days that Christians observe, complicated in part because Christians over the centuries added this and that to the day and because they made these additions to ancient Jewish custom. Maundy Thursday falls on the day before Good Friday.

Maundy Thursday pays homage to the night on which Jesus entertained His disciples and with the 12 men, all of whose names Polly can never remember, ate His Last Supper. Maundy, which I had to look up, comes from the Latin for commandment (mandatum, and in Roman Catholic churches on Maundy

Thursday, worshippers often sing an anthem titled "Mandatum novum do vobis" ("A new commandment I give to you," John 13:34). Back in what Polly thinks of as "Bible days," the gospels of Matthew, Mark, and Luke tell that this particular Thursday fell on the first night of the Jewish Passover, a time when Jews recall the exodus of their people, led by Moses, from Egypt. So that this Last Supper, which da Vinci painted and Tintoretto painted and the crazy, womanizing (Polly painted, was also the Seder, or ritual meal that opens the eight days of Passover. (The Gospel of John sets the story in a slightly different time line.) What pictures we may have in our minds of that last supper were formed primarily by the now-faded da Vinci fresco, whose tarted-up copies hang in homes and Sunday-school rooms and poster stores.

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Passover ready. "And he sent Peter and John, saying, Go and prepare us the Passover, that we may eat" (Luke 22:8). They probably did and said what Jesus did and said in those days at the Seder table and maybe they asked what Jews nowadays say when they start the Seder meal. "Why is this night different from all other nights?" But then, because Jesus understood Himself as bringing into His tiny corner of the world a New Dispensation, He also did things that Jews normally didn't do at the Seder. He washed His disciples' feet (John 13:1-15). This foot-washing wasn't uncommon during Bible times when people either went barefoot or wore sandals and arrived at your house with dirty, dusty feet. But the person who usually washed your feet, if you were a guest, was a servant or your host's wife. So that for Jesus to wash His disciples' feet was considered, back in His day, an act of humility.

After this foot-washing, according to Luke 22: "He took bread, and gave thanks, and broke it, and gave unto them, saying, This is my body which is given for you: this do in remembrance of me. Likewise also the cup after supper, saying, This cup is the new testament in my blood, which is shed for you." So that Roman Catholics, Anglicans, Episcopalians, and Lutherans, for sure, and many Protestant denominations hold services on Maundy Thursday that commemorate this day as the day when the Eucharist or Holy Communion was instituted. This was the last meal Jesus would eat on earth. "And he said unto them, With desire I have desired to eat this Passover with you before I suffer: For I say unto you, I will not any more eat thereof, until it be fulfilled in the kingdom of God." (Luke 22:15-16) Polly found these verses poignant. Last night were poignant and Polly was glad that on Caroline's last morning, when Caroline posted a bit about cold

cel, that she had said, "Sure, I'll make omelets." Polly was glad, too, that at Caroline's urging she'd added so many raisins, the bowl was about one-third raisins to two-thirds omelet. At Calvary Episcopal, most parishioners try to eat their own supper early and get to church at seven on Maundy Thursday evening to celebrate or commemorate that last supper. That evening, after Communion, the priest strips the altar of its cloths and vessels. He washes down the altar. The church sanctuary, then, seems stripped clean of Jesus. This is the one time of year the church feels truly empty.

Usually, the minute services are over, people start talking the way children do when they're let out of school. But nobody much talks after Maundy Thursday services. People stand up from the kneels, gather coats, and walk carefully, almost on tiptoe, as if they were leaving a hospital sickroom where a loved one hangs between life and death.

The day — Wednesday — that Caroline was killed and the approximate time — 4:45 in the afternoon — seem that way to Polly, too, seem perpetually in the present tense, but that's another matter. And also, come to think of it, maybe it isn't.

To Polly, who knows it's probably not theologically correct to think this, the hours between Maundy Thursday evening and Easter morning seem to be hours when God the Father must be wringing His Hands and pacing Heaven and wondering if, after all, this was such a good idea, this Word made Flesh. He must be sick to His stomach at what Jesus' sacrifice will do, and when the soldiers start hammering in the nails, He must flinch at every blow. During these days, of course, God the Son, Jesus, is busy with His own impenetrable troubles. Polly feels you shouldn't be important upon Him, shouldn't bother him with your silly requests. Prayers would irritate Him, the way that when you're badly sunburned anything that brushes against your skin irritates you. She feels she should leave them alone, all of them — God the Father, God the Son, and God the Holy Spirit — from Maundy Thursday until Easter morning. Which is why she sets out the empty nests and lets them sit empty during this odd period between Maundy Thursday and Easter Sunday when Jesus seems lost to her, when Jesus has His own troubles, big troubles. She also sets out the empty nests and leaves them empty because she needs and wants to believe that the Easter story will come true and that these nests' fit-size hollows will be filled, which is why, too, she does what she does to the nests when she steps out of bed on Easter Sunday morning.

But we aren't there yet, to the first Easter Sunday after Caroline got killed. Polly isn't there yet. Polly has untied her flowered apron and picked up her car



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keys and gotten in her four-door sedan (I haven't quite figured out yet what make of car she drives) and recklessly driven the seven blocks due east to the cemetery and pulled into the parking lot and run up the slight hill, through the wrought-iron gate, past concrete urns, past the statue of Cora Belvedere, wife of the town's founder, past the marble angel, toppling a fruit jar that held wilted pompon mums, to where Caroline is buried. She has lain down next to the flat stone. She is rubbing the granite, consoling, with an open hand, the way when Caroline was an infant and her chest rattled with croup that she rubbed Caroline's small back. "Baby," she says. "Baby."

At noon on Good Friday, Corneille's church toll bells and merchants close stores between noon and three, the hours when Christ was supposed to have been on the Cross. As Chapter 23 of Luke tells it, this is what happened during those hours. "And it was about the sixth hour, and there was a darkness over all the earth until the ninth hour. And the sun was darkened, and the veil of the temple was rent in the midst. And when Jesus had cried with a loud voice, He said, Father, into Thy hands I commend My spirit; and having said thus, He gave up the ghost."

Churchgoers who can get off work and housewives, like Polly, go to their churches and kneel or sit for a while and say prayers.

Calvary Episcopal, on that afternoon, even if it's a sunny afternoon, seems cold and barren. Why would it not? The death was real. Even if you can't, as Polly can't, make yourself believe that eventually He rose from the dead, you can be sure He died. And that, on the Good Friday eight months after Caroline was killed, while Polly kneels for 15 minutes and tries to pray, is all that Polly feels sure of. He died. On Good Friday, when you pray, you're supposed to concentrate on Jesus' agony. You're supposed to think about that heart-breaking scene in John 19 where the soldiers place on His head the crown of thorns and scream, "Hail, King of the Jews!" and then slap and strike and

scourge Him. Polly imagines that people laughed. And then when they take Him to Calvary (from the Latin word *calvaria*, meaning "skull") and nail Him to the cross, and when He says, "I thirst," they fill up a sponge with vinegar and put it in His mouth! And then a soldier plunges the spear into Jesus' side and out flows blood. You are supposed to dwell on the fact that Jesus is doing all this for you and your sins and your salvation from those sins.

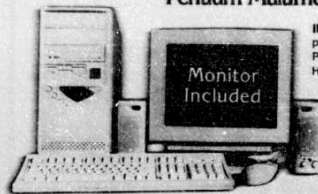
You are supposed to recall that He not only did it once, on that long-ago day, but somehow He keeps doing it. He is always suffering for your sins. He is always in the present tense. He is always speaking in italics. Polly never for-

gets her Roman Catholic friend from grade school, Veronica, telling her how the nuns said that every time you tell a lie or do any wrong thing that Jesus actually feels it in His body as a distinct and separate pain that your behavior has caused. "Like if somebody was always sticking you with five billion tiny pins," Veronica explained when Polly asked her, "How do you suppose that feels?" Finally, in the Gospel of John, after Jesus' lifeless body is taken down from the Cross, Joseph of Arimathea wraps up the body "in linen clothes with the spices, as the manner of the Jews is to bury" and places Him in a "new sepulchre, wherein was never man yet laid." And then, Polly

thinks, "everything stops." And then Polly slips out of church and drives to the cemetery, which is empty of visitors. Not even one of the two grave-diggers, both of whom Polly's come to know by sight, is there. Polly's wearing a gray wool skirt and black long-sleeved sweater and the double-strand of seed pearls at her throat. Her long red hair, her "glory," as everyone in town had said, is frizzy, not clean. It does not smell clean. Her *asparagus-green* eyes seem slightly out of focus and beneath them, even if you didn't look closely, you could not help but notice dark, dolorous circles. A breeze riles trees that are beginning to put out new leaf. Polly feels weak and shy as she sits by the gran-

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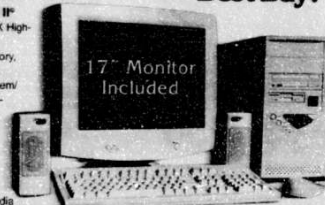
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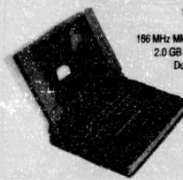
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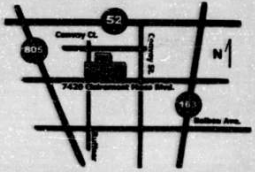
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its marker and strokes its cold surface with her hand. She doesn't realize how her hands look, where she's bitten her nails down to the quick and chewed her cuticles bloody. She ruffles the green grass sprung up around the marker. She thinks it's grown, perhaps an eighth of an inch, in the last few days. She feels empty as an empty womb. She says, "Caroline, we love you, we love you so much." She says, "Oh, baby, wherever you are, I hope you're okay. Wherever you are, your mama loves you."

You would know by now, if you were reading my novel instead of reading about my problems with it, that Caroline never left after her mother all through Maundy Thursday and Good Friday about why they could not have children, but she also asked, how after hour, when they would start coloring the eggs they brought home from the Landens. So that early Saturday morning, with Phil at the office, where he worked until noon, and the boys with the T-olivers' boys doing God knows what, Caroline, still in pajamas, sat at the kitchen table, getting ready to help dip the boiled eggs. Polly, wearing jeans and a red and white striped T-shirt and a blue bandana tying back her long auburn hair, unfolded two days' newspapers across the kitchen table. She filled the teakettle. She and Caroline waited for it to sing and while they waited, Polly undid the egg-decorating kit they bought at Safeway and got out the package that held the eight tablets that were, she guessed, compressed food coloring—blue, yellow, green, red, pink, purple, aquamarine, and orange. Then the kettle let out its screech. Polly told Caroline, "Get back, honey, so I don't by accident splash boiling water on you." Caroline sat back against her chair. She was smiling and her still uncombed curls formed an auburn corona around her lightly freckled face. She said she was excited, she said she could hardly wait. Polly allowed as how she was pretty excited too, and she was. Polly carefully poured the steaming water into wide-mouthed, pint jars. She dropped the colored tablets, one after another, into each of the jars. The tablets fizzed. Their colors spread through the clear water. "Is it time? Is it time?" Caroline asked, and Polly said it was and sat down in the chair next to Caroline's chair. Caroline sniffled of last night's sleep and morning's milk, and handed Caroline the first white hen egg and said, "It's all yours, kiddo," and added quickly in a low voice, "Now remember, honey, drop it slowly into the water." Caroline took the egg in her hand. Her green eyes flitted from jar to jar. She couldn't decide, she said, which color to do first. Then she said, "The yellow I'll do first." Polly and Caroline were still sitting at the table when Phil arrived home at noon. They had spread out all about them big duck eggs and even bigger goose eggs and the two dozen hen eggs, each of the eggs by then colored and decorated with the silly decals that came in the egg-col-

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bit up the stairs into Caroline's room. The room, its windows on the west, is still dark. Caroline, a mouth-breather like her father, snorts lightly. Fully awake and alert, she sits on the rug by Caroline's side. She looks at the door, she puts her arm near to the basket and flees out the room down the steps. She heads them to the boys' downstairs bedrooms. Matt's basket she takes first and then Danny's. She's soot of dark hair, she's a little taller than the boys, and feels herself fill up with giggles as she listens to the three Peter Rabbit's music box tunes filter out from the three rooms. She just has time to rush upstairs, to the door, to open it, to peek, and she's just put her head, face down in the pillow, to sniff, to laugh, when she hears Caroline scream. The rabbit's born here, the rabbit's born here.

That was then, though, and that was long ago. She's been out this year, got drunk and passed out. But she did, after she left the cemetery yesterday.

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drive to Safeway to pick up groceries for Easter dinner, and she did buy jumbo hen eggs and an egg-coloring kit. And even though she didn't, per usual, put out the empty nests on Maundy Thursday evening, she did walk out late on Friday afternoon to the shed and find the nests and carry them in and set them down in bowls and place one on the living room coffee table, one in the middle of the dining room table, and one on the table by the front door. Saturday morning, while Phil was at work and Matt at baseball practice, she and Danny colored two dozen eggs. Danny with a fine-point ball-point pen patiently drew quite realistic miniature lambs and chicks and ducks on the eggs. Polly's friend Betsy Toliver stopped by while Polly and Danny were busy with the eggs. Betsy smelled wonder-fully confectionery. Polly kissed her and says, "You smell as if someone just lifted you up out of a bakery's shelf." Betsy's body gave off whiffs of the yeast-dough Easter bread dotted with marachino cherries that she'd brought Polly to serve at breakfast on Easter. Betsy sat there with Polly and Danny and did an egg by dipping one half the egg in purple dye and then the other half in green dye. She said something about how no matter how old you get, you never stop enjoying this stuff that you did as a kid. Danny agreed. So did Polly. That night, after Matt and Danny got off to bed, Phil and Polly sat at the kitchen table and made baskets for the boys, even though the boys, really, at 10 and 12, were too old for baskets. Phil said to Polly or Polly said to Phil what they've said, now, for several years, "Well, they decide the candy." Phil told Polly that if she wanted them this year, and he wasn't sure if she did, he'd brought the Peter Rabbits from the office and put them in their sack on the top shelf in the pantry.

And now, in my novel, I've come to the first Easter Sunday after Caroline was killed. The time is early morning. Polly and Phil and Matt and Danny are still asleep. The door to Caroline's empty room, as it has for months now, remains closed. Downstairs, the grocery sack that holds the three Peter Rabbits is on a shelf in the pantry. The three empty nests sit empty.

— Judith Moore

Judith Moore has received two NEA Fellowships for literature, most recently in 1996. This April, she was named a recipient of a Guggenheim Fellowship. She is co-author with Sue Coe of *Nine*, published by Raw Books and Graphix and revised by New Press, and author of *The Left Coast of Paradise*, Soho Press. Her essay collection, *Never Eat Your Heart Out*, was published last year by Farrar, Straus & Giroux, and will be issued in paper in May 1998 by North Point Press.

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Once upon a time, in the days when there were many ogres, some pretty flutes were playing in a clearing in the forest, running and laughing, hiding in the deep meadow grasses, then jumping up, crying, "Surprise!" when all at once they heard the sound of branches breaking, and a fierce roar, and they stopped their play and hid in the flowering grass, some behind columbine stems and others under meadow lily petals — and just then an ogre burst into the clearing, saying, "Little voices, I'm going to eat you, one by one." The ogre had been dining on cornets, violas, chimes, and all the other little instruments that played like the flutes in the forest. Now he was hungry again, and he was looking for little instruments to eat.

So the good angel Gabriel came down and bound the flutes with magic bands — and when he called them out from their forest hiding places, out stepped all the other little instruments, first one by one, then by tens, then by thousands — cornets, violas, celestes, and many more. With magic bands he bound them too, and then bound them all together: reeds and strings and brass, and even a little drum. Then Gabriel said, "Say your names out loud together" —

Then Gabriel Said

THE PIPE ORGANS OF SAN DIEGO

and when they did the ogre heard them, and he heard that there was something in the forest that was louder than his voice. And all at once he shrieked and fled, in terror. But the magic hands were strong, and now Gabriel was gone. And ever since the first day that they sung their names together in the forest, no ogre has ever returned.

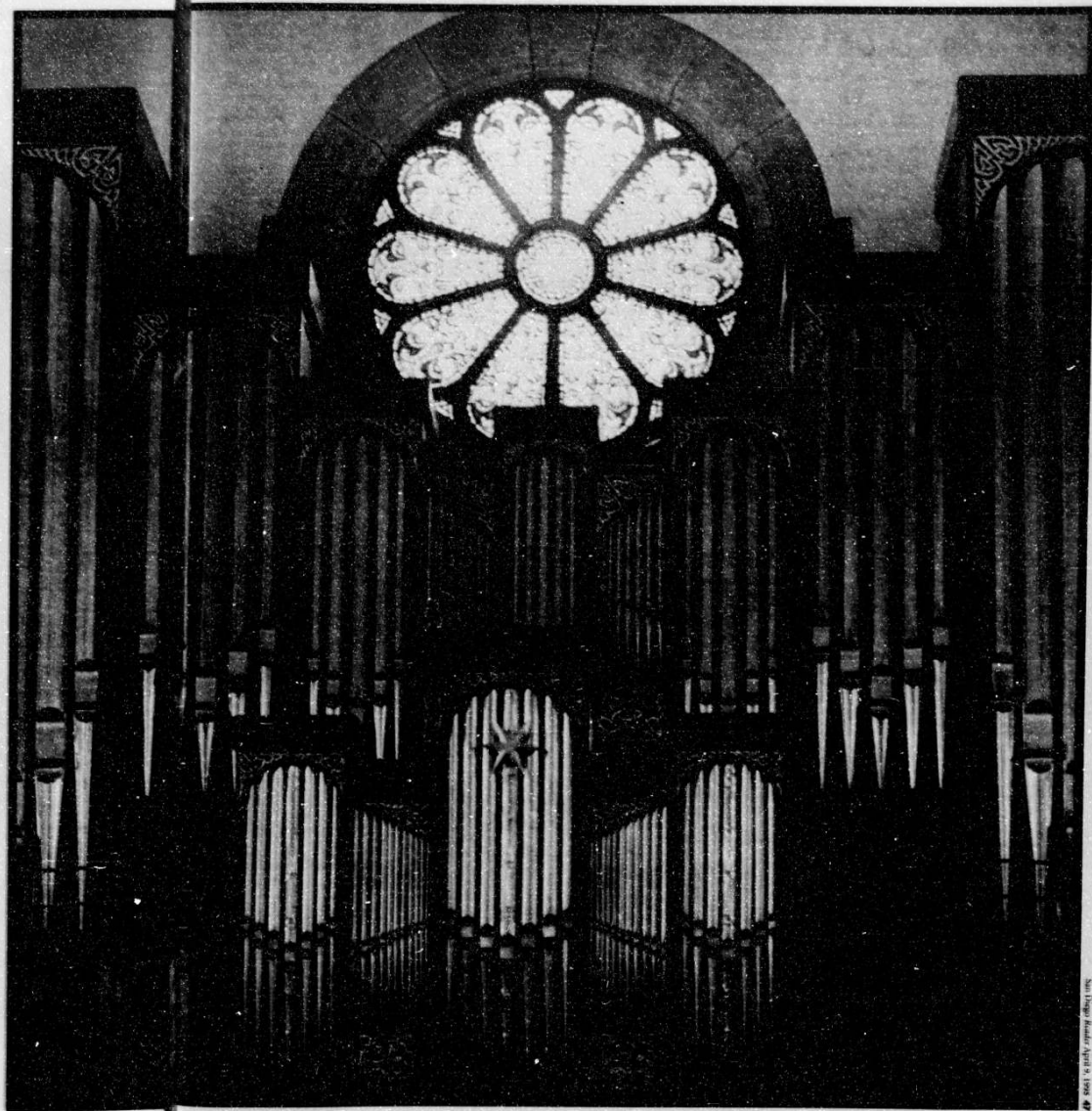
Headset tight?

Picture yourself in your car, your foot on the pedal, windows and doors gradually moving outward, away. Let the pedals multiply — five, then ten, then thirty in banked rows that are sinking a little, lengthening. Notice the dashboard: it's changing, expanding, rising into tiers of keyboards, each new tier recessed a little — two, then three, then four, and stop. Hardwood panels are rising up around them, knobs pushing through, popping out. Sense the driver's seat hardening, widening. Now let the roof rise as high as an arrow released straight upwards — note that the windows and doors are still expanding, retreating. Remark: you're in the biggest room you've ever seen now, your fear stripped away. Then let the great musical vision course through you, and feel the warm skill radiate from the mysterious center through your body to the ends of your tingling fingers and toes. There, you're an organist now.

Real organists, forgive us.

Real millennialist, is there room for just one last alarmist on the flying saucer out of here? It was the other way around in the Cold War years: flying saucers were arriving, not departing — and an engagingly paranoid type of science fiction kept trying to make its readers make believe that there were aliens among us. Well, now it turns out that there really are. And they've come all the way from Jupiter's big moon, Europa. It's a boy-who-cried-wolf sort of thing, but remember: there really was a wolf. I'll bet you don't remember "I Fell into a Vat of Chocolate." The comedy, such as it was, was that no one responds when you cry "chocolate" — to get rescued you have to cry "fire." Real rescuers, would you respond if

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I cried pipe organ? It's just that we don't know our pipe organs very well. Their ancestral home, Europe (or Europe, same difference), seems as far away as Jupiter from San Diego — which may be mainly liberating distance for us, but it's also like losing your keys.

Not that we should worry any more, now that everything is equally alarming. On the other hand, it's not as if the Council of Elders had gone ahead and outlawed self-development, again. It's good that music shines on human chorophyll, that the oldest gardens revert. And if that's not incentive enough, I want to see Ethel Merman stride into your unplayable repose, singing, *There's No Business Like Show Business!* — Not *juvenile* Business in the World? An organist is as perfectly capable of scandal, and as starchy-eyed or disillusioned, as any other member of the group; that the public eye watches, fantasizing wildly: entertainers. As for pipe organs themselves, all that you need to know when there better be a field guide and a map, on top of very little enterprise and almost no courage at all — because they've always been right there beside you in your neighborhood, hidden, and there's not much else that immediately matters you for

free. It doesn't help if you and I don't go to church. But even churchgoers are likely to know only one of the hundred-plus pipe organs in San Diego, the one that they hear where they worship — and that's it they're fortunate, since most churches lack the money or magnificent obsession that it takes to bring in something so improbable, so

Electronic organs are driving pipe organs from their church habitat.

ultra as a pipe organ. For most churches, for budgetary reasons, electronic organs will do. As usual, the matter has been settled by Raywatt. Here's an episode synopsis from TV Guide, and let me warn you — it's compelling. "Strange weather sits up trouble in April's love life, while Mitch hunts a deadly sea creature. Kelly Packard, Jane Solano." So it turns out that the deadly sea creature is (somehow) a freshwater species, an electric eel. At first we find April and Mitch, but suspenseful plot development, but before the first of several hair-raising "eel" encounters. They're sitting way up in these nonglacial, hollow-

tubed wind chimes that hum with the wind blowing through them, in a "Wo relationship" trance shot through with New Age implications. It's hard to focus my thoughts here, but they sure look good in dampy overtones. Now I remember what I wanted to say — it's good if you're sitting in pipe organs (wind chimes); watch out for those electronic organs (electric eels) — and

San Diego chapter of the American Guild of Organists (AGO), and San Diego civic organist before Robert Plimpton. Bob Plimpton and I are an anomaly in the music '90s — they're expert and congenial conversationalists, with Bob the more inwardly lit and I the less so. At each other's house, we hear the festival lighting. As much as you can hear them on duty at the great civil-instrument in Balboa Park, Spreckels Organ — where Bob Plimpton presides as civic organist. Bob became an organist because of what he calls a chemical reaction, at first sight. I like the way he speaks of organs as magnetic north. It's nothing to be chosen at all. In the era of misguidance he stands out as an oriented man.

In the differently principled time before exurban malls, you'd find organs installed in municipal buildings in every big town in America — and civic organists to play them. Now that all gone with the vanishing past. But not for us, not as long as we live in The Lost World, San Diego — in Juran Park for civic organists. As for the rest, let this organist say. The last civic organist left in America makes a better, more tangible quarry: he has him out.

As an outdoor organ, Plimpton is exposed for the whole world to see, like a nude in a painting. A flood drenches in carving arms of colonnades, it looks as if someone had dropped a giant statue in the park while walking in the giant opera, and in a way someone did — the sugar brothers, John and Adolph Spreckels. On New Year's Eve, 1914, they gave us the gift that's unwrapped every Sunday at two, and then over ten summer evenings, in the form of a free concert series the Spreckels Organ, built by the Austin Organ Company of Hartford, Connecticut. It's always been a celebrity venue. You'll hear the word "Spreckels" in Paris. This is the organ that puts San Diego on the map. Understandably, organs frighten animals (including us). I've seen mice that Spreckels scares the excitement right out of birds as they fly overhead — an occupational hazard, along with uninvited insect flies: bombardier beetles, June bugs, and sphinx moths. In retaliation, Spreckels dresses animals from every continent: the San Diego Zoo is built on a canyon just beyond. On the other hand, when Spreckels scares animals, you'd think that the zoo let an animal go — a very big one. What's all this national fantasy about anyway?

Outdoor Spreckels. T. rex loose in San Diego — perhaps we're meant for great things here. If you want to, you can feel for yourself a little of the fear that organ inspires in animals. The growl bumps that organs regularly raise are atavistic responses to danger: they used to raise our hairy coats, to make us look a little larger in front of something larger still, and hungry. Surely someone somewhere must have



Lyle Blackinton inside Spreckels Organ

fainted in an external response to an organism who really let a chord fall, playing dead.

San Diego maintains the last post of civic organ in partial obligation to a gift, Spreckels Organ. It's Spreckels that built up what's probably the largest audience for organs in the country, and in years of audience attraction by nearly any other means. For us, those were (and still are) Jacobson-Plimpton years,

marked by passionate advocacy and by organ programs that kept from alpha to omega like athletic boys and girls, from deep-minded Bach to the unimpaired boy coozer, the organist's name for the secret life of certain special organs: their dreams, chimes, and train whistles — and all this and more drew the whole city in. Portland, Oregon, may have more and better instruments, but they don't have wild week-

The Instrument

A pipe organ is divided into three parts. The organist sits at the console, which consists of keyboards for the hands, or manuals, pedals for the feet, and controls, or stops, that admit or stop (by opening or closing pallets) a flow of air (or wind) through organ pipes. The organ pipes, which produce tones when stops release wind into them, make up the second part. The third part, called the action, consists of a mechanism that connects the console to the pallets and makes up most of the bulk and the cost of a pipe organ. Organists prefer non-electrical tracker action (also called mechanical action) because keys that control tracker action are sensitive to touch, enabling refinements of performance. There are different kinds of pipe organ, including national types or period types: Dutch baroque, German baroque, French, and Spanish are a few examples. Each type has its unique or particular sound and has a separate organ literature composed for it.

end organ parties like our recent Fite Verne. With relatively few great instruments, San Diego is an organ town. It's a Blackinton town. Behind the scenes, a gently mannered, limpid-eyed man goes about his quiet business building, rebuilding, or maintaining pretty well every instrument in town. This is Lyle Blackinton, organ builder. As curator at Spreckels, he's there on Sundays,

providing endless strings of answers for the endless strings of questions, as long as organs still perplex even one of us — and after 40-plus years in his trade, he's a national repository for the nuts and bolts lore of the organ. He stands tall and erect, like a light-house on a solid rock. He's the way I imagine the last man on earth — evolved to be strong, committed to his situation, by temperament passive while

Where to Find Them

- SPECKELS ORGAN**
 Balboa Park.
 Type: symphonic concert organ.
 Builder: Austin Organ Company.
 Total pipes: 4445.
 Total ranks: 72.
 Combination action.
 Resident organist: Robert Plimpton, Civic Organist.
 Concerts on Sunday at 2:00 & summer concert series.
 Information: Spreckels Organ Society
 (Vivian Emerson, president).
 PO Box 6726, San Diego CA 92166.
- FIRST UNITED METHODIST CHURCH, SAN DIEGO**
 2111 Camino del Rio South.
 Sanctuary Pipe Organ built by
 L. W. Blackinton & Associates, 1989.
 Total divisions: 9.
 Total ranks: 107.
 Total pipes: 4042.
 Combination action.
 Resident organist: Daniel Burton.
 Services at 8:00, 9:30, 11:00.
- FIRST CHURCH OF CHRIST, SCIENTIST**
 4201 Alhambra Avenue, La Mesa.
 Organ built by Martin Paul.
 Type: 19th-century American Victorian.
 Total stops: 29.
 Total pipes: approximately 1450.
 Manual: 7.
 Resident organist: John Church.
 Services at 10:00.
 Free concerts at 4:30, on the 3rd Friday of every month from October to May.
- ALL SOULS EPISCOPAL CHURCH**
 1475 Catalina Boulevard, Point Loma.
 Organ built by Fritz-Richards Organ Builders.
 Type: Dutch Baroque.
 Total stops: 34.
 Total pipes: 2580.
 Tracker action.
 Case: splendid.
 Resident organist: Bob Thompson.
 Services at 10:15.

- FIRST PRESBYTERIAN CHURCH OF SAN DIEGO**
 530 Lake St.
 Organ built by Lawrence Phelps.
 First at Casanova Plaza & later as an independent builder.
 Total pipes: 5508.
 Total ranks: 101.
 Manual: 6.
 Resident organist: Tom Leonard.
 Services at 10:00.
- ST. BRIGID CATHOLIC CHURCH**
 4735 Cass Street, Pacific Beach.
 Parish Organ built by Martin Ott.
 Total stops: 17.
 Total ranks: 51.
 Total pipes: 2336.
 Tracker action.
 Resident organist: Jerry Nolan.
 Services at 7:30, 10:30.
- ST. PAUL'S CATHEDRAL**
 2728 Sixth Avenue.
 The Memorial Organ built by the
 Eubank-Skinner Organ Company of Boston.
 Total stops: 80.
 Manual: 4.
 Resident organist: Edgar Billups.
 Services at 8:00, 10:30, evening 5:00 p.m.
 on 1st and 3rd Sundays.
- THE IMMACULATE**
 3999 Alcala Park, USD campus.
 Organ built by van Beekhoven.
 Specifications unavailable.
 Resident organist: Gabriel Arrango.
 Services on Saturday, 4:30.
 Sunday at 9:00 & 11:00.
- BLESSED SACRAMENT CATHOLIC CHURCH**
 4506 El Centro Drive (near
 El Cajon Boulevard & 54th).
 Built by Casanova Plaza, St. Hyacinthe, Quebec.
 Total ranks: 25.
 Manual: 2.
 Resident organist: Rosalia Biemick.
 Services on Saturday, 5:00. Sunday at
 7:30, 9:00, 10:45, & 6:00.

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what happened here. A deaconed informant who has chosen anonymity accuses the Immaculata clergy of spiritual theft from the parish of Mission San Luis Rey. "It belongs to the parish, to the people there," he says, with principled conviction, even though the mission clergy, in a strangely misguided moment, had been seeking to discard it, when Immaculata agents overheard them. Its story is told and would sound true. Every organist I asked had the same thing to say: It's a beautiful instrument, but it's in the wrong place.

The class of Beckerath organ helps us reassess the virtue of size. But large organs can possess the virtues of the quieter, beautifully crafted instruments that we find at the Immaculata. All Souls' Episcopal in Point Loma and First Church of Christ, Scientist, in La Mesa—and all do, in their degree. Large organs can be beautifully voiced, as St. Ignace's organ is. And there can be, in massive organ sound, a clear articulation of the pipes or stops that built it up. St. Ignace's organ can hear glittering columns of tone rising up in the musical unity—and at St. Paul's 1900, though the tone may have faded, the organ is still. The organ at St. Paul's has the compensating virtue that Paul Carmona (past interim organist) calls focus, and you hear it: a photographic clarity pertains in its musical details, printing arabesque patterns on color and tone, through each color or tone in itself might not have drawn attention to its isolated

beauty. But as ethereal piccolo come misting down at Paul Carmona's bidding, I'm not so sure. My sense of things is changing while the colored glass starts gleaming in the morning sun. An elderly woman in front of me turns and smiles. On the window ledge, curling in a pool of ruby light, a honeybee is dying in the right place.

If you want to hear both isolated beauties (or separate stops distinctly heard) and the musical idea that unites them, try All Souls' Episcopal Church. There you'll hear each complicated counterpoint voice in each both shine apart and blend into big picture. For All Souls' built its organ in the tradition of the instruments that Bach listened to and played: it's modeled on an early Dutch organ (close enough). Resident organist Bob Thompson told me that I had to tell you that every stop of this organ is beautiful. That they are, both—it's a poppy garden.

An organ case can be something marvelous itself. You can't help marveling at this one, which comes with a church publication for children, and for me too: the *San Monister Coloring Book*. A church that's staffed entirely by volunteers will be prone to call invertebrate monsters as long as we recoil from them as if they really were. You can help. It would alleviate tensions if you would lift and hold an ivory sea hare. Can't you try to feel the little kindness that can build into waves of affection? I wonder, is it difference or

On the Origins of Pipe Organs

VERSION 1
The pipe organ story begins in pre-Christian Egypt, on the day that the hair-shirted Cretanians wondered what made his screeching mirror sing. The counterweight shift when it drew the air out of the housing (a pipe) that it moved its. It made a musical tone. So Cretanians invented a music machine—a pipe attached to an overcasted area that you filling with water would play. As long as the water kept rising, the air it displaced played the pipe (hence the only name for the organ: the hydralis). Since then we've found better ways of forcing larger volumes of air through pipes with ornate intonations in Gothic temples, constructed to the golden ratio of π . Aphrodisias. In Greece, temples were thinner too, and vice versa—they served the same ritual purpose. After a string of degradations, Greek temples and theaters in American churches and movie palaces—yet that's where the pipe organ are, where they've always been.

Then, in their time, when they took them up, the Romans installed organs in status which afterwards magically spoke. They handed organs into battle, to demonstrate their enemies. These were down days.

Pipe organs all but vanished in the European Dark Ages. Mystical cosmologist Ibn al-Azhar represents what saves the West from itself. He protected our pipe organ. And when we brought them back to Gothic architecture, we kept them for a very while. We wouldn't want to lose them a second time.

VERSION 2
I've heard that there's a cavern in the Himalayas, and that inside the cavern there's a sparkle that's been pulsing and spinning white hot magnesium particles from time immemorial. No one knows for sure, but it seems to have something to do with pipe organs. It can never go out.

resemblance that we dole in sea shells? Either way, here they are, our Master Plan companions, the fringe of mottled beauties that encircle land masses, the

glossy opposites—the invertebrates—canal and jelly gilled on the pipe shades of an organ case: sea hare, sea slug, octopus, and many more. How do you feel

about lifting (then gently replacing) large rocks? Do you understand your role in the feud between invertebrates and vertebrates? You can find these forms hoppers in their tidepool habitat, a mile or so from the church. Don't forget they're not edible.

Meanwhile, I'm greeted out front by a woman dressed in long white robes, arms outstretched—a church official. Her expression is warm and interested—and nothing like the radioactive smile on the face of a collector of souls (such as my fears). From the outside, All Souls' looks like a landed living saucer, but the architecture prospers when you enter—it's a Judean meeting tent. Railed lumps hang like go-go bows or shark cages, we tend my low associations. Sunlight passing through a keyhole made of colored glass bathes the psychedelic altar in green, blue, and yellow luminescences. We're lucky because this is the day that the church explains to many, many rituals to outsiders. They explain their outfits too, and all their liturgical props. But I'm turning in to the beautiful organ beside me. It's like sitting right next to the fire. I'll soon learn that this is the instrument that strips away adult fears for a minute, when a step known as a cymbalists revolves a gilded starfish and tinkles tiny bells. Keep your eye on the companion.

Pipe displays are variations on a theme—each unique, all alike. In facades, pipes are arranged like the tightly packed cigarettes in an elegant case that someone opens, one pushed out—for you. Nonsmokers may imagine Oldsmobile City, Chicago, or the railed gates in Calicut Kane—vertical anomalies in flatland. The truth is that gravity will flatten everything, sooner or later. Just look at what's happened already: the typical building, the shrub that outnumber the trees, dahabunds, red carpets, the whole fallen world. Canada's famed radio host Bob Kerr told me that the thrill of pipe organs courses through him if he should even happen to glance at an ordinary iron railing. It's the Vertical! he says—a word I'd never heard before. Probably all words are like that—day, sky, I, nearly everyone is talking in their sleep (I know I am). If there were an alarm clock for that, it might sound like a pipe organ—wordless, huge.

First Methodist and First Presbyterian unleash aural storms above you. They spin the upper story like a larval, to borrow Jared's description of light effects in Garden Grove's Crystal Cathedral. At First Methodist, you're trapped in a glass-bottomed boat overturned at the bottom of a mighty river flowing over you, surprisingly calm. That's what First Methodist the perfect venue for a recent weekend of pipe-organ nerve and trivia, the Fine Viennese. So who is Viennese? A French composer. He died at his console, blind, in Notre Dame Cath-

edral. In facades, pipes are arranged like the tightly packed cigarettes in an elegant case that someone opens, one pushed out—for you. Nonsmokers may imagine Oldsmobile City, Chicago, or the railed gates in Calicut Kane—vertical anomalies in flatland. The truth is that gravity will flatten everything, sooner or later. Just look at what's happened already: the typical building, the shrub that outnumber the trees, dahabunds, red carpets, the whole fallen world. Canada's famed radio host Bob Kerr told me that the thrill of pipe organs courses through him if he should even happen to glance at an ordinary iron railing. It's the Vertical! he says—a word I'd never heard before. Probably all words are like that—day, sky, I, nearly everyone is talking in their sleep (I know I am). If there were an alarm clock for that, it might sound like a pipe organ—wordless, huge.



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One Year Later DESPERATION...

Just over one year ago, Mike Durnell (then 25) suffered an unimaginable horror. He had his entire left arm and most of his left leg AMPUTATED. Removed from his body...one day - GONE. The reason? An 83-year-old lady fell asleep at the wheel in the middle of one sunny afternoon and hit him head-on. She received a cut on the head, a traffic ticket and a new replacement car from her daughter. Mike received 2 amputations, 3 broken vertebrae, a broken collarbone, shoulder blade, jaw and thumb, a cracked skull, and a punctured lung. Mike was in a coma and on life support until he woke up to the discovery of his missing limbs. Then, if that wasn't one of the most devastating pieces of news you could ever imagine, Mike learned about the insurance. The woman had a minimal liability policy which Mike will never see. Mike's health insurance company, Foundation Health (F.H.), also has many various items that they won't cover, like the Life Flight Helicopter ride that transported him to the hospital (\$6,000) because Mike "should have called and asked for permission first..." Worst of all by far, is the fact that F.H. will only cover \$1,000 a year towards prosthetic limbs, and their deductible is \$1,000. That means NO MONEY FOR PROSTHETICS. The prosthetic arm Mike needs will cost around \$85,000 and the leg \$35,000. Do you have any idea how encompassing this devastating fact is? This does not include the uncovered countless hours of physical therapy, medical and living supplies and expenses, and on and on...

The physical and emotional trauma still continues. Mike developed a rare condition known as Heterotopic Ossification (H.O.), where his body arbitrarily turns muscles and tissues around the

amputations into bone. Mike has an excruciating tumor-like growth the size of a cantaloupe wrapped around the remaining six inches of his femur. He has a dozen smaller growths around his shoulder. He had to be treated with radiation to kill the growth of these masses. Now, finally, after waiting all year, Mike will go to Sacramento in early February for the first of a series of operations. He will have the growth in his leg removed so he may start on the road to recovery and prepare for the use of a prosthetic. Unfortunately, F.H. is giving Mike much difficulty and grief in paying for the full amount of his operation(s). Mike suffers from extreme pain daily and worries about the future. His family has relied behind him and raised some money through various community fund raisers. Unfortunately, however, a year has passed and the public momentum has run dry. People, friends, even family forget the intensity of Mike's world and reality.

Every four or five years prosthetics need to be replaced... how about finishing school? What about someday having a family, and possibly owning a home? How will it be when he's 55, or 60, or 83—will he have been able to afford all those years of hundreds of thousands of dollars worth of prosthetics and all those expenses? This is a nightmare. A life-long burden. This just doesn't go away. Not after one year, not ever. Winning the lottery is not quite a safe bet. Right now Mike only has about half the money for prosthetics. For his first set! He is desperately calling out to you—to anyone who has ever considered even sending one dollar to a charity organization. Stand by his cause. Help Mike walk again. Make a difference in his life. Don't think that somebody else will... HELP MIKE.

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Alison Lueddecke has undertaken *Vierne's First Symphony* for organ with moving comprehension and involvement. I feel part of this — I'd helped her turn her pages in rehearsal! I learned a lot about *Vierne* from her then, and about pipe organs too, and more than that: I liked her impatience with the politics of silence at a time when there's much to be said. But then Bob Plimpton put his finger in the socket of *Vierne*; his performance of *Vierne's Second Sym-*

But now I'm late, and I'm barreling down Sixth, and Nina Simone is giving me goose bumps all the way: *Sinnerman, where you gonna run to? Sinnerman, where you gonna run to?* To First Presbyterian Church, at Date and Third. And luckily, there's a parking spot, right in front of the San Diego Sleep Disorders Center — cunningly located where the flight path and 5 intersect. There's a scattering of earbuds, apparently discarded, by the entrance to the center.

draw attention to the organ — away from the focus. The focus that day had been love; but Dr Webster's sermon had lost its footing in some mocky, ultrarite Hallmark card verses — which were read with stock gestures suggesting profundity: rigid limbs, arched back, and lifted chin. There's a troubling history here. Several years ago, I'm told, as part of housecleaning to make way for the new, conservative Pastor Webster, the church pressed its organist out.

the glory of God. This was meant as a disclaimer; she's not, she says, an organist with regular credentials — what she didn't tell us was that she holds a master's in music from the University of Kraków, in Poland, where her instrument was the piano. Now she's learning the organ at her instrument, and what an instrument to learn at: a Casavant! When she sat down to play, she opened up hot lines to God, which Casavants are built to do. There were little epiphanies too.

that pipe organs envelop us in what's captured by the phrase greater than you. All but alone now in the First Presbyterian sanctuary, I listen to greater than me — Tom Leonard is building things up in a postlude to services. It fills the air with Christ-mus spinning and burning like tiny, colored tops. It makes me forget where I parked my car. I know — in front of the...San Diego Memory Disorders Center — No, that's not it. The San-


perfections. Then silence fell, and before the suspended applause began, someone new to me turned to her friend and said, "That was weird. — He must have been sleeping at the console." I wondered, has *she* wondered what made her atom stable — who fell asleep at what console for that? But Messiaen is a difficult modern composer for many, and the charm is on her as on anyone else. But it brings me to a point, and the two greatest things that an organ



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talk to me — using non sequiturs, burning bridges. On any serious, difficult matter, four consecutive statements with logical linkage and clout make me freeze like a rabbit. I can actually smell the anacanda. So I like to use Jerry Witt's roughly jointed phrases and share them with you. They're good for building other phrases. The organ is dealing with memory. Silence is dealing with space. My ears are getting tired. Later on, what I'll

René Descartes, the great 17th-century French philosopher, has agreed to participate on the condition that his envelope be empty — that the envelope itself does not exist. He shows his open hands, smiling. This is Descartes, renowned for his ability to doubt the existence of anything else but himself, including, unfortunately, the last moo award (a tie), for Ultimate Genial Spirit, which would have gone to — but I can't say



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LETTERS

continued from page 1
is visible and nothing is relevant because visibility is nothing and nothing is everything have to do with the album? Bad acid irrelevance.

Our esteemed Mr. Meltzer is now working alongside Gina No-Music-Existed-Before-Alternative Arnold. His dry-heaving wit deadpans humorless bumkin-bashing toward Gov't Mule ("Of Note," March 26), a band which roots back to the Berry Oakley days when the Allman Brothers Band

wasn't the ego-driven money machine it has become. More idiotic was the slanderous "review" of the Glenn Miller Orchestra ("Of Note," March 5). Hey, asshole, for those frat boy-aged fighters dodging bombs and bullets while watching their buddies die eviscerated next to them in mud-soaked trenches, the Glenn Miller Band was morale. Learn some respect, hippie pinhead.

As for Ms. Gina Arnold, where were you before alternative had a major-label contract? Bands like Bad Brains, Adolescents, Exploited, and Black Flag played gigs at bingo halls, Adams Theater, Carpenter Hall, Wabash Hall, North Park Lions Club, and, my personal favorite (never cops), Jackie Robinson YMCA—with no electricity. If the band and a stupid slur they got their ass kicked. Social D apologized, the Vandals called the police to break up their next S.D. venue because they're whimps (it was a fun riot though). My sister was stage diving speaker stacks while you were all begging to Boston, you know. So watch MTV, suck Bannanrama, and shut up.

Don't use my name, because unlike *Reader* critics, it ain't for the self-indulgence. As for Richard Meltzer throwing "critical gravity," it smells like he's still throwing bullshit—and it makes this aging punk feel like throwing up.

Name withheld by request

We Are The Chosen Ones
Patrick Daugherty's article "Love on the Rocks" ("City Lights," March 19) could have been insightful if the perspective was not off-kilter: I am a state correctional officer, not a prison guard as Mr. Daugherty chose to call us. We are post-certified law-enforcement professionals, not uneducated guards, as he seems to call us. The requirements are the same in all law enforcement in reference to education. A high school diploma is all that is required to be a peace officer. I do not see Daugherty ridiculing the SDPO or the CHP, saying that they are overpaid. A standard law-enforcement officer may actually see only one to five true violent criminals in his or her whole career. I see them each and every day, the worst of the worst. The slogan for the California Department of Corrections is "We Walk the Toughest Beat in the State." And we live up to that slogan, each and every day. I take pride in being a correctional officer. It is a difficult and stressful job. To those

people, all over the U.S., who choose to walk the line and deal with the most dangerous and violent criminals, I say: Be proud of who and what you are. We are the chosen ones, who do what so many others won't. Maintain the line. And in response to you, Mr. Daugherty, before you ridicule people, you should walk a mile in their shoes.

Man Alone Writes The Bible
This letter is in response to Antonio Feneini's March 26 letter, wherein he was highly critical of me in his response to my March 5 letter. Among other things, I was referred to as not knowing what I'm talking about, misinformed and/or uninformed, having no religion, and not having a clue. It happens, the only one Mr. Feneini got right was lack of religion, though I used to have a lot of that. For a religious (Christian) person—"Let he who is without sin cast the first stone." Judge not lest ye be judged—you sure are judgmental.

Within his letter, which essentially defended religion and the Bible, Antonio offered several examples of Bible prophecy/occurrence correlations, including problems in the Middle East, adverse weather conditions, the eruption of long-dormant volcanoes, earthquakes where there had never been one, wars and rumors of

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wars, famine, and pestilence. These correlations are highly presumptuous and should be considered ludicrous.

I am familiar with these prophecies. The following endeavors to enlighten Antonio on this prophet myth. The Middle East problems he speaks of as though they are new have actually been occurring for centuries. Regarding current adverse weather conditions, the earth has weather patterns that are wholly cyclic, meaning that increases or decreases in the frequency of violent storm activity (or drought) are nothing if not normal/expected. These perceived adversities are only so because we simply happen to be here, as nature was not put here for us. The earth has been in existence for some 4.5 billion years, whereas our species approximately 200,000 years. Our time here represents far less than 1 percent of the total. The mention of earthquakes where there had never been one is not well thought out either. One cannot use the word "never," since reliable records of such events go back roughly 200 years. While it may appear to be a "new" region of quake activity—since it had not occurred in our brief geologic record—it almost certainly is not. Volcanic activity in areas that have been long dormant answers its own question argument. Volcanoes by nature erupt for brief periods, then lie dormant for long periods. The prophecy occurrence relationship becomes laughable in regard to the prophecy of wars and rumors of wars, as this condition has always existed, and likely always will. Your prophet really went out on a limb there. Pestilence—see wars. Famine—see pestilence.

Mr. Feneini, if you knew—as I know—certain things about the origins of Judaism and Christianity (roughly 4000-3500 B.C. and, in the case of Christianity, under different names), you'd understand that man created God (not vice versa), that man alone wrote the Bible, and that God's kid has never been here. The Soul? Just whine: along our evolutionary ascent did we obtain this soul? Do lesser forms of animal life have them also? Will they receive afterlife too? If not, then what about the next species who tops the evolution scale? For we are not the last predominant species on this planet, merely the latest. Perhaps they will go to an even better heaven (or worse hell) than you believe you'll go to. If humanitarian reasons are not sufficient for you to be good, then by all means continue to be spiritual!

Mr. Feneini suggests "May God help you take off your blinders." He won't, because I already have. In doing so, may you help you.

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	AGE	10-19	20-29	30-39	40-49	50-59	60-69	70-79	80-89
INDV	10-19	180	180	180	180	180	180	180	180
	20-29	170	170	170	170	170	170	170	170
	30-39	160	160	160	160	160	160	160	160
	40-49	150	150	150	150	150	150	150	150
	50-59	140	140	140	140	140	140	140	140
	60-69	130	130	130	130	130	130	130	130
	70-79	120	120	120	120	120	120	120	120
	80-89	110	110	110	110	110	110	110	110
INDV	10-19	170	170	170	170	170	170	170	170
	20-29	160	160	160	160	160	160	160	160
	30-39	150	150	150	150	150	150	150	150
	40-49	140	140	140	140	140	140	140	140
	50-59	130	130	130	130	130	130	130	130
	60-69	120	120	120	120	120	120	120	120
	70-79	110	110	110	110	110	110	110	110
	80-89	100	100	100	100	100	100	100	100
INDV	10-19	160	160	160	160	160	160	160	160
	20-29	150	150	150	150	150	150	150	150
	30-39	140	140	140	140	140	140	140	140
	40-49	130	130	130	130	130	130	130	130
	50-59	120	120	120	120	120	120	120	120
	60-69	110	110	110	110	110	110	110	110
	70-79	100	100	100	100	100	100	100	100
	80-89	90	90	90	90	90	90	90	90

*Estimated monthly rates. Rates are based on a 30-year-old, non-smoking, single individual. Rates may vary by age, sex, and smoking status. *Monthly individual applicable.

Calendar LOCAL EVENTS

able through Ticketmaster (220-7133).

Professional Dance Champions are competing in the 16th annual South-west Regional Ballroom Dance Competition, taking place from Thursday through Saturday, April 9-11, at the Harbor Island Sheraton Hotel. Dance events will be held both day and night, with tickets ranging from \$10 to \$35. For details, dial 291-1601 or 297-8679.

Might as Well Jump, Graham Hengel will be calling while jump-fingers provide the music for the New England style contra and square dance on Friday, April 10, at 8 p.m. Newcomers are welcome; an introductory session begins at 7:45 p.m., and all dances throughout the evening are taught. Find the church at 3030 Thoron Street, in North Park. Admission is \$5. For information, call 281-8550.

He's from Guinea, West Africa, and on Sunday, April 11, at 7:30 p.m. Aboulaye Cantara will present an African dance workshop at the Performing Arts Workshop (1105 2nd

Street, Encinitas). The fee is \$12. Call 760-942-9927 for information.

A Spicy Gumbo of Cajun, zydeco, and blues dance tunes will lively up the crowd when the Bonne Manque Zydeco Band with Cajun lion and Russell Ardoin perform for the San Temp Social Club dance on Saturday, April 11. A dance class starts at 7:15 p.m., with the band playing from 8 to 11:30 p.m. Admission is \$10 (free for children under 15 with a paying adult). The shindig takes place at the VASA Hall, 3094 El Cajon Boulevard (at Illinois), in North Park. For further information, call 496-6655.

A Bulgarian Workshop is planned by Iva Leogor and Nina Kavardjova at the Folk Dance Center of Saturday, April 11, with a dance workshop from 5 to 7 p.m. The fee is \$5. Organize your request for dancing from 8 p.m. to midnight (admission is \$6.50 for the package). Find the center in "Nogal" Heights, at 4569 30th Street, suite A. Call 281-5606 for additional information.

The Sounds of Big Bands his Padre Cold on Sunday April 12, from 1 to 5 p.m., ballroom dance lessons are conducted from 1 to 2 p.m. by Louise Marie. Dance to the sounds of Billy Joe and His Swingtime Orchestra and Louise Nolan Devine at 7245 Linda Vista Road, in the Linda Vista

area. Admission is \$5. For more information, call 277-8681.

How Pan, Bellydance, and get fit when Cyrene conducts eight-week bellydance classes starting on Monday, April 13, with lessons for beginners at 6 p.m. (\$30) and intermediate classes starting at 7:15 p.m. (\$36) at the San Carlos Recreation Center (6445 Lake Road, Avenue). For information, call 698-9421. All ages are welcome.

FILM

Real Baseball, the local Ted Williams Society for American Baseball Research is presenting a series of baseball movies in the third-floor auditorium at the San Diego Public Library (820 E. Street, downtown). The series continues tonight, Thursday, April 9, with a screening of *Staying Home*, the 1988 film starring Jodie Foster and Mark Harmon. Next Thursday, it's *Ten Hutter* in the 1958 musical about the devil and baseball player wannabe Red Hardy, Doree Yarnall.

Screenings begin at 6:30 p.m. A brief history describing the romance between baseball and the movie will be delivered prior to each movie, and discussion will follow the screening.

Admission is free. Call 236-5800 for more information.

"New World Border," a documentary examining the impact of Operation Gatekeeper and the militarization of the border through interviews with immigrants and activists on both sides, will be shown at 4 p.m. on Friday, April 10, at UCSD's Cine Cultural Center. It's a film by Raulin "Deep Productions" Vocalist and songwriter China will speak at the event. For information, call 497-1035.

Spitz and Mike's 1998 Festival of Animation continues on weekends through June 13 in Sherwood Auditorium at the Museum of Contemporary Art, San Diego. Each screening is a 90-minute tour of animation styles and techniques, some of the films this year include the Oscar-winning *Genie's Game*, as well as *Shrek*, *Lily and Jim*, *Man's Best Friend*, *Wesley*, and others.

The festival is appropriate for all ages. Tickets are \$7 at the box office, \$6.50 in advance (plus a service charge) through Ticketmaster, 220-7133. Find the museum at 700 Prospect Street, in La Jolla. Call 494-0207 for showtimes and other information.

Highly Horrificed, Going All the Way, a memoir of growing up in the 1950s in Indianapolis, stars Ben Affleck as a returning GI and Jeremy Davis as a kid who spent the war in Kansas City, two wandering souls who talk philosophy, art, maturity, and sex. It will be shown for the Film Forum series at the San Diego Public Library (820 E. Street, downtown) on Monday, April 13, at 6 p.m. Free. Call 236-5800 for information.

"Film for Thought: The Food We Watch," an ongoing film series co-hosted by CSU San Marcos and the California Center for the Arts, Escondido, continues on Tuesday, April 14, with *Belter's Feast*, the 1987 film adapted from an Isaac Disraeli story illustrating how food can redefine love, compassion, and forgiveness. The evening begins at 6:30 p.m. with an introduction by literature and writing professor Renee B. Curry. SDSU history professor Elizabeth Colwell will discuss the symbolic and historical importance of food as a vehicle of peace following the screening.

Admission is free. For more information, call 760-439-4195 or 760-790-4366. Find the center at 140 North Escondido Boulevard (at Valley Parkway), in Escondido. The film is in French and Danish with English subtitles.

The Hong Kong Film Festival April 10-11. *Full Moon* will screen for the San Diego International Film Festival at UCSD on Tuesday,

April 14, in Mandeville Auditorium. On Wednesday, April 15, see *An Argentine Roper: About the End of the World*, from the Czech Republic. Both films begin at 8 p.m. Admission is \$6 general. Call 534-6467 or 534-0497 for more information. Parking permits are required on the UCSD campus and may be purchased for \$2 at the Mandeville box office.

Reuben H. Fleet Space Theater, the tallest Himalayan peak, known as Mount Everest to Westerners, has long offered experiences of both triumph and tragedy for human visitors. The Everest film team journeyed to the summit of the mountain in 1996, in the wake of the tragedy in which eight climbers lost their lives during a deadly storm; many of the members of the group helped rescue the surviving climbers. Everest will screen through September.

The IMAX film, *Alaska: Spirit of the Wild* showcases the harshness of life and death in this place of natural extremes, where life manages to triumph against fierce challenges and conditions.

For ticket prices and showtimes, call 236-1231. The theater is found in Balboa Park.

LECTURES

Take Two, astrologer and author Terry Lamb will discuss "The Astrology of Twins" based on her research data from "several sets of twins" when the San Diego Astrological Society meets at 7:15 p.m. on Friday, April 10. The monthly beginners' round table starts at 8:45 p.m. First time visitors are admitted free; otherwise, admission is \$12 general, \$7 members. The group meets in the Joyce Beers Community Center, in the Uptown District development; the entrance is found on Vermont Street, 342-1733.

The interesting, Planned Neighborhoods that saved the ring of developed tracts around Balboa Park in the pre-Exposition era will be the focus when Donald Cunningham presents a lecture entitled "Burlingame, An Arts and Crafts Community" on Saturday, April 11, for the Arts and Crafts Lecture Series issued by the San Diego Historical Society. Planned in the tradition of the Arts and Crafts communities in Britain, the tract presented an integrated plot of individually styled homes closely related to a picturesque natural environment. He'll also sign his book, *Burlingame, The Tract of Character* 1912-1929.

The talks start at 10 a.m. in Thornton Theatre at the Museum of San Diego History in Balboa Park. Admission is \$15 for non-members. For reservations, call 232-6051.

"The Internet and Me!" Learn about "the newest global Internet network that will help beginners and experts come together" when the Farra Company hosts lectures and training modules at 9 a.m. every Saturday morning, including April 11 through May 2, in the training room at the Coast Guard Station (2710 North Harbor Drive, across from Lindbergh Field). Subjects include fundamentals of boat handling, terminology, and boat trailering, among others. The sessions run from 9 a.m. to 4 p.m., with no fee for the first two sessions. Call 401-2733 for the required advance reservations.

The Amphitheatre in San Diego when the Coast Guard Auxiliary offers accredited boating safety courses (279-8798) starting from April 11 through May 2, in the training room at the Coast Guard Station (2710 North Harbor Drive, across from Lindbergh Field). Subjects include fundamentals of boat handling, terminology, and boat trailering, among others. The sessions run from 9 a.m. to 4 p.m., with no fee for the first two sessions. Call 401-2733 for the required advance reservations.

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A Player

It is a bit like *The Big Lebowski* without the big laughs.

The Spanish Prisoner is the first film that David Mamet has chosen to direct since the screen adaptation of his stage play *Oleanna* four years ago, and so his first direction of something new and original and therefore really worth doing since his *Homicide* three years before that. And seven years is a long time to be kept waiting by a director who had established himself right off the bat as one of our more singular voices: oblique, opaque, measured, and menacing; occupant of a realm far removed from the rushing mainstream, a secluded lagoon. His current project, to put it in the most concrete terms possible, is a tale of industrial espionage. But it would be difficult to continue very long to talk in concrete terms about a plot that revolves around a closely guarded secret known to us only as "the process." This put me in mind of one of the Roger Corman Road pictures — to wit, *I think it won* — in which there are repeated references, always with lowered voices and only after looking both ways to see whether anyone might be listening, to "the papers."

REVIEW DUNCAN SHEPHERD

It is simply a given that our hero, a mid-level corporate role-player in an unspecified line of business, has come up with some top-secret formula invaluable to his superiors and, naturally, to their marauding competitors in the global market. And, if I am not already disclosing too much, he soon finds himself, though he is not even aware of it, in the middle of a confidence game to separate him from his formula. (The name of the con game is the name of the movie.) This much conforms to Hitchcock's invaluable formula of loosing Mr. Normal from his moorings — "the process" would be Hitchcock's McGuffin, his pretext — although Mamet cares considerably less about plausible circumstantialities: whose spirit? what formula? what deal? To Mamet, the game and the game-manship are everything; the people little more than pieces on the playing board. Campbell Scott in the lead role, Steve Martin in an uncharacteristically cryptic and sinister role, Ben Gazzara in a much more characteristically cryptic and sinister role — all newcomers to Mamet's cinematic universe — adapt well and quickly to the affected, cadenced, echoic, idiosyncratic dialogue. Rebecca Pidgeon, in the role of the chirpy, unassuming secretary ("Small world, huh? Clock full of coincidences"), could likely be expected, as Mamet's wife, to be immediately at home in the idiom, but

Calendar MOVIES



The Spanish Prisoner

in all honesty she took the longest time to grow on me. She indisputably must have taken root by the time she sticks to the hero's first kiss. "Crakely!" Even then, though, she does not eclipse the memory of Mamet's former wife, Lindsay Crouse, in his *House of Games* (a telling title). And Felicity Huffman, a Mamet veteran, takes root in virtually no time and no space at all.

With its verbal repetitiveness, its mysterious connections, its vague promise of an emerging pattern — teens, loose lips that sink ships, the like, the like, etc. — *The Spanish Prisoner* is a bit like *The Big Lebowski*.

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Calendar LOCAL EVENTS

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Traditional Medicine and alternative healing sessions are and are increasingly important in this country, with a surge of interest in homeopathy, acupuncture, and spiritual healers. Can traditional healers and modern doctors work together? The San Diego Museum of Man in Balboa Park is hosting "Traditional Medicine," beginning at 7 p.m. on Thursday, April 16.

Laurel medical doctor and medicine man Dr. David Lucero kicks off the series with a look at "Two Methods of Healing: Traditional vs. Modern." He'll explore and compare different approaches to the art of healing and share his personal experiences.

Admission: \$15 for non-members. For information, call 239-3801. The series continues on April 30 and May 14.

"Unconquering Your Spring Garden" is the subject when the Del Mar Landscaping Society of the American Association of University Women meets at 7 p.m. on Thursday, April 16, at St. Andrew's Church (900 Belmont Drive, San Marcos). Landscaping architect Don Trotter—who runs de gress include the Garden Condition, On-City, and the Natural Garden—will discuss organic gardening in the spring.

Following his talk, Loren Hancarrow, entomologist Janet Taylor, Guello Schaeffer from Schaeffer Farms, plant pathologist and computer Carolyn Wells, and Guello's manager Anne Wells will "field" questions on natural gardening and answer questions. For more information, call 794-4551 or 760-436-5555.

IN PERSON

Cross-Cultural Post by Wright will read from his work for the "New Writing Series" in the Visual Arts Festival Performance Space at 10:30 a.m. on Friday, April 15, at the Porter Tronzo Gallery (201 Spruce Street, Hillcrest). For more information, call 291-8096. Admission: \$5 general.

Just Laughs for the Record, comedy veteran Nick DiPaolo will record his first CD at the Comedy Store April 9-11. Comedy Store, 916 Pearl Street, La Jolla. For more information and tickets, call 614-6176.

"Artists on the Cutting Edge: The Cross-Fertilization"—the series curated by Quincy Troupe—continues at the Museum of Contemporary Art, La Jolla. Tonight, Thursday, April 9, novelist Roscoe Ferris, poet Jay Wright, poet and novelist Al Young, and musician George Lewis, Steven Seidman, and Anthony Davis will perform. Next Thursday, April 16, listen when irrepressible novelist Isaac Lomax, poet Li Young Lee, and jazz pianist and composer John Hicks top the bill.

Each of the installments begins at 7:30 p.m. and includes an artist's book signing. Tickets are \$12 for non-members. Find the museum at 700 Prospect Street, in La Jolla. For information, call 454-3541 x444.

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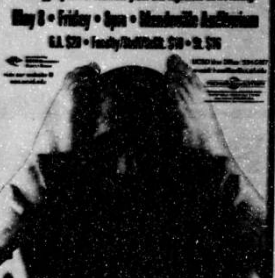
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"The Journey" is the theme for the reading hosted by the African-American Writers and Artists at the Writing Center at 7 p.m. on Friday, April 10. Free. Find the center at 2727 Fourth Avenue, in Hillcrest; 282-9926.

Concerts on the Green are being held on Fridays at noon at Prospect Promenade on Main Street in the city of El Cajon. On April 10, the Benetton/Southcoast Center. This will present flamenco, world beat, and classical music. For information, call 401-8858. Bring a blanket or chair and lunch. Free.

Frank Smith, the concert series focusing on improvisation music at the Spruce Street Forum continues at 7 p.m. on Friday, April 10, with music by the U.S. Sonnet Quartet. Sixteen members include C.B. Simpson (guitar), Jeff Gauthier (violin), Robert Loring (bass), and Gregg Benard (percussion). Tickets are \$10 general. Find the Forum at 301 Spruce Street, in Hillcrest. Call 295-0301 to make the suggested reservations.

"Baby Dots," a dramatic play presented by the San Marcos production team, will present Baby Dots at 8:30 p.m. on Friday, April 10, at the California Center for the Arts, Escondido. Admission is free. Find the center at 340 North Escondido Boulevard, in Escondido. Call 760-750-4364 or 760-738-6111 for more details.

Journey to Cuba—if only via your imagination—when Christopher P. Baker signs and discusses his *Cuba Handbook* at 7 p.m. on Saturday, April 11, at Borders Books and Music. Sign a copy of *Cuba Handbook* provided by Borders. Books at 1666 Camino del Rio North, in San Diego. For more information, call 418-1842.

Get Charles, authors Bill Evans, Terry Prater, Linda and Gregory, and Jerry Schall's *Alfred and Alfred* in San Diego. Charles are local nature enthusiasts, the duo will discuss and sign their books at 7 p.m. on Saturday, April 11, at Barnes and Noble Bookstore. The bookstore is located in the Del Mar Highlands Town Center, at 1285 El Camino Real, in Del Mar. 491-4018. Free.

With the Bookstore Center in Center Japan's busy activity where Neel Gingrich, the speaker of the U.S. House of Representatives, visits Mark's Bookstore at noon on Saturday, April 11, to sign his new book, *Lessons Learned the Hard Way*. Find Mark's Bookstore at 707 Grand Avenue, in La Jolla. 454-0347. Free.

Three Poets, Kevin O'Connell, co-editor of the High Ocean poetry magazine, and Michael Price and Dale Smith, co-editors of *Milk and Honey*, will gather to read poetry at 8 p.m. on Saturday, April 11, at D.C. With Books. Find the shop at 461 Grand Avenue, in La Jolla. 454-0347. Admission is free.

Killer! Local mystery writer Alan Russell will discuss his new novel, *Shame*, at 2 p.m. on Saturday, April 11, at Mystery: Gallery Books (300A Comedy Street, Reno to Mesa). For information, call 524-4747. The event is free.

Stephen's Heart Healing, founder, biker, graffiti artist, demonstrations, breakdancing, and more by The Twin Born, the hip-hop band Souljah, and hardcore band Third Rain are all presented when Stephen's Heart Healing takes an event at 1 p.m. on Saturday, April 11, at the La Jolla Book and Gift Shop at 484 Calle Montecito, Escondido. For more information, call 965-7111 or 760-967-

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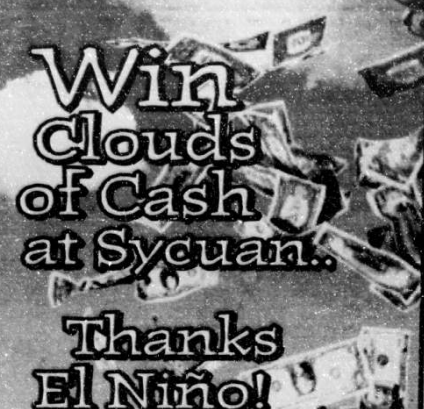
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San Diego Reader April 3, 1998 Page 2

The St. James program which included all the Janquigbiggies and a varied selection of other Renaissance secular songs (with a particularly moving performance of Josquin Desprez's exquisite lamentation on the death of Johannes Ockeghem), also featured some charming instrumental playing by Eric delcloo, whose sevensolos on lute and Renaissance guitar exhibited the same shapeliness and subtle expressiveness as the vocal pieces that were interspersed with. And

Bellocq didn't *really* lose his sheet music — it was just a Renaissance joke.

San Diego Opera has published a charming picture book by Martha Hart, documenting backstage and onstage activities of the company during two seasons. For opera lovers interested in the complexities of the rehearsal process, the text and numerous black-and-white photographs will show you what things are really like in this most opulent of the theatrical arts. A history and complete chronology of San Diego Opera from 1965 to 1997 is included. ■

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, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Reader Classical Music, P.O. Box 85803, San Diego CA 92186-5803. Or fax information to 619-881-3401.

The Fauré Requiem may be heard when the 50-voice choir at Faith Presbyterian Church presents a vesper service at 7:30 p.m. on Friday, April 10, at the Faith Presbyterian Church (5075 Campanile Drive, in

the SDSU area). Soloists include soprano Alison Dugger, bass William Nolan, and harpist Daniel Burton. For details, dial 582-8480. An offering will be received.

Wagner's *Die Meistersinger von*

Mini-Concert: There's a mini-concert at noon on Monday, April 13, at the Athenaeum Music and Arts Library (1008 Wall Street, La Jolla). 454-5822. Free.

"Music of Two Worlds" may be heard when classical guitarist Randy Páez performs Brazilian and Spanish selections at 2 p.m. on Tuesday, April 14, in room 2305 at MiraCosta College. The program includes a

multimedia presentation, lecture, and recital featuring music by Brazilian Heitor Villa-Lobos and Spaniard Joaquín Rodrigo. Tickets are \$8. Find the campus at One Barnard Drive, in Oceanside. For more information, call 760-795-6815.

"Three Centuries of Song".— including selections by Purcell, Mozart, Poulenc, and Cremb — may be heard during a program planned on Tuesday, April 14, at 8 p.m., in French Parlor at the University of San Diego. Admission is \$8 general. USD is found at 5998 Alcalá Park, Linda Vista. For information, call 260-2280.

The New Music Ensemble will present the noon concert series at SDSU on Wednesday, April 15, in Smith Recital Hall. Free. Dial 594-6031 for further information.

Violin Recital. DMA student David Rhyther plans a recital of contemporary violin music at 8 p.m. on Wednesday, April 15, in the Recital Hall at UCSD's Mandeville Center. Call 534-5404 for more information. Parking permits are required on

Opens Scenes are on tap when singers from the SDSU Opera Theatre perform for the Concert Hour series next Thursday, April 16, at 12:30 p.m., in the Performance Lab.

(D-10). Find the campus at 1140 West Mission Road, in San Marcos. For more information, call 760-744-1140 x2453 or x2316. Free.

Calendar
ARTART
LISTINGS

Contributions to the Reader's guide to art gallery receptions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held.

including neighborhood, a central
phone number (including area code)
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information to Reader Art, P.O. Box
53803, San Diego CA 92186-5803.
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GALLERIES

Pliable Wooden Neckties primed and painted in bright hues become wall sculptures investigating the relationships between music, color, and form in recent works by Kevin Cole. Attend a reception for the opening of "Kevin Cole: Surviving Another Day" from 5 to 8 p.m. on Saturday, April 11, at the Porter Trumbull Gallery. See this show.

through Saturday, May 16

Regular gallery hours are Tuesday through Saturday, 1 to 6 p.m., and by appointment. Find the gallery at 301 Spruce Street, in Hillcrest, and by calling 291-9096.

"Self-Confrontations," an exhibit of mixed-media paintings by Iris Gill, opens with a reception for the artist from 5 to 8 p.m. on Saturday, April 11, at the Spruce Street Forum. Gill says her paintings "address the sexuality and physical challenges inspired by...personal medical struggles and society's generally uninform reaction to such changes." Interesting? See the show through www.irisgill.com.

Find Spruce Street Forum at 301 Spruce Street, in Hillcrest. Gallery hours are 1 to 6 p.m. Thursday through Saturday, and by appointment. For details, dial 295-0301.

"Spring Love" is the theme for the multimedia art exhibition on display

at Golden Pacific Arts through Saturday, May 30. A reception for the eight participating artists is set for next Thursday, April 16, from 5:30 to 8 p.m. Artists will be giving demonstrations during Art Walk, set for April 25 and 26.

Gallery hours are 11 a.m. to 6 p.m. Tuesday through Thursday, 11 a.m. to 10 p.m. Friday and Saturday. Find Golden Pacific at 320 First Avenue, in the Gaslamp Quarter; 235-0700.

ART MUSEUMS

California Center for the Arts Museum, the distinctions made between art and everyday objects is challenged in the artists' collages often featured in *Affinities and Collections*. See pieces by Charles Fike, David Ireland, Nilo-Lido, Jim Shaw, Richard Ross, and Melissa Sreskey. The collections included in the show are said to allow patrons to gain insight into an artist's source of inspiration. The exhibition concludes on Sunday, May 3.

Find the center at 340 North Escondido Boulevard (at Valley Parkway), in Escondido; 760-738-4120.

Mingel International Museum of Folk Art, designer, painter, illustrator, dyer, and book and printmaker

Keisuke Serizawa was named a Living National Treasure by the Emperor of Japan for his distinctive *katazome* style, combining Japanese dying techniques with those of Okinawan *bingata*. More than 100 examples of his work including kimonos, *noresis* (door hangings), book designs, folding and hanging screens, and *obis* (kimono sashes) are on exhibit in "The Art of Keisuke Serizawa," continuing through Sunday, June 28.

art objects — including headdresses, masks, body costumes, ceramic vessels, and basketry — representing more than 60 tribes of the Amazon Basin are on display in "Arts of the Amazon." Many of the art objects have never been before been exhibited; see the show through April.

When he was six, John Darcy Noble traded a puzzle for a china whistle in the form of a baby astride

A cigar, and thus was born his lifelong passion for toys and dolls. Later he held the newly created post of Curator of Dolls and Toys at the Museum of the City of New York, has published books and articles in his area of expertise, and was co-founder of Pollock's Toy Museum in London. Noble, now a resident of Vista, is the curator for "Dolls—Mirrors of Humanity," boasting more than 200 objects, including an 18th-Century dollhouse, a fairy palace called a

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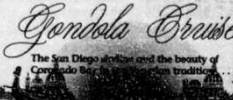
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Calendar ART

dolls in vehicles of all kinds, and a number of pieces by famous contemporary doll artists. The exhibit will be on view through Sunday, August 2.

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

Museum of Contemporary Art, Downtown, three installations, past work in film and video, and a new film are gathered in "Silvia Gruner." For more than ten years, Gruner's work has focused on Mexican culture, identity, and gender; working with film, photography, sculpture, installation, and performance, the Mexican-born artist's explorations of culture have led her into the fields of anthropology, archaeology, and architecture. The show includes *El Niño* (1995), referring to Mexican mythology and the artist's personal history and memories. An installation of works from the permanent collection selected by new assistant curator Toby Kamp will provide counterpoint to Gruner's show. See the whole shebang through Sunday, July 18.

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

Museum of Contemporary Art, La Jolla, explore issues ranging from sexual and gender politics to mythology and religion in "Sarah Chaworth: A Retrospective." In her "photography-based art," Chaworth addresses the way in which photography informs our consciousness in modern culture; this exhibition examines the interplay of ideas in her photographs, redefining the different bodies of work she has produced over the last two decades. View works from nine of the artist's series through Sunday, June 14.

Marie and James DeSève have been collecting art for over 40 years; a current exhibit of work from their collection includes work by Philip Guston, Donald Judd, Jasper Johns, Yves Klein, Andy Warhol, Sol LeWitt, Roy Lichtenstein, Robert Rauschenberg, Bruce Nauman, Niki de Saint Phalle, Charles Burchett, and H.C. Westerman. View their "Selections from the Collection of Marie and James DeSève" through Sunday, June 14.

photographer Chester Higgins, Jr. "Feeling the Spirit: Searching the World for the People of Africa," captures the daily life and rituals of people of African descent in over 30 countries, organized in categories entitled "Most Ancient Place," "Middle Passage," "The Living Water," "Spirits," "Rites," and "Traditions." The show continues through Sunday, April 14.

The museum is located in the Casa de Balboa in Balboa Park; 238-7509.

Oceanic Museum of Art, the collection of James Hubbell's creative energy, which manifests itself in so many media—including drawings, models and photographs of public and private architectural projects, wrought iron, glass sculpture, paintings, jewelry, and poetry—is traced in a retrospective of Hubbell's work continuing through Saturday, April 14. The museum is located at 704 Pier View Way, in Oceanside, 760-721-2787.

San Diego Museum of Art, painting, graphic works, and decorative arts by artist, designer, and decorator Alfonso Macho (180-1939) are on display in "Alfonso Macho: The Spirit of Art Nouveau." The exhibition—with 180 of Macho's most important works created between 1890 and the 1930s—is the first show of his work in the United States since 1921. His art is said to reflect the lightest spirit of French fauvism and the Slavic preoccupation with religion and mysticism. See the show through Sunday, April 26.

"Worlds of Wonder" is the theme for this year's "Young Art '98" exhibition. Students from San Diego city and county schools from kindergarten through grade 12 have worked on an exhibit of their own, continuing through Sunday, May 10.

The museum's permanent collection includes Italian Renaissance paintings, Spanish old masters paintings, American art, 19th-century European paintings and sculpture, the Vietnam Gallery of Contemporary California Art, and the Interactive Multimedia Art Gallery Express (IMAGE). Find the museum in Balboa Park; 232-7991.

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These Black Holes Called Philadelphia

"This is a condition named for the town that invented the cheese steak..."

Having one of those days? Feel like a klutz on *Candid Camera*? You ask for coffee, you get decaffeinated decaffeinated. Ask for blue, you get purple. Either it's National Iron Week or, according to David Ives, you might be in a "Philadelphia."

That's Mark's problem. He's sitting in a New York restaurant, but metaphorically he's in a Philadelphia. Al explains, "Inside of reality there are these pockets, these black holes called Philadelphia. No matter what you ask for, you can't get it. You want to do something; it isn't gonna get done."

"Just remember," Al concludes, "this is a condition named for the town that invented the *cheese* steak—something nobody in his right mind would willingly ask for. Millions of people spend entire lifetimes inside a Philadelphia. Look at the city itself." While Mark's in a Philadelphia—or a Baltimore, "they're practically the same"—Al's unflappable. He woke up in a Los Angeles and is charmed. Al's wife just dumped him. He's angry, crushed? Nope. He hopes her "dating pool will be Olympic-sized." Al also lost a job he loved. No problem. Thanks to his newfound Los Angeles, he'll give it a positive spin. He'll now embrace that hole in the ozone.

Al and Mark are inside *All in the Timing*, six 10- to 15-minute scenes written by David Ives. Each scene begins with a bizarre premise—how Trotsky spent his last 24 hours with a pickax in his skull, three monkeys pounding typewriters until one composes *Hamlet*. As in music, Ives plays variations on the theme. As in the movie *Groundhog Day*, which *Timing* predates, most of the participants learn to adapt to their condition.

In "Philadelphia," Mark learns to ask for the opposite of what he wants. He also learns that things could've been. The waitress has been in a Cleveland all week. "It's like death," she says, "without the advantages." (From that perspective, my 12-and-a-half-year Nigella doesn't feel so crummy.)

Action performing Ives must feel as if they're doing Shakespeare and improv at the same time. Ives

reshapes language, wordplay, intricate impressions of meaning. At the same time, his scenes soon along, as if composed on the spot with bells ringing to announce shifts. Actors must get the language precisely, at top speed and timed to the nanosecond.

In one of the best scenes in the Old Globe production, Annie Burton and Katie MacNichol play Don and Dawn. He's invented Unamunda, a new universal language. She wants to learn it, declaring that "language is the opposite of loneliness."

Unamunda combines word sounds to make a vocabulary that, if you tilt your ear, almost resembles English. "Velcor. Bellian. Fluyling. Harvard U?" asks Don. "Welcome. Good day. Miss. How are you?" Dawn learns fast. So do we. As the scene unfolds, familiar words—"du eppa pa para de destral destral"—wrap into the new language, and odd lexical combinations pop like bubbles in the air.

Burton and MacNichol perform as though the scene's actually happening. Sure, people create streetfront schools for universal languages. Sure, people walk in and not only grasp the words, they add new ones. Combined with what Ives is doing, it makes for a rare theatrical experience: it's funny, and since love blooms amid this linguistic babel, it's also touching.

John Rando directed a memorable *Moon for the Misbegotten* for the Old Globe. He also directed the shameless, caustic *Comedy of Errors* last summer at the Davies Festival Stage—a permanent blot on his scorecard since people say such shows attract new audiences true, and when they return, they'll want more of them. With *Timing*, Rando directs two different styles: the scenes and the pauses between them. For the scenes, the actors pure away inessential. They add appropriate comic business and deliver the language.

But during scene changes, we're back in *Comedy of Errors*. They "cast, mime, and pander to the audience in a broad, annoying manner. It's as if they're saying 'Have all this fall-into-lung! Don't fret. You'll get entertained in the



All in the Timing

All in the Timing, David Ives. **Cassius Carter Centre Stage**, Simon Roberts Centre for the Performing Arts. **Directed by John Rando**, cast: Annie Burton, Katie MacNichol, Anne O'Sullivan, Todd Carver, Jim Walker, scene design: Rowell McHenry, costumes: Christine Hatterson, lighting: Philip Monast, sound: Jeff Ladman. **Playing through May 31**, Tuesday through Saturday at 8:00 p.m.; Sunday at 7:00 p.m.; Monday Saturday and Sunday at 2:00 p.m. For information call 619-239-2255.

Beckett's Women, by Samuel Beckett. **San Quentin Drama Workshop**. **Directed by Rick Cluchey and R.S. Bailey**, cast: Mary Dryden, Nina Materson, Jennifer Rebecca Bailey, Rick Cluchey. **Run concluded.**

intervals, you growl, "dings you." The design work also favors the cute. Red Radio Flyer wagons, a tire swing, many clock faces, busy rainbow-colored costumes—the set could pass for a kindergarten class. The production passes the ultimate test, however: You can close your eyes and just listen to Ives's remarkable sentences. Amid the visual drizzle, the cast succeeds with material as tricky as it is funny.

These days, most productions couldn't care less about what playwright wants. Scripts have become runways, takeoff points that often do a takeoff on the script itself. Only two authors, August Chekhov and Samuel Beckett, get respectful mountings, though few have figured out what "Chekhovian" means.

Last Saturday, the Mandel Weiss Forum became a nexus for theater history. In the 1950s, Samuel Beckett created a workshop at San

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SAN DIEGO NATURAL HISTORY MUSEUM

Calendar THEATER

Quentin. He directed three plays and taught the inmates how he wanted his works performed. To this day, the San Quentin Drama Workshop preserves Beckett's intentions.

They performed three short works at UCSD, *Come and Go*, *Ed, Joe and Footfalls*. This is how Beckett, arguably the most important 20th-century dramatist, wanted them done: how the white hands in *Come and Go* rise and flout back down like leaves; the Noh theater effects of *Ed, Joe* — old guy sits in a chair, listens to a woman scorn him, then raises an eyebrow; and how the woman in *Footfalls* trudges ten paces across a rectangle of light, then wherls and trudges again, as if dragging the stone of Sisyphus behind her.

Beckett was in the room. Athol Fugard, surely a finalist for 20th-century dramatist honors, sat in the front row (you burn to hear Fugard's responses), and memories of Alan Schneider, who taught at UCSD and who was Beckett's American director, also flooded the room. Schneider's 1981 *Come and Go*, like the current version, slowed down your pulse rate.

Then there were the performers: mega-deliberate — to

the point of inviting boredom — spare, lit in gray, surrounded by inky gloom. It dawned on you that these are inmates, and another layer of meaning rimmed the room. What's she in for? Why didn't they have a curtain call? How true is Beckett to their experience?

Then the news started spinning. Words and phrases linked Beckett's themes with the inmates — incarceration; serving time, marking time. In prison, as in Beckett's plays, the sights remain the same, so memories intrude. Many of Beckett's characters are in temporal or emotional lock-up. Time for them can seem infinite or exhausted. Or both. And for all of us, it's a life sentence. ■

THEATER LISTINGS

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

All in the Timing
Reviewed this issue: CARLOS CARRERA CENTRE STAGE, IN MONTE CARLO CENTRE FOR THE PERFORMING ARTS, THROUGH MAY 3. THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATCHES SATURDAY AND SUNDAY AT 2:00 P.M.

Then there were the performers: mega-deliberate — to

Aracida
The South Coast Repertory Theatre stages Terry Stoppard's time-splintering drama, which takes place today and 200 years ago. David Lomas directed. SOUTH COAST REPERTORY THEATRE, 198 DAY, APRIL 10, THROUGH MAY 10. TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATCHES SATURDAY AND SUNDAY AT 2:00 P.M.

The Broadway Review
Theaters presents a musical revue of hits from Broadway. Stephen Sondheim directed. ESCONDIDO MUSICAL THEATRE, CORNER OF GARCIA AND KALAMA, ESCONDIDO, THROUGH APRIL 25. TUESDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 8:30 P.M. FOR INFORMATION CALL 760-735-5405.

Big Step
Occasional Productions offers William Inge's "comedy of love and how not to make it." Wayne Allen Evans directed. OCTAGON PRODUCTIONS, FRIDAY, APRIL 10, THROUGH MAY 17. FRIDAY AND SATURDAY AT 8:00 P.M. MATCHES SUNDAY AT 2:00 P.M.

Delightfully D
6th Floor Studio presents a romantic musical based on the old standards of the '30s, '40s, and '50s. Dennis Daly performs as "Dennis." Billy Lacy directed and choreographed. 6th FLOOR STUDIO, THROUGH APRIL 12. THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. FOR INFORMATION CALL 619-888-9215.

Evil's Sinner in a Cheap Motel Room
The Fray Theatre's extended run of Michael Himmelfarb's play where "various couples, straight



Giving Up the Ghost

and gay, rendezvous in a seedy motel on the outskirts of reality." Wayne Allen Evans directed. OCTAGON PRODUCTIONS, FRIDAY, APRIL 10, THROUGH MAY 17. FRIDAY AND SATURDAY AT 8:00 P.M. MATCHES SUNDAY AT 2:00 P.M.

Finding the Sun
Pondering Giant Productions presents Edward Albee's drama in which "gender and generation boundaries give way to a questioning of the very substance of human relationships." Rick Brow directed. SUNSHINE COMMUNITY SPACE THEATRE, 300 11TH AVENUE (BETWEEN J AND K STREETS), JORDONVILLE, THROUGH APRIL 19. THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATCHES SUNDAY, APRIL 25, AT 2:00 P.M. FOR INFORMATION CALL 619-260-0557.

Forever Field
If ticket sales are an indication, the four harmonies in search of plural quest comes will be at the Theatre in Old Town for a long, long time. Joseph Campbell urged everyone to

"follow your bliss." Even if the right harmonies of "30s 'gus groups" aren't your particular bliss (I needed a quick fix of Otis and Hendrix after hearing them), you've got to admit the Plaid did law theirs with nerve. They dare to be square. They crown in line of having a life but put life into the greatest hits of *True Life Parade* (which crowned the most popular songs of the '50s until they drove it off the airwaves). Stuart Moss, who conceived, directed, and choreographed the original New York version, directed the Old Town production with the aim of exalting everything to everyone. The four performers — Leo Diagonich, Steve Goodman, Rick Meade, and

Reilly Smith — sing as well as any collection of Plaid's music grips the opening night was crisp but made no distinction between when the rehearsal song left off and the "apartment" music began, everything felt rehearsed by the room here). Terry O'Donnell plays an indelible piano and person; him will the occasional piece of always funny business. The act, which is either the Theatre in Old Town or a purgatory where the Plaid get stuck, is a wifely Arab for each a peppy show, though Jane Rosenthal's savvy lighting knows when to tweak the brighteners. Worth a try.

Chasing Up the Ghost
The three-level act for Christie Monaga's memory drama moves from youth alone to age below. Teenaged Carly (Elaine Rancos) patrols the top tier, pacing as if in prison. Maria's (Stephanie Matthews) domain is the mid-

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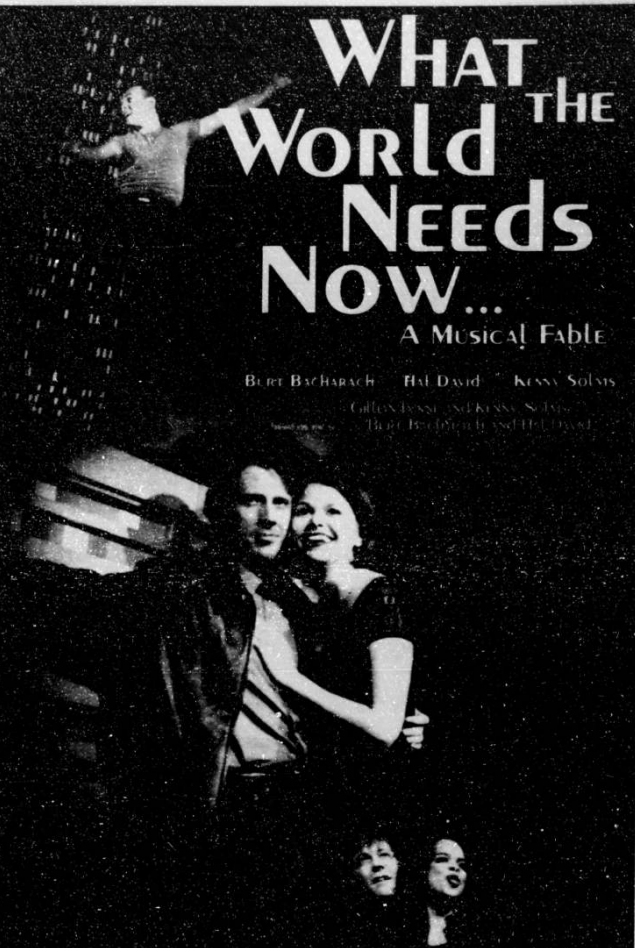
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San Diego Reader April 9, 1978

"In the Civil War, drummers were called sheepskin fiddlers," says Clayton Bergman, drummer and Civil War enthusiast from El Cajon. "Their job was to play for line infantry and direct field

works night security at a shopping center near his home. "Gives me plenty of time to catch up on my reading." He tells me that his playing dates back to high school marching band in his native Texas. These days, he

blurt

THE INSIDE TRACK

movements. Today, I'll use five or six different drum calls, but some of the regiments in the Civil War had as many as 20. There was church call, sick call, assembly, taps, whatever. It depended on the size of the company."

On this hot afternoon, in an open field near a nut farm in Valley Center, Bergman's Confederate infantry unit of 15 reenacts Civil War maneuvers. They work in conjunction with cavalry on the main battlefield and are backed by artillery stationed on a nearby ridge. When Bergman sounds the long, open stroke roll that calls assembly, the 10th Georgia Volunteer Infantry prepares for a skirmish.

plays only for military functions. "I've forgotten how to read a lot of the music," he says, "so I listen to stuff over and over again on tape, and then I've got it. The ol' hands are still there."

Bergman's instrument is an authentic recreation, purchased for \$350 from a specialty shop in Florida. He has finished the drum with his own artwork, which includes insignias that reflect his company's Celtic roots. "My kind of drum is what they call a 'square head,' 18 inches across and 18 deep. She's all wood, with rope tension.

RAYTON BERGMAN. They didn't tighten the drum with lug screws like they do now. These drums were fast and easy to make." The snares that stretch across the bottom head are of catgut, helping to give the drum a low, dry buzz.

Bergman notes that ease of construction was an issue because a drum's useful life on the battlefield was short. "Actually, not very many drummers survived the war either," he says. "You gotta remember, a lot of these drummer 'boys,' North and South, were out of orphanages — the army recruited them. If they got killed, it was, 'Oh well.' They didn't have to worry about paying off a family or insurance policy. You just dig a hole, drop 'em in it, and go on with it."

"Before the mariachi band, we only had one Hispanic student enrolled in band. Now we have 14.... The mariachi class is looking to double in size," says Keith Ballard, Point Loma High School band director. A recent concert there showcased Ballard's three new musical projects: a 20-piece African percussion ensemble, a 20-piece steel drum ensemble and a 16-student mariachi band. Most of the audience were Point Loma High faculty members, many of whom were unaware that Ballard's multicultural music projects existed.

According to Ballard, Point Loma High is the first high school in the country that has a steel drum band, an African percussion ensemble, and a mariachi band. They have about \$30,000 worth of musical equipment, most of which Ballard himself owns. "I have not donated my drums. While I'm the music teacher there, I let the students use my drums." A semi-circle of African

drums, a row of steel drums, a set of tall, blue oil drums, a standard drum set, and one bass guitar fill a portion of the cafeteria. Ballard begins the concert with a clanging of cow bells. After leading the students through several

African drum selections, the kids get up from their drum circle and rush to take positions behind steel and oil drums. During the transition, Keith plays a wild solo on a strange, high-pitched instrument. He tells me later, "I was playing an old brake drum from my '93 Pontiac Grande Prix. I messed up my brakes, blew the drum, and took it off...Some people don't like that high pitched sound — some of my kids didn't, but in Trinidad that is standard."

"Oh yeah. That's as traditional as can be in Trinidad. They use anything they can get their hands on to make noise."

Ballard explains how a steel drum is created. "It starts with a 55-gallon drum, and they chop it off depending what kind of drum they want to use. They cut them anywhere from about eight inches — that's called the skirt — you know the metal part that goes down? — the full-size barrel is called a bass. These drums come from Trinidad and Tobago, and they were designed after a European orchestra. Trinidad was a former British colony, and so the British came with their Eurocentric-based instruments: violin, viola, cello, and bass... the cello is a

half length skirt; they have one called the 'double-second,' which would be equivalent to the viola... at then there's a lead or soprano drum — which is the one that you most see around town which is equivalent to the

"If tuned correctly, a lead drum would be the same

"Concert pitch. Correct starts with middle C and goes up 29 notes chromatically from there. I just spent \$800 having those drums tuned. I can get the drums to within a major second, but to actually get them in tune, I can't do that. That's almost a magical feat. There's not many people who can do it."

"When they build them...they have to sink the drum....They start with an 18-pound sledge hammer. They round off the edges [of the hammer] so they don't break [the drum]. They cut the handle off so there's only

about six or seven inches of a handle, and then [it takes] four to eight hours to sink the drum to a certain depth. Then from there, there's a schematic for the note layouts....When I say 'schematic,' that's a map of

the size of the notes. It's just like a piano, except that the lead drum is laid out like a circle of fifths — C, G, D, A, E...
"After they edge in the notes with a punch, then they have to go through a heating process, so [the drum has] to be thrown in a fire of coal or propane. It's called 'burning in....' You have to temper the metal through burning. It softens the metal and makes it more pliable. Then they'll take the drum to a plater, and they'll chrome the drum.

ND They tune once, and when it comes back from the plater, they have to retune. What the chroming process does is harder the notes and will keep it in tune and gives it a brighter sound."

In between songs, Ballard addresses the faculty: "...These are a couple ensembles that I think have proven their success. Another ensemble that I think would be real valid in the music program here would be to address all the rockers and punkers that we have..."

Ballard tells me later, "For a lot of the kids, marching band is such a turnoff....Marching band is somewhat regimented and comes from the military. Kids say, 'I don't want to do it.' The thing is that instrumental music program hasn't really changed a lot if you look at

the way it's being taught now and the way it was taught in 1940.... You've got all these kids running around that are incredibly gifted musicians, and we don't have an avenue for them.... Most band directors snub their noses at [rockers and punkers] and say, 'I wouldn't even dare let those people around my band room.' As far as I'm concerned, I put the red carpet out...."

"Have you had any

response from the principal as to what he thinks about this idea for a rock band?"

"I think he's starting to come around....If I can attract kids...help them graduate..."

"Have you gotten any feedback from the parents?"

"Some of them are really hot on it, and some of the have been really cold. Some of the parents of my band students think I'm diminishing the band program — As I've told parents, [concert] band is just one avenue of music. It's no more or less important than steel band, marachi, African

—P.S.

[illegible]

Channel 933 DJs are forbidden to talk about the Mary K. Blige and Usher concert, which is this Sunday at Golden Hall. A note on a 933 studio door suggested consequences for any staffer who violates the order. (The consequences were not spelled out.) The reason: Massachusetts promoter Al Haymon chose to align the show exclusively with competitor Z-90.

"Z-90 has been given everything by the promotee," said Todd Shannon, program director of 93.3. "Why would we want to promote a show where [other stations] get to have five minutes onstage [announcers]?" Channel 93.3 is running paid commercials during the show, but ticket giveaways and DJ chatter are conspicuously absent.

"93.3 is really hartin'," says Z-90's Dale "Magic Man" Soliven about the Blige blackout. "Jacur [the company that owns 93.3] came to San Diego hoping to bully everyone around. The very thing to muscle out

IFORNIA EXP

[illegible]

OVERHEARD IN SAN DIEGO: CLUB TREMORS 4/2

NO WAY THOSE THINGS ARE REAL.

WHAT WOULD YOU CALL THIS, TECHNO, HOUSE OR INDUSTRIAL?

PEOPLE NEVER FIND OUT, HA! YOU!

BATTLE TO CA IT GA

the fact, they have even been able to muscle anybody." The program didn't end at 9 and 90 minutes, but at 90 minutes. Las Vegas were the burnt of on-the-personal claims made by any channel, and in the last. "All the staff they said was bogus... But they can even... They can even... we kept beating them in the ratings." Currently, Z-Mo is number three among networks, according to the Arbitron figures. Channel 93's is number six. Soliven says

music was part of a violent gang scene. Channel 93's may have the last laugh over Sunday's concert. "Last I looked, they haven't even sold half their tickets," said Shannon. The concert's chances for success may have been hobbled by the fact that the show is Z-Mo Sunday and the show's ticket price, with Ticketmaster surcharge, is \$49.

—K.L.

CD Review: *Soek, Live in*

recorded announcements that suggested Z-90's rap-oriented

[illegible]

JAY ALLEN SANFORD, JOE PARADISE

OF THE SIXES: PT. 1

I CAN'T DATE A GUY WHO LOOKS LIKE ONE OF THOSE STUCK-UP STOCKBROS

YOU ARE NOT DRIVING HOME

NOT

middle-class British postpunk. Doom & Gloom band, circa 1980, or maybe a de-sected Psychedelic Furze. Echo and the Bunnymen? Not exactly. Joy Division? No. Bauhaus? No. Swerved in Gaze? Closer.

Sock's tunes are unbelievably about, well, living in doubt. And distress. Every time I laugh I cry. "It's this and this" cry...poor babies!

Nice black & white graphics, nice handwritten lyrics—the "Y's" are brilliant.

—*John Ortved*

memory of Tripp Harris and those who loved him"—what, not one other band member cares about Tripp? Division of mourning—a car's nice. And original too: can't think of a precedent, can you?"

—*R. Scott*

Contributors: Randy Haffman, Ken Leighton, Richard Meltzer, Pat Sherman.

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Friday, April 10

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Saturday, May 2: Greybow Albano
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Saturday, April 11

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
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Wednesday, April 15

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Friday, April 17

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with **SHINE EYE**

Saturday, April 18

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DAVE WAKELING



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Saturday, May 9: Dave Wakeling • Sunday, May 17: Pro Jam III
Sunday, May 24: Steely Damned • Sunday, May 31: Savvy Brown

Clean-Cut Ska-Punk

"The tempos were all over the place, but he was doing some stuff that John Bonham was doing."

I need psychiatric therapy / I could use a laboratory
Guess I'll never learn / I suppose I'll always be a
worm / freak of nature, freak of nature, freak of nature

— Dee Dee Ramone, '86

Freak of Nature — four Bonita Vista High seniors and their nine-year-old drummer — formed in September of '97. Since the release of their self-titled demo CD earlier this year, the band's music has been featured on both 91X and the Flash.

They've also been asked by Rhino Records to appear on a compilation CD of '80s movie songs. The band is rehearsing Saturday morning for an upcoming appearance on *Noches*, a cable TV program broadcast out of UCSD. They practice at the end of a mostly undeveloped street in a building that belongs to two of the band members' father's bar-code label business. The band has been practicing here ever since a neighbor complained about the noise. On FON's CD they thank Aaron's neighbors for their patience and tolerance, except for the one drama queen that called the cops on us.

Upstairs, the father, Nate Rubin, leads me into an empty room where the band is rehearsing. There is Aaron Rubin (17) on guitar and vocals, Yigal Adato (17) on lead vocals, Adam Exeava (18) on keyboards, Adam Harmsed (17) on bass, and Ilan Rubin (9) on the drums. The first thing that strikes me about FON is how clean they look: no lip or eyebrow piercings, no tattoos. I notice no cues words in their songs. I guess if you're going by the norms of rock culture, this makes them freaks. Father Nate frowns with Ilan's playing for a bit, demonstrating for Ilan the correct rhythm by pantomime, then joins me out in the hall.

"How did your younger son start playing the drums?" I ask. "He's really good."

"Yeah, he's not that sharp today. I think he's still a little bit sleepy; it's a Saturday morning... I started playing drums when I was 12. Back in those days you needed bands for... high school dances, municipal dances, and state fairs. I had my drum set out one day. Aaron was actually about nine years old when he asked me what it was, so I decided to set it up. He actually started on the drums and picked up the guitar a few years later. Aaron was playing in some of the show choirs at school, and at that time he was drumming for them — this was last year. Ilan started drumming around on the drums, and nobody really paid him much attention to him.

LOCALS PAT SHERMAN

"He's been playing for about a year and a half and hasn't really had any lessons other than what I've tried to show him. It's not easy to be a dad and a teacher at the same time; too many emotions there."

Lead singer Yigal walks out and asks to use Nate's computer so he can download the words to the Cam'ron song "You Might Think," which will appear on the Rhino compilation. The band is between songs, so I take the opportunity to speak with them.

"You guys met at Bonita Vista High School?"

"Yeah," says Aaron.

"And you go to which school?" I ask Ilan.

"San Diego Herbert Day," he says.

"You guys formed back in September?"

"Me and Yigal started writing songs in ninth grade, before we met anybody," says Aaron. "Then my brother started playing drums, so we just used him as our little back-up. We had heard there was going to be a battle of the bands, and I knew Aaron because he used to hang out with us, and Alvin, because he was in the show choir at school. We're all in Music Machine."

Aaron's dad tells me that "Music Machine" is a mixed show choir where high schools all around the country go to festivals and compete. They're going to Europe around Easter time, touring Great Britain. They were going to play at Soma, but unfortunately... those dates conflicted... When they get back from Europe, I think they're going to start playing more dates."

Lead singer Yigal Adato's vocals are a precocious cross between Eddie Money and Dave Matthews. (The band's influences range from Faith No More, Bad Religion, and the Beastie Boys to M.C. Hammer and Dr. Dre.) Yigal's speech often suffers from the same raspy slur as rock veterans Keith Richards and Bob Dylan. Aaron tells me that Yigal was born in Turkey and moved to the United States when he was just a year old. I ask Aaron if perhaps he's picked up some of his family's lingering Turkish accent.

"No," Aaron says, "that's just Yigal trying to sound like a singer."

The band's sound is hard to pin down. I brought their demo CD into the Music Trader in Pacific Beach and asked the clerks what they thought of it. The first guy said, "I couldn't really compare their sound to anyone I can think of, but it's original, I like it."

The second clerk who listened to the CD said he didn't listen to that kind of music but that it sounded like the average skaish/punky kind of band that was selling right now.

I ask the band, "What's some feedback you've gotten from your audience? Who have people compared you to?"

Aaron: "We've had people compare us to Green Day."

Adato: "Ugh!"

Aaron: And then the Who. I think a lot of people who have tried to critique us just don't know anything about the music."

PS: I'd say Green Day was a bad comparison.

Aaron: People who aren't really into the punk scene and the ska scene are going to automatically go to Green Day because they think Green Day's a punk band.

Yigal: I think we have a variety to our music. We have a song called "Friends with Privileges," which we incorporate rap into.

Aaron: Well, the thing, like, with me, I'm in the middle radio station surfer. I cannot listen to one song for 30 seconds, so in the songwriting process I say, "There has to be at least five million other people like me that don't like to listen to a whole song. I tend to change 'sections' on my songs. So I go from rock and change to something else and then change back."



Ilan Rubin

Freak of Nature
Belly Up Tavern's "Neighborhood Watch"
949 S. Coolidge Avenue, Solana Beach
Tuesday, April 21

SOMA
5905 Main Street, San Diego
Saturday, May 9

I ask the band about the Rhino compilation.

Yigal: We sent the CD to 91X so they could play it on *Loudspeaker*. Then we found out they sent it to Rhino Records for us. Rhino loved our cover of the song "Forever Young" by Alphaville, so I guess they liked the way we did that song and asked us to pick a song to tape.

PS: Eighties nostalgia is big right now, with films like *The Wedding Singer*. What's your take on that? It seems like yesterday to me, but for you guys it must seem like a long time ago.

Yigal: Ages.

BLIND MELONS

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Calendar
MUSIC SCENE

Aaron: I kind of enjoyed it. I like '80s music because we grew up with it.
 PS: What were you guys listening to in the '80s?

"It's not easy to be a dad and a teacher at the same time; too many emotions there."

Alvin: I was listening to a lot of old rap stuff.
 Adam: Guns N' Roses, Metallica.

Aaron: I kind of started off as an MTV child; my mom would put me to bed with MTV... I went through my glam rock phase, the Poison and the Warrant. Then I got sick of that, so I moved on to Nirvana and the whole Seattle thing.

PS: Anything really embarrassing that you used to listen to in the '80s that you look back on and say, "What was I thinking?"

Alvin: M.C. Hammer.
 Yigal: Ugh, Vanilla Ice. The band laughs at this. Later, when I'm asked to interview the band on camera in the middle of their *Noisework* appearance, I remind them that M.C. Hammer and Vanilla Ice were from the early '90s. Aaron compensates by admitting that he used to listen to Boy George.

I ask Ian what he listens to.
 Ian: Led Zeppelin.

PS: What's your favorite album?

Alan: *House of the Holy*.
 PS: Where are you guys looking to go after school?

Alan: I still go to school.

Yigal: I'm probably going to stay here in San Diego, go to UCSD; it's a good school.

Adam: I got accepted to the University of Oregon, but I don't know... I might want to stay here in San Diego.

Aaron: I just got accepted to State, but that doesn't mean I want to go there. I think we're primarily trying to stay here a little longer. Right now things are going very quick and we're rising, I guess, at a faster rate.

Nate: If they get signed, and they start going on tour, then they will probably all go to college here in San Diego and stay together. If not, I think they're all going to be going out of town, which would be sad. I'm kind of hoping that something clicks before then. I think Aaron's primarily interested in the area of business. He put all this together with Yigal — the idea of going in and recording. I was against it because, unfortunately, I'm a perfectionist and I didn't think they were ready. But they pushed and pushed until I agreed to go ahead and finance

the project — Yigal's dad and myself.

The night of their TV appearance, most of the band is huddled in the studio lobby watching Ian on a monitor, his head peering up over a tom-tom, eyes just below a cymbal. The band laughs as they watch him. They see the

Freak of Nature logo flash across the bottom of the screen. That looks pretty cool," says Aaron.

After about a minute and a half, a flustered young woman comes running. "What are you guys doing? You're supposed to be on now!" The band runs into the studio and quickly takes up their instruments for the first song. Less than a minute into the song, Aaron busts a guitar string and has to start again. He has his Fender Stratocaster as a backup.

"The Fend'r is my baby," says Aaron.
 Ian restarts the song with a click of his drum sticks. Yigal and Aaron ham it up.

Aaron: Stop on by, I'm single, all you college girls.

Yigal: Yeah, the big goofy hair is so attractive... It's hot in here.

Alan: Can we get on with it, you guys?

The band runs through its set of songs from the demo CD, as well as a few new tunes. The room is sweltering, so I walk into the lobby for a bit. I talk to Ronny Katz, who has been with *Noisework* a few years. "This is the longest-running television show on UCSD. I think it's 16 years old." He's not sure and asks around to no avail. Since the show is passed down from class to class, nobody seems to know for certain. Ronny marvels at the level of Ian's drumming, and I tell him Ian is only 9 years old.

In the lobby Nate tells me their performance is a little shaky, not as good as the one at Otello's coffeehouse a few weeks ago where they played to a packed house. On the monitor in the lobby, I notice that the production has added all sorts of psychedelic effects to the band's performance, primitive graphics left over from Nate's generation.

In the other room, Ronny gives the band their five-minute warning, and they begin the countdown to Ian's drum solo. "Four, three, two, one, drum solo!" The rest of the band leaves the room: as Ian does about a four-and-a-half-minute drum solo that sounds like the one from Led Zeppelin's "Moby Dick." In the midst of it, both Nate and Yigal walk in and out of the room enthusiastically and nervously

coaching him with signals and air drumming.

When Ian is finished and walks out of the room, Aaron proclaims, "That was the best goddamn drum solo of the boy's life!"

I ask Aaron how it is working with his brother.

He wants to take his ten-minute breaks every five minutes. He's a pain in the butt, but I guess he gets the job done.

Are you feeling a little overwhelmed now? I ask the band after their performance.

Yigal: Of course, we all want it to go further than it is, because it isn't just every day this chance comes along.

Addressing Ian, I ask, "How about you, are you feeling overwhelmed?"

Alan: Huh?

Nate: I think you need to define that word.

PS: Do you have enough time for school and drumming with the band?

Alan: Yeah. School is weird.

PS: What do you like about school?

Alan: Recess.

The band laughs.

PS: Do you have a lot of friends now since you've been in the band?

Alan: Yeah.

Yigal: Some girl asked for his phone number at a show.

Aaron: Yeah, how old was she?

Yigal: Wasn't she, like, 15?

The band laughs.

Alan (out of nowhere): I don't like '80s music.

Aaron: We made him sit down and listen to it.

Nate: Led Zeppelin played during the '80s.

Alan (sarcastically): Yeah, didn't they die in the '80s?

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Calendar MUSIC SCENE

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Vegas DJ Dennis, Thursday, G Lounge, 2228 Bacon Street, Ocean Beach. 619-222-8111.

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LOCAL MUSIC

If you wish to submit a listing, call 896-8192 night or day by 5 p.m. Friday, the week prior to publication. To read weekly or monthly schedule, see the *Local Music* section at 780-788-0259 or write to *Local Music*, c/o Box 87003, San Diego, CA 92186. The listings are free.

North County

The Alley, 421 Grand Avenue, Carlsbad. 760-438-1173. Thursday through Saturday, 9 p.m. OSM, rock and roll. Wednesday, the Team Twister, blues rock.

The Beach House, 2530 South Highway 101, Carlsbad. 760-759-1321. Thursday, 6:30 p.m. Carl Robinson, soft rock. Friday, 7 p.m. The Du Jaz, jazz. Saturday, 7 p.m. David Hume, acoustic. Sunday, Mary Ward, jazz.

Beverly Creek House, 1301 E. East Valley Parkway (in Tridinger Square), Escondido. 760-746-7408. Thursday, Friday, and Wednesday, live country.

music, Friday, Saturday, and Sunday, live Latin music.

Billy Up Tavern, 143 South Cedros Avenue, Solana Beach. 619-491-9022. Thursday, 8 p.m. Vince and King's Band, rock. Friday, 5:30 p.m. Back Wilson, rock. 9:15 p.m. Camacho and guests, On Road, reggae. Saturday, 5 p.m. Tami Thomas and Her Trio, Funkadelic, big band. 9:15 p.m. Jam! featuring Dave Widdow and guests, Soul Cracker, L.A. alternative. Monday, the DPH Experience, alternative. Tuesday, 8 p.m. After Modern Pleasures, disco. Funes, Zaza's Place, and No One You Know, alternative. Wednesday, Clyde's Ride, alternative, and Lament.

Big Dublin Roadhouse Grill, 330 Highway 101, Loma Linda. 760-434-2365. Saturday, Mac Ryan, classic rock.

Big Stone Lodge, 12357 Old Pennington Road, Poway. 619-748-1817. All music, in country. Friday and Saturday, the Midnight Cowboys.

Boar Cove's, 390 Grand Avenue, Carlsbad. 760-729-2989. Thursday, Semis and the Pula Pula Band, reggae. Friday and Saturday, Bottomline, rock. Sunday, Whizz! blues.

Boulder Boats and Bikes, 1180 Ranchero Canyon Drive, Carmel Mountain. 619-418-1814. Friday, 8 p.m. Brian Kelly, folk rock. Saturday, 8 p.m. Harmonics, international music.

Bob's Whiskey Dive, 301 Pine View Way, Escondido. 760-757-8818. Saturday, Sunset Hip, funk.

The Calypso Cafe, 176 North Highway 101, Escondido. 760-432-8252. Saturday, Semis and the Pula Pula Band, reggae.

The Camelot Inn, 5715 San Marcos Boulevard, San Marcos. 760-744-1332. Thursday, the Groove Daddies, rock. Friday, the Groove Daddies, soft rock. Saturday, the Groove Daddies, soft rock. Sunday, the Groove Daddies, soft rock.

Carvers, 1140 Bernardo Plaza Drive, Rancho Bernardo. 619-566-2480. Thursday, Friday, and Jim. Friday and Saturday, Laguna, pop rock.

Caveat Bar and Grill, 3800 Cathedral Village Drive, Carlsbad. 760-728-

NOTE

By Richard Meltzer

Of the 14 **Charley Pride** biographies that have so far been published, the most comprehensive, hands down, is **Charley Pride: Stone Self-Deceit** by General Mortimer Thompson (ISBN, not), currently in its eighth printing by the University College Press (Des Moines).

Perhaps the most interesting chapter in one titled "Was Tootsie a Hipster?" an interview with an old life photographer who spent time in Mexico with Tootsie and Frida Kahlo, no, Benito Sanchez — hey, Leon poked them all. The case for an actual connection to Charley is somewhat tenuous, even

dubious — basically, he and his band once followed Madonna into the Zoltos Lounge in Duluth. (She, an inveterate art collector, is the person most responsible for upping the price tag on remaining artworks by Ms. Kahlo.) This, by the way, is that "new" kind of history where they write about what isn't, or what isn't especially relevant, in order to supply contrast and context for what is or might be.

There is nothing dubious, however, about the final chapter, "Is Charley Pride 'Cool'?" After reading and rereading this chapter several times (and fact-checking some of the research myself), I heartily concur with the author's conclusion: a resounding YESSSSSSSSSS!

(To hear a sample of **Charley Pride**, call 619-233-9797, wait for the prompt,



CHARLEY PRIDE

then punch in ext. 4778.) **CHARLEY PRIDE**, *Sycamore Casino*, Tuesday, April 24, 7 p.m. and 9:30 p.m. 619-446-6662 or 619-233-9667, 666.

4699. Thursday, Red Lane, blues. Friday, the Red Lane, reggae. Saturday, Jerry McGinn, rock. Sunday, Loner Loner, classic rock. Monday, L.F. Chis and the Nightwalkers, soft rock. Tuesday, the Monkey Lovers, international music.

The Del Dios Country Store, 2034 Lake Drive, Escondido. 760-745-2753. Friday, Saturday, and Sunday, 10 p.m. Express, country.

The Diner, 176 North Highway 101, Escondido. 760-432-8252. Saturday, Semis and the Pula Pula Band, reggae.

The Diner, 176 North Highway 101, Escondido. 760-432-8252. Saturday, Semis and the Pula Pula Band, reggae.

Carvers, 1140 Bernardo Plaza Drive, Rancho Bernardo. 619-566-2480. Thursday, Friday, and Jim. Friday and Saturday, Laguna, pop rock.

Caveat Bar and Grill, 3800 Cathedral Village Drive, Carlsbad. 760-728-

760-745-1911. Thursday and Friday, live salsa music. Friday and Saturday, Bob Leno, contemporary.

The Four Seasons Restaurant, 7108 Four Seasons Point, Carlsbad. 760-461-6800. Thursday, 5 p.m. Fred Bonham, soft rock. Friday, 8 p.m. Richard Samuels, Monday, Tuesday, and Wednesday, contemporary jazz.

Hammock's Tavern, 2777 Bonaventura Street, Carlsbad. 760-728-4951. Thursday, 8 p.m. Garage, acoustic. Friday, the Garage, acoustic. Saturday, the Garage, acoustic. Sunday, the Garage, acoustic.

The Hill Street Coffeehouse, 524 Court Highway, Oceanside. 760-766-0985. Saturday, Terry Lally, soft American guitar.

Florida Lounge, 439 West Washington Avenue, Escondido. 760-745-1911. Thursday and Friday, live salsa music. Friday and Saturday, Bob Leno, contemporary.

The Diner, 176 North Highway 101, Escondido. 760-432-8252. Saturday, Semis and the Pula Pula Band, reggae.

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San Diego Reader April 8, 1998

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Calendar

MUSIC SCENE

San Diego

The Bahia Belle Cruise, the Bahia Hotel, 908 West Mission Bay Drive, Mission Bay, 619-539-7779. Departure 6:30 pm. Saturday. Noale Blues.

Harvey Stone Pub, 5017 Balboa Avenue, Chatsworth, 619-279-2033. All music is Irish folk. Thursday through Saturday. Tony Connors. Sunday, Barbara McCarthy. Tuesday, Irish jam session. Wednesday, Kit Hinds.

The Blvd., 6949 El Cajon Boulevard, College Area, 619-464-9945. Friday and Saturday, live alternative rock music, call club for information.

Brick by Brick, 1130 Buena Vista Avenue, Bay Park, 619-275-1151. All bands perform rock/alternative. Thursday, Sher Out Hoods, the Abuse, CFI, and Smogless to the Point. Friday, Supertramp, Mullah Ringer, Empty Bunch, Mayfield Four, and Miley. Monday, Rhythms, Waterstones, and Akimel. Tuesday, Swampy Range. Queens, Southern Parts, Cloud Merchants, and Caliburn. Wednesday, Will Bennett + Tin. Carrot and Fennel.

Bruster Daily's, 3112 University Avenue, North Park, 284-2747. Friday, the Under Blue Band.

Callahan's Pub and Brewery, 6290-A Mira Mesa Boulevard (in the Mira Mesa Mall), Mira Mesa, 619-578-7892. Saturday, Joe Byrne, Irish folk.

David's Place, 3766 Fifth Avenue, Wilmette, 619-294-8908. Saturday, 8 pm, foreign albums, contemporary jazz. Monday and Wednesday, 8 pm, Kipp Marx, solo.

It's a Place, 6179 University Avenue (at College and University), 619-582-6790. All performances begin at 7 pm except Sunday, 4 pm. Thursday, the Peter Trichter Jazz Band. Friday, the Mr. Johnny Band, rock and blues. Saturday, Capricorn of Vibe, blues rock. Sunday, Blue Heat, Tuesday, Steve Langdon, acoustic.

The Greek Place, 8678 Chatsworth Mesa Boulevard, Chatsworth, 619-573-6335. Thursday, Dave Scott, Pat Forman, and Dave Davidson, jazz. Saturday, the Stars Band, international music.

The Harbort Hotel and Inn, 2770 Hotel Circle North, Mission Valley, 619-297-1101. Thursday through Saturday, 4 pm to 10 pm, and Sunday, 10 am to 2 pm, also, Wednesday, 4 pm, Tommy Stark, solo jazz and Latin music.

The Harbort Hotel and Inn, 910 Hotel Circle North, San Diego, 294-6111. Sunday, 12 pm to 3 pm, the Jack-Amer Band, contemporary.

Hazard Center, Juice It Up/Intermedia Express, 7810 Center Drive, Mission Valley, 619-584-5282. Saturday, Mezz Blue, pop rock.

Homer's Cocktail Lounge, 4696 16th Street, North Park, 619-528-4780. All music is alternative unless otherwise noted. Thursday, the Civilian Animals. Top 10 and Pop Sale. Friday, WOL, Last Chance, and the Teenage Bear-Whore. Saturday, Krotch, Axel Dams, and Summer.

Honeydew's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 619-234-3577. The Cuddlers. Lounge. Thursday, Friday, Monday and Wednesday, 5 pm to 8:30 pm. 8:30 pm, Quat Zoon, blues and jazz. Friday, 10 pm, the Checker Box. Saturday, 9:30 pm, Ruby and the Red Fish. Sunday, 7 pm, New-Generation Radio Center, jazz. Wednesday, 8:30 pm, the Bill Stage Blues Band.

The Imperial House, 505 Kalama Street, San Diego, 619-234-3525. Wednesday through Saturday, John La Duca, dance music.

Kanaya's, 8310 Chatsworth Mesa Boulevard, Chatsworth, 619-580-6771. Thursday and Friday, Shonoff, jazz. Tuesday and Wednesday, Joe Bridge, jazz.

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- Ravi Shankar



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Semi Finals - Thursday, April 16th, 7 p.m.

Finals - Friday, April 17th, 7 p.m.

Also, join Gemini producer specialist Pernie Howard as he kicks off the finals on Friday night with a free DJ clinic from 5-7 p.m. with topics ranging from how to break into and succeed in the DJ business to the latest scratching and mixing techniques. This is one seminar you and your friends will definitely not want to miss.

For details on how to enter the contest please stop by or call Harper's Music today!

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CROCE'S

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CROCE'S THIS WEEK

SUN/Kali Rock MON/Club Hake one show TUES/Steve Meyer Quartet WED/John Caribou Quartet THURSDAY TOP HAT THU/The Messengers Quintet FRI/The Jake Bass Swing Band SAT/Roby Bass & The Redfishes Pops SUN/Tommy Country MON/Sheila TUES/The Bopmen WED/Henry Gossard

CROCE'S JAZZ BAR THU/Club Hake one show TUES/Steve Meyer Quartet WED/John Caribou Quartet THURSDAY TOP HAT THU/The Messengers Quintet FRI/The Jake Bass Swing Band SAT/Roby Bass & The Redfishes Pops SUN/Tommy Country MON/Sheila TUES/The Bopmen WED/Henry Gossard

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THURSDAYS The Casbah

dj Greyboy
d/ Circa
d/ Atari

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THE CASBAH 2000 WILSON BLVD. 2000 WILSON BLVD.

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TUESDAYS Schooners

d/ SCOTTY MARTIN

THURS APRIL 20 - POLYESTER & THE FUNKY LOVE BOMB
THURS APRIL 20 - THE DISLOCATED STYLES
THURS APRIL 20 - CINCO DE MAYO BASH
SCHOONERS 2000 WILSON BLVD.

FRIDAY APRIL 17TH 8PM

CD RELEASE PARTY

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KOTONMOUTH KINGS

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CONCERTS SUBJECT TO CHANGE

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June 16 through July 5

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July 2, 7:30 PM - \$40 - \$25 - \$15

All seats to this concert are reserved.

Ticket prices include Fair admission.

Dionne Warwick

Pop/Rock

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the Dave

the Dave

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Kenny Rogers

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the Dave

Tom Jones

Pop

With us by

the Dave

the Dave

the Dave

Dinner Evenings are \$50 per person, includes dinner in the Tuff Club. Preferred seating, their children and VIP parking. Availability of dinner packages is limited. There are also a limited number of reserved seats to these concerts available for \$10. All other seats to the Dinner, Warwick, Kenny Rogers, Patti LaBelle & Tom Jones concerts are free.

The following concerts are FREE with your paid Fair admission. There are a limited number of reserved seats available for \$10.

JUNE 17

Clark Gable

Country

With us by

the Dave

the Dave

the Dave

JUNE 19

The Dave Clark Band

Country

With us by

the Dave

the Dave

the Dave

JUNE 22

The Dave Clark Band

Country

With us by

the Dave

the Dave

the Dave

JUNE 23

The Dave Clark Band

Country

With us by

the Dave

the Dave

the Dave

DIAS DE LA FAMILIA

JUNE 21

Magna

Free with Fair Admission

Day of show \$10

Prices include Fair Admission

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Magna

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San Diego Reader April 9, 1998 115

Calendar MOVIES

movies are for now unreviewed.

Amistad — Just as Steven Spielberg followed *Jurassic Park* (very soon) with *Schindler's List*, he follows the *Jurassic Park* sequel (equally soon) with something to do with the African slave trade: there would be the *Good Works* that counterbalance the *Money List*. The true case of rebellion, daughter blacks on a Spanish slave ship, brought to trial in America circa 1840, turns out to be a simple one — if the blacks were not born in Cuba, but were abducted from Africa, they are not a rightful Spanish possession — and the only thing that complicates it is the congenial duplicity of politicians (even back then), most particularly the desire of President Martin Van Buren not to ruffle Southern feathers in the midst of his re-election campaign. This gives rise to three distinct trials where one should have sufficed, so that we get a whole Her-
Amistad — In the role of the director and writer as well as of the titular character, Robert De Niro gives generous to himself, and to others too. An actor's director per excellence, he exhibits a patience that verges if not on the infinite, at least on the Cas-savette-esque, in permitting his players to settle into their own space on their own



No Looking Back

overall. In short, the *Schindler's List* ap-proach: pound, pound, pound. With Matthew McConaughey, Dimon Hounoum, Anthony Hopkins, Morgan Freeman, Nigel Hawthorne, Peter Postlewaite, 1997.
Amistad — In the role of the director and writer as well as of the titular character, Robert De Niro gives generous to himself, and to others too. An actor's director per excellence, he exhibits a patience that verges if not on the infinite, at least on the Cas-savette-esque, in permitting his players to settle into their own space on their own

speed. He approaches his own character — a Texas Bible-thumper whose sincerity is such that he cannot pass a car accident on a country road without poking his nose through the victims' windows in hopes of a death-door salvation — with too late to grind, no angle to play, no particular point of attack, but still less with any deference, any shared belief, any stamp of approval. It's one man to another: actor to preacher: eye to eye. And any excess in the performance — any tendency to overreact, any temptation to stand back and watch himself work — are readily absorbed into the personality of the evangelist. This is a man who

is always "on," because even when alone at night he has an audience of the Omnipotent. He approaches his own character — a Texas Bible-thumper whose sincerity is such that he cannot pass a car accident on a country road without poking his nose through the victims' windows in hopes of a death-door salvation — with too late to grind, no angle to play, no particular point of attack, but still less with any deference, any shared belief, any stamp of approval. It's one man to another: actor to preacher: eye to eye. And any excess in the performance — any tendency to overreact, any temptation to stand back and watch himself work — are readily absorbed into the personality of the evangelist. This is a man who

tion of a goodnight hug at the front door.) But the line is also rather narrow, and overextended into the bargain. Where, when all is said and done, does it go? Well, it goes at the very least to illustrate in color-ful specifics some broad truths to the effect that a man may change his identity but not his basic nature. Even when the police have at long last closed in on him, and the line has no farther to go, and the movie has already well over the two-hour mark, he will not be hurried through his final church service. The preacher, in common with the actor, does not want to have to go off the stage. Miranda Richardson, Farrah Fawcett, John Wesley, Todd Allen, 1997.
Amistad — In the role of the director and writer as well as of the titular character, Robert De Niro gives generous to himself, and to others too. An actor's director per excellence, he exhibits a patience that verges if not on the infinite, at least on the Cas-savette-esque, in permitting his players to settle into their own space on their own

As Good As It Gets — Beautifully mis-named, but well above average, an ex-cer-tis, bordering on bizarre, romantic triangle composed of an obsessive-compulsive he-mophobic, misogynist racist antisemitic (misanthropic, in short, beside-dog-hat-ing) best-selling romance novelist, and a next-door homosexual painter with a push-faced little pouch and a black cat dealer, and a single mom waitress with a tick little. The respective work of the writer and painter is only sketchily characterized, and the delightful dog digressions for too long a stretch in the bagging second half, and the little boy never comes into focus as an individual, a major oversight in light of devel-opments. And while the movie must be credited for manufacturing more unusual and more problematical combinations than the standard romantic comedy, it betrays it self in the meanness with which these are ul-timately (laboriously) cleaned up. Greg Kinnear, as the painter, comes off better than normal mainly because the circum-stances are better. And Helen Hunt, no re-velation in regular or occasional scenes of her *Mad About You* sitcom, is a slick, smooth, if shallow confederate. The real revelation, strange to say, is Jack Nicholson, so commanding a presence for so long a time that we are apt to take him for granted. If his performance here is as sur-prising as Hunt's, his range of expression, from full-body stance to the finest fluctua-tion of those famous eyebrows, is seemingly boundless, and the most amazing thing about him at this stage of his career is how hard he is still willing to work. With Cuba Gooding, Jr., and Shirley Knight, directed by James Brooks, 1997.
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(Jeff Bridges): the big lug who is always ab-solutely sure he is right in spite of the fact that he has never been right yet (John Goodman): the woodgatherer who falls be-hind in the slowest of conversations (Steve Buscemi): the several teams of hired "man-els" (all brown, no brains), one team of which are self-styled nihilists; the sympho-nic timbre, the adolescent provoker who after-wards forgets his corrected homework ("Use a dictionary," "Spelling" in the abandoned car. The complete is no illu-sion. It is right there in front of us in flight rising and multiplying detail. It brutally il-luminates the stupidity. And at the same time it forms the philosophical foundation for a broad and accepting, if deaf and frosty, view of humankind. The Crows — who better "who else" — are able to make wonderful sport of deathless and bone-heads from the high ground of diligence and indignity. They never play "down" to the audience. They demand effort and in-telligence, and they reward those by in-teresting, lively characterizations. Ravaroli dialog, dense atmosphere, clever and un-cumbersome plotting, rich and well-de-veloped themes, abundant allusions. "In-jokes, grace notes, and red herrings, each of which is not to be misinterpreted, cannot match Burton's affection for his people and cannot match his own condemnation. To be sure, we would not want Anderson to give us exactly the same we got from Bur-ton. We want something new, something else. We get something less. We are ex-pected, evidently, to congratulate Anderson on his nonimpugnability toward people he views as — people he, after all, created as — uniformly simple-minded, glib, un-nyed themes, abundant allusions. "In-jokes, grace notes, and red herrings, each of which is not to be misinterpreted, cannot match Burton's affection for his people and cannot match his own condemnation. To be sure, we would not want Anderson to give us exactly the same we got from Bur-ton. We want something new, something else. We get something less. We are ex-pected, evidently, to congratulate Anderson on his nonimpugnability toward people he views as — people he, after all, created as — uniformly simple-minded, glib, un-

Bugle Nights — A movie that needed, that cried out, to be made: a holy place of heretofore unexamined cultural history, carved out of the San Fernando Valley, cre-ated by the porn film industry. The precise

snippet of the timeline — sufficiently lengthy to qualify as "epic," especially as a two- and a half-hour running time — could hardly have been more strategically selected. It spans from the salad days of the late Seventies, after these glorified rag films had gained a foothold in public places in the light of day, to the early Eighties, when the arrival of video drove them back under-ground and into the privacy of the home. At its best, the movie encroaches on the ter-ritory Tim Burton staked out in *Ed Wood*, a cheerful spectacle of people doing the best they can, however absurd their level of ability. But writer-director Paul Thomas Anderson, who appears to regard himself as doing well to be nonjudgmental, cannot match Burton's affection for his people and cannot match his own condemnation. To be sure, we would not want Anderson to give us exactly the same we got from Bur-ton. We want something new, something else. We get something less. We are ex-pected, evidently, to congratulate Anderson on his nonimpugnability toward people he views as — people he, after all, created as — uniformly simple-minded, glib, un-

The Butcher Boy — Neil Jordan's pas-sion of a troubled Irish family, with Stephen Rea, Fiona Shaw, and Eamon Owens.
Amistad — In the role of the director and writer as well as of the titular character, Robert De Niro gives generous to himself, and to others too. An actor's director per excellence, he exhibits a patience that verges if not on the infinite, at least on the Cas-savette-esque, in permitting his players to settle into their own space on their own

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out some pertinent words of advice through the big mouth of Pokuana: "Ne-ther a borrower nor a lender be." With Jim Broadbent, John Goodman, Mark Williams, and Hugh Laurie, directed by Pe-ter Jackson, 1998.
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stem cinematic exaggeration and simplifi-cation: diurnal blue-gray atmosphere, over-sought camera, caricatured characters. No intellectual excuse, that is, not an emotion-ally persuasive one. A pedantic, etc. With Ian Dierckx, Feda van Hout, and Betty Schuurman, written and directed by Mike van Diem, 1997.
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City of Angels — Romantic fantasy star-ing Nicolas Cage and Meg Ryan, directed by Brad Silberling.
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Dangerous Beauty — The Happy Hooker Mena Torquemada. And Fanny Hill complices bows to Joan of Arc, right

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John Travolta Olivia Newton-John

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ALBANY	GREASE	R	7:00 PM
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ALBANY	GREASE	R	1:00 PM
ALBANY	GREASE	R	3:

San Diego Reader April 9, 1998 127

The Wyndham Easter Brunch.

\$27.95* Per adult.
\$13.95* Children 4-12.
 4 eat free.

Easter is full of joy. Not to mention candy. So be sure to come to Wyndham Emerald Plaza for our special and nutritious Easter Brunch. We'll have all your favorite holiday entrees, side dishes, breads and, yes, even desserts. But probably not the same kind you'll find in your Easter basket.

WYNDHAM EMERALD PLAZA HOTEL
 SAN DIEGO

For reservations, call 619-338-3640
 400 West Broadway, Downtown San Diego

*Subject to service charge and sales tax.

Easter Treats For All Tastes

\$21.95 Join us on Easter and enjoy everything this fun-filled family holiday has to offer. Delicious brunch, live entertainment and a visit from the Easter Bunny. Reservations required.

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 MISSION VALLEY
 Sweet Dreams
 (619) 297-5466
 7450 Hazard Center Drive

Calendar RESTAURANTS

FRENCH GOURMET 940 Torrey Pines Road, Pacific Beach, 619-448-1725. This pleasant, airy dining room serves French food with California influences. It's light, good tasting, and easy on your purse. Breakfast items and lunch are served simultaneously. Ravishing desserts and bakery are out of the restaurant. Open for breakfast, lunch, and dinner. Breakfast and lunch with Sunday and Monday. Moderate.

KARINA THAI RESTAURANT 4475 Mission Boulevard, Pacific Beach, 619-270-3606. The impressive menu boasts 80 items, of which 21 are appetizers. There's also a menu with Thai specialties. Best bet here are firecracker shrimp, spicy fish cakes, stuffed chicken wings, and any item from the list of house specialties. Stunning presentation and excellent preparation. On weekends, arrive early to avoid waiting for tables. Open daily. Lunch Tuesday through Friday. Dinner nightly. Low to moderate.

THE MESSIAH CAFE AND COFFEE HOUSE 1795 Mission Boulevard at San Diego Plaza, Mission Beach, 619-484-8800. Gourmet and Latino breakfast served on a daily corresponding. Outstanding are extensive French toast, Macchero, banana pancakes, and roast beef back with numerous pastries and eggs. Chino Latino lunch items. All dishes plus fabulous bread, scones, muffins, available for take-out. Open daily 7:00 a.m. to 1:00 p.m. Low.

MIDWAY, OLD TOWN & MISSION VALLEY

BEAT'S LATIN AMERICAN RESTAURANT 1925 Twigg Street, Old Town, 619-295-2343. You'll find preparation from many Latin American countries, from Argentina and Brazil to Peru. However, with few exceptions, the food is very spicy and includes the popular appetizer with a fiery red sauce. If you enjoy hot seasoning over like the pork, chicken, fish, but it is not for those who prefer what's smooth and subtle. Top price for dinner entree, which includes salad, is \$12.95. Closed Monday. Open Tuesday through Sunday. Lunch and dinner. Low to low moderate.

CARPACCIO 2114 San Diego Avenue, Old Town, 619-291-6466. Large room standards always prevail here. The cooking is clean to the palate and bursting with hot sauce. For appetizers: Two generous crab cakes or mussels steamed in chardonnay. For entrees, daily fresh fish, lamb chops, pasta. Everything is remarkable. Not to be missed: Dinner entree, Upper moderate to expensive.

PREGO RESTAURANTE 1570 Friar Road, Hazard Center, Mission Valley, 619-294-4700. The Italian menu offers almost 60 dishes. Some Italian-California style, others are regional specialties. The dining room is open with open kitchen, lots of heat and ex-

LASAGNE PIZZA FOR TWO \$9.99

Sanfilippo's

Not valid with any other offer.

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JAPANESE CUISINE A STEEL BELL

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WEGAN LUNCH & DINNER
 \$4.95

Open daily for lunch and dinner. Low to moderate.

2 for 1

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Bagels

1010 University Avenue
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Open daily 6 a.m. to 4 p.m.

Easter Special

Sunday, April 12
TURKEY & HONEY BAKED HAM

Complete dinner \$12.95 12-8 pm
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FREE DINNER*

*Buy any fresh fish or steak dinner and receive the second complimentary. Up to \$5. With this coupon. Expires 4/29/98. Not valid on Easter.

Shelby's Restaurant
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spice & rice

thai kitchen

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 Specialized Catering

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10 am-3 pm

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Maine Clambake:
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Easter Sunday Champagne Buffet Brunch

April 12, 1998
 11:30 am-3:30 pm

Adults \$17.95
 Seniors \$15.95
 Kids \$9.95

BRUNCH INCLUDES
 Complimentary champagne
 Easter egg hunt for the kids

MENU
 Roast Turkey, Baked Ham,
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