

SAN DIEGO WEEKLY

Reader

Too Conventional

Center expansion would block bay with uninspired architecture, design flaws



WHO OWNS THE BAY?

An armchair architecture critic of the San Diego Union-Tribune, calls the proposed convention center expansion "a disaster that robs the public of access to the waterfront. If Proposition A passes and the \$216-million expansion project is built as planned by the San Diego Unified Port District, residents can wave farewell to most of the city's waterfront south of G Street.

"We won't be able to see San Diego Bay, smell it, or feel its breezes because of all the buildings between the downtown and the bay. Nor would we be proud of the expensive new building that would alarmingly contribute to a trend to wall off the bay.

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A (Confidential) Sheet Contributions Received

DATE	NAME	AMOUNT	CUMULATIVE TOTAL
01/27/98	San Diego (Proprio)	12,000.00	12,000.00
01/27/98	4121 Argonne, Denver, CO / P.O. Box 10000	1,000.00	13,000.00
01/27/98	San Diego, CA 92103-4000		
04/16/98	San Diego (Proprio)	25,000.00	38,000.00
04/16/98	San Diego, CA 92103-4000	1,000.00	39,000.00
04/16/98	San Diego (Proprio)	25,000.00	64,000.00
04/16/98	San Diego, CA 92103-4000	1,000.00	65,000.00
04/16/98	San Diego (Proprio)	25,000.00	90,000.00
04/16/98	San Diego, CA 92103-4000	1,000.00	91,000.00
04/16/98	San Diego (Proprio)	25,000.00	116,000.00
04/16/98	San Diego, CA 92103-4000	1,000.00	117,000.00

From Schedule A, Monetary Contributions Received, filed by San Diego for the Convention Center, 5/20/98

MAY 1998

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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-3000, ext. 400; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; fax them to 619-231-0400; 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.

Replace Sports Arena With Padres Stadium

A few years ago, there was talk of relocating the present "outdated" Sports Arena to an out-downtown site ("City Lights," May 21). Somehow in all the brouhaha over the proposed new Padres stadium the idea of relocating the Sports Arena downtown has been forgotten. I propose that a new Sports Arena facility be built in Centre City East, on or near the site of the proposed downtown Padres stadium. An indoor Sports Arena-type facility would be a much more comfortable fit for downtown than a huge baseball stadium. It could even be used as an additional space for large conventions at the convention center. Far less parking would be required than would be needed for a baseball stadium downtown.

If a new Padres baseball-only stadium is really necessary, it could then be built on the site of the present Sports Arena. Access by freeway from I-5 and I-8 would be very convenient, and the existing trolley line could be extended along Sports Arena Boulevard from Old Town to the new stadium. The stadium structure could be elevated so that there would be views of Mission Bay, Sea World, and the proposed bay-to-bay waterway.

Furthermore, the city already owns the present Sports Arena site, and there is enough land for adequate parking structures. Adjacent land for additional parking could be acquired at far less cost than land downtown.

I wonder why the present Sports Arena site has never been considered as a possible location for the new Padres stadium. The Midway district is already under consideration, for redevelopment, and a new Padres stadium there could be the centerpiece, along with a future bay-to-bay waterway lined with open-air restaurants. It would seem wise to at least study the feasibility of the Sports Arena site before rushing to cram a large baseball stadium into our congested downtown area.

Roger Steven Holley
Midtown

I Don't Own A Hotel Or A Bar Or A Restaurant

What is the deal with this convention center expansion thing? ("City Lights," May 21) Why are they asking me, a taxpayer, to say yes or no and, if I say yes, to pay for it? I don't own a hotel or a bar or a restaurant. Someone please explain to me how I will benefit from the convention center. I don't see how it benefits me at all, and therefore, why should my tax dollars be used to pay for it?

John Q. Public
San Diego

Old Nag

Enjoyed "Nag, Nag, Nag" ("City Lights," May 21) by Bill Munson. Please forward directions to cindy heiress Helen Vorhees Beach's grave. Yes, there is good and bad in horse racing, but if you only print the good, who will know about the bad?

Robert Kachur
Cardiff

What I See Shocks Me

I, for one, would like to congratulate Peter Navarro on his series of three unput-downable articles he wrote for the Reader. Seriously, the best writing I have read in a long time. I also would like to challenge all the people who wrote in on the first week (and some on the second week) who dismissed this series as rubbish. It clearly was not, and I have to say this has given me the first serious reading in the SD Reader in a long time.

I have been given a real serious glimpse into not only San Diego politics, but politics in general, and what I see shocks me. It is a mighty scary place out there. A place that can turn good men bitter, and bitter men...well, into Republicans. (Brian Bilbray, call your service.)

I was kind of taken aback by some of his descriptions of people (especially of Christine Kehoe), but at least he had the guts to tell what he thought, the guts to tell what he saw (the piece about Al Gore and the chocolate cake will forever go down in memory!) and not spare anyone. Anyone, despite party affiliation, has to admire that.

Thank you, San Diego Reader, for the guts to print the three-piece article that challenges the mind (not to mention patience) of us all, and thank you, Peter Navarro, for the guts to write it, and the guts to bare it all.

Alane Milton
North Park

Berkley, Not Zen

The quote "If a tree falls..." was attributed to a Zen koan. I believe the statement was made by George Berkeley

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Reader

SD WEEKLY



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An archive of City Lights stories can now be searched on the Internet at www.adreader.com

Better than Tailhook The matrons of Coronado will be shocked by a new book just out about the late **Don Simpson**, the coiled-up producer of the 1985 movie *Top Gun*, starring cinematic heartthrob **Tom Cruise** and shot in San Diego. Former assistants recalled Simpson arriving in San Diego, high on cocaine, driving a *Chevrolet Trans-Am*—and, on more than one occasion, crashing it in the parking lot," writes **Charles Fleming** in his book, *High Concept: Don Simpson and the Hollywood Culture of Excess*. "The high point on the shoot was the celebration in August of Cruise's birthday at the North Island Officers Club. One assistant recalls: 'Don had brought in all these chicks from the beach. Tom had his girls there, and **Kelly McGillis** [the co-star] had her girl there. She's doing the entire Navy, plus has her Iranian girlfriend coming down on the weekend from Los Angeles! **Tony Scott** [the director] had his girls with the huge boobs, plus **Brighton Nielsen** was there. It was insane.' The night culminated at the officers' club pool. McGillis stripped naked and jumped into the water. Her co-stars, and some of the pilots working on *Top Gun*, decided to throw Simpson and [Don] Bruckheimer in with her."

All Koch-ed up San Diego lawyer **Ray Bell**, husband of *Union-Tribune* columnist **Diane Bell**, is making headlines in Topeka, Kansas, where he is representing **William Koch** in a nasty legal battle against two of his brothers over the family fortune. Bell and his other brother **Frederick** claim they were cheated out of a half-billion dollars by their siblings in 1983 when they sold their interests in Koch Industries at what the plaintiffs allege was a rock-bottom price. In one of the latest legal rounds, Bell alleges that Koch Industries destroyed five million pages of documents in an attempt to cover up the firm's theft of oil from federal lands. "The evidence of spoliation [document destruction] in this case is overpowering," writes Bell in a court filing. Bell Koch, of course, was America's Cup champ here a few years back, before New Zealand took the cup away from American **Dennis Conner**. In January, Dianne Bell reported that Koch rented an entire skybox to watch the Super Bowl here ... **Teledyne Ryan's** latest remote-controlled drone, also known as an unnamed aerial vehicle, made a successful flight up at Edwards Air Force Base two weeks ago. If the so-called *Global Hawk* gets final approval, the Pentagon is expected to buy them for about \$10 million a pop.

Name game Chargers owner **Alex Spanos** has lost his epic battle to have a road named after him in Stockton, his home town. After months of battling irate neighbors over the fate of Eighth Mile Road, Spanos this month finally lost the county board of supervisors' vote that he was tired of all the bad publicity and didn't want the honor after all. The fight generated what the local newspaper called "a bilious river of apocalyptic letters to the editor" assailing Spanos. As an epilogue to the controversy, **Michael Fitzgerald**, a columnist for the *Stockton Record*, wrote that Spanos is "an inebriate. He does not only have the check, he wants to be on TV when he does it.... It's called ego. Spanos would be such an amazing success story without a jumbo order of that, but in this case I think it served him poorly." Spanos' backers are now talking about naming the Stockton airport after the wealthy developer, and the county's plans name a street for *Psycho* star **James Leavelle**, another famous Stockton native, are on indefinite hold.

Voices of the few Padres owner **John Moores**, who may soon face a public vote on whether to give the team a taxpayer-financed downtown stadium, has signed on to a campaign to limit the power of statewide initiatives. Moores is joining with San Francisco attorney **Robbie Johnson** to try to qualify the proposal for the 2000 ballot. Among other things, the plan would limit initiatives to 5000 words and require a summary understandable to voters with a high school education. It would try to discourage paid signature-gathering by extending the period over which signatures could be collected if the work were done by volunteers. It would also require 60 percent voter approval to pass a constitutional amendment, such as 1978's landmark tax-limiting Proposition 13.

Contributor: Matt Potter

The Reader offers \$25 for news tips published in this column. Call our voicemail at 235-3000, ext. 440, or fax your tip to 235-3096.



Bob Filner

Loral, Qualcomm, and the Beijing Money Connection

By Matt Potter

Loral Space and Communications is a Manhattan-based aerospace company at the center of a growing Washington scandal about whether its chairman, a legal Democrat who gave \$1.3 million in donations to President Bill Clinton and his party, got special favors in return. Among other things, congressional Republicans charge that the Clinton administration wrongly allowed the company



Ben Packard (left) and Randy "Duke" Cunningham

whelmingly to ban future exports of satellite technology to China. "Something terrible has happened," GOP congressman **Dina Rohrabacher** said on the House floor last week. "Every man, woman, and child may very well have been jeopardized."

For his part, Loral chairman **Bernard Leon Schwartz** denied that his money had bought undue influence. "I've never sought favor nor gotten favor," he said on television over the weekend.

Besides the president, Loral also has close ties to the politicians of San Diego, where it has joined with cellular phone pioneer **Qualcomm** to build what is supposed to become a world-wide cell phone and data transmission network based around a series of small satellites now being lofted into orbit. Called

Globalstar, the plan calls for 48 satellites orbiting at an altitude of 736 miles by next year. One of Loral's and Qualcomm's key partners in the venture is **China Telecom** of Hong Kong, controlled by the Chinese government's Ministry of Information Industry, which last month announced \$37.5 million for its slice of the Globalstar pie. Last month Loral itself upped its interest in the Globalstar venture to 42 percent.

All of which is making life a bit more complicated for San Diego's Republican congressmen, each one a former Cold War warrior who in the former-Cold War Era have been cozying up to an assortment of heretofore disreputable, including Loral's Schwartz. Campaign filings from the Federal Elections

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WHO GOT THE MONEY

Loral Systems Group — Civic Action Fund PAC

04/03/94	\$250
08/11/94	\$500
04/18/94	\$500
10/07/96	\$500
02/06/95	\$500
04/11/96	\$500
03/25/96	\$500
10/24/95	\$500
04/11/96	\$500
03/18/97	\$500
Total	\$4,750

Friends of Ben Packard

08/15/94	\$2,000
08/29/95	\$500
04/29/95	\$500
04/18/96	\$500

04/11/96 \$1500
08/10/95 \$1000
04/28/95 \$1000
Total \$4500

Billy for Congress
08/11/94 \$500
02/02/95 \$500
03/08/96 \$500
03/17/95 \$500
Total \$2000

Committee to Re-elect Congressman Duncan Hunter
08/03/94 \$250
08/11/95 \$500
04/18/96 \$500
04/29/95 \$500
02/26/95 \$1000
10/24/95 \$500

09/08/97 \$500
Total \$4,750

Qualcomm employees
White, Harvey P.
12/29/97 \$1000
Cardiff, CA 92007
Qualcomm Inc. [Contribution]
Friends of Duke Cunningham

White, Harvey P.
12/31/97 \$1000
Cardiff, CA 92007
Qualcomm Inc. [Contribution]
Re-elect Brian Biliray for Congress
08/03/94 \$250
08/11/95 \$500
04/18/96 \$500
04/29/95 \$500
02/26/95 \$1000
10/24/95 \$500

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The Loneliest Christians

By Abe Opincar

Over the past two years, U.S. senators, lobbyists, the *New York Times*, and the 700 Club's Pat Robertson have brought

national attention to the persecution of Christians in Sudan, Egypt, Pakistan, and China. But there has been little notice of Iranian Christians, who must be among the loneliest Christians in the world.

Of Iran's 60 million citizens, only 300,000 are Christian. Most of this small number are Armenian or Assyrian "ethnic Christians" affiliated with the Orthodox Church. The rest — perhaps 20,000 — are Muslim converts to the Anglican, Presbyterian, and Assembly of God denominations. Since the 1979 revolution, government and non-government forces have made life difficult for all Iranian Christians, but it has been this very vulnerable Protestant minority that has endured the worst of their country's religious zeal. Under Islamic law, a Muslim who converts to another faith is guilty of a capital offense.

While Iran has so far hesitated to execute Protestant laypeople for their beliefs, clergy have not been spared. Since 1979, seven Protestant clergy — six pastors and one bishop — have been killed by Islamic authorities. In some point even clearer, the government has moved inexorably to close Protestant churches. Of the 20 left functioning in 1990,

only 3 remain open today. Most Protestants now worship in each other's homes in secret — an act of faith made hazardous by the fact that one's comings and goings are monitored by a revolutionary "neighborhood watch" officer who makes sure his neighbors aren't up to anything fishy.

Despite menace and oppression in their homeland, Iranian Christians in exile express great love for Iran and tend to consider the current fundamentalist regime an aberration in Iran's long history.

"We're not enemies of the government. We're not even anti-Islam," says Sorb Ramin, who pastors the 20-member Iranian Christian Church of San Diego, a nondenominational congregation founded in 1991. "Some people at our church converted in Iran, others converted here in the U.S. but none of them, in fact, no Iranian Christian I know, has converted out of a hatred for Islam. Actually, if I ever met someone who said he'd converted because he hated Islam, I'd seriously doubt the sincerity of his conversion."

"Of course, what's happening now in Iran is very painful for us. Iran isn't always like this. Iran has a history of being a tolerant country. The Ar-



menian minority sought refuge in Iran 300 years ago because they were persecuted as Christians in the Ottoman Empire. In this century, under the Shah's government, we had complete religious freedom. Christians could worship openly and were free to evangelize. Nobody cared. And I would have to say that even now your average Iranian doesn't feel animosity toward Christians. It's only a small, very radical minority that persecutes Christians. The persecution and discrimination are very real."

Mansour Haghighi, a member of Ramin's church, knows how real. Forty-eight, 62-year-old Haghighi moved to San Diego two months ago from Tehran. The fundamentalist think Christians are unclear," he says. "To them, we are unclear like dogs. But I didn't care what they thought. I love the Lord and I knew the Lord was with me. Knowing the Lord was with me, I couldn't be intimidated or frightened. I am very secure in my faith."

"I come from a devout Muslim family. We are related, by marriage, to Ayatollah Khomeini's family. Growing up before the revolution, I knew religious tolerance. I even used to visit a Seventh-Day Adventist church in Tehran, not for spiritual reasons, but to learn English. Nobody thought anything of it. You should know that the late Shah's twin sister converted to Roman Catholicism and had a chapel built in the palace. The Shah didn't care what religion people belonged to. They were free to choose for themselves."

"I didn't really begin to investigate Christianity until 1959 when I came to the U.S. to study chemical engineering at the University of Oklahoma. I started attending an Assembly of God church to make friends, meet girls. My interest at first wasn't spiritual. But after a while, after attending services, I became curious about this Christian God and the person of Jesus Christ. I wanted to know who this God was who I was praying to. One day I went to my pastor and asked,

"So, tell me, who is right, Mohammed or Jesus Christ?" And he said, 'Well, why don't you pray to them and ask them to tell you.'"

"I was very upset by this. I thought he'd just sort of dismissed me, that he hadn't taken my question seriously. I went to several other people in the church and complained to them that my pastor hadn't been helpful. They told me, 'Why don't you try doing what he said?'"

"So, one Friday afternoon I went to a prayer meeting. On Fridays this church would leave its doors open all day and people could come in and pray alone or in groups. And I went in the afternoon and ended up praying for several hours, asking God to reveal His true self to me. And at some point I had a vision — it was a vision of three men in white robes, and one of them said to me, 'I am Jesus and I am the Way.' He disappeared. When I opened my eyes, the church was dark. Everyone else had gone home. The only person sitting there was my pastor. He had been watching me pray. I told him what had happened, what I had seen, and he jumped up and hugged me. I decided to follow Jesus Christ."

"I was never ashamed of my decision or tried to hide it from my family, although they weren't happy about it. When a magazine published by Oral Roberts University ran an article about my conversion, I sent 50 copies to my family in Iran. My father burned them all. They didn't want anyone to know what had happened."

"When I returned to Iran in 1967 with my American wife, things with my family at first were difficult, and I learned to laugh off the difficulties. Things changed, however, immediately after the revolution in 1979. Right after the revolution the government made it very clear that they didn't want Christians to practice their faith. It was okay for my wife to be a Christian. The real problem is with Muslims who convert to Christianity. Under Muslim law, conversion is a crime punishable by death. The situation in Iran quickly became impossible for us, so we left."

"I went back five years ago because I still had a lot of real estate there which had been confiscated by the government. I wanted to see if I could get some of it back. The economy was in terrible shape. The official unemployment rate is 20 percent, but it is probably much higher. This is especially hard on Christians because no one will hire them. The government keeps a file on every Iranian citizen, the surveillance is enormous, and if it says in your file that you're a Christian, no one is going to hire you, no one will loan money to you. You are constantly being watched. Our mail was opened. My phone was constantly tapped. And at one point, after a pastor had been killed — they literally buried him alive — someone left a note on my front door asking if I didn't mind the pastor who'd been murdered. I

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MEMORIAL

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CLARION PRO 140 WATT WITH DETACHABLE FACE • Dual 1-Bit D/A Converters • Front & Rear Presets • 24 Station Presets • Detachable Face • 2-Year Warranty FREE INSTALL DRB4475	SONY 140 WATT WITH CHANGER CONTROLS • 30 Presets • Station Memo Tiling • Custom File • 3-Step D-Bass • Fold Down Detachable Faceplate FREE INSTALL CDX-C480	ALPINE CD TUNER WITH WIRELESS REMOTE • Regulated 1-Bit DAC • Subwoofer Level Control • Changer Control • 3.4V Presets • Detachable Face FREE INSTALL CDM-7930
CLARION PRO 140 WATT WITH WIRELESS REMOTE • Dual 1-Bit D/A Converters • Front & Rear Presets • Touch-n-Go Fold Down Face • 2-Year Warranty FREE INSTALL DRB5475	SONY 10-DISC IF CD CHANGER • Fast CD Change Mechanism • Wired Remote • Hooks Up To Almost Any Car Stereo System FREE INSTALL CDX-415RF	ALPINE 12-DISC CD CHANGER • Regulated 1-Bit DAC • 150-Disc Title Memory • Super Fast DT Mechanism (3 Seconds Disc-to-Disc) FREE INSTALL CHA-1204
CLARION PRO 160 WATT WITH WIRELESS REMOTE • CD Changer Controls • F&R 4V Presets • Touch-n-Go Fold Down Face • 2-Year Warranty FREE INSTALL DRB6475	SONY 100W WITH ANTI-SKIP PROTECTION • 10-Second Anti-Shock Buffer • F&R 4V Presets • CD Changer Controls • Fold Down Detachable Face FREE INSTALL CDX-C680	ALPINE 140W WITH WIRELESS REMOTE CONTROL • Regulated 1-Bit DAC • Subwoofer Level Control • Changer Control • 3.4V Presets • Detachable Face FREE INSTALL CDM-7832
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CITY LIGHTS

Belting money

Continued from page 4

Commission show that Duke Cunningham, Ron Packard, Brian Bilbray, and Duncan Hunter—all Republican congressmen from San Diego County—have received sizable contributions from Loral's political action committee, as well as significant support from Qualcomm, Loral's partner.

Making things even stickier for Cunningham and Packard is the fact that nearly five years ago they joined their Democratic colleague Bob Filner and 12 other congressmen in signing a letter calling for the end of a temporary ban on Chinese satellite launches. The factor was for Los Angeles-based Hughes Electronics, which was lobbying to launch its satellite on Chinese rockets.

In light of the Chinese money connection controversy swirling around Bill Clinton, perhaps most intriguing is the fact that eight American employees of the Calabar venture with the Chinese are listed as contributing as much as \$1500 each to the Loral Spacecom "Civic Responsibility Fund." That's the political action committee that made the donations to Cunningham and his congressional colleagues from San Diego. Globalstar employees listed as donors to the fund include Ted E. Schindler of Poway, who gave \$700 last August, and Megan L. Fitzgerald of San Carlos, who contributed \$1500 on the same date.

CITY LIGHTS

WHO GOT THE MONEY

Continued from page 4

Jacob, Irwin M.
6/17/96 \$250
La Jolla, CA 92037
Qualcomm Inc.
[Contribution]
Bob Filner for Congress

Jacob, Irwin M.
3/25/96 \$250
La Jolla, CA 92037
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Bob Filner for Congress

White, Harvey R.
9/25/96 \$1000
Cardiff, CA 92007
Qualcomm Inc.
[Contribution]
Republican National Committee-RNC

Loneliest Christians

Continued from page 5

showed the note to my pastor, and he told me to be very careful and keep a low profile. "The sad thing is that most Christians fear Christians. They know it is difficult to be a Christian in Iran, and they know Christians are honest, serious people. They would like to hire you and do business with you. But they can't. It's too risky and for Christians, the situation is impossible. The government does not want you to talk about Jesus. And if the Christians mission is to preach and to teach others, what can you do? Once I passed out a few fliers about our church, and the next day the man on our street who keeps an eye on everyone for the government, he came to me and said he knew what I'd done, and he told me not to do it anymore. In Iran, right now is no place for Christians.

I don't believe it will be this way forever. The government right now is an unjust government and, as we all know, unjust governments inevitably fail."

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IN A DARK ALLEY WITH A BASKETBALL HOOP

By Patrick Daugherty

SPORTING BOX

We have arrived at this year's defining NBA playoff series: Chicago vs. Indiana. The winner goes on to the championship round. As of Tuesday night each team has won two games. Whatever the outcome of this series, the finals will be a letdown.

Michael Jordan has been around for so long, people forget who he is. Despite a two-year sabbatical from the game, Jordan's stats are unique. NBA World Champion: 1991, '92, '93, '96, '97, '98. NBA MVP: 1988, '91, '92, '96, '98. NBA Rookie of the Year: 1985. NBA Defensive Player of the Year: 1988. NBA Defensive First Team: 1988, '89, '90, '91, '92, '93, '97, '98. NBA Finals MVP: 1991, '92, '93, '96, '97. He has more awards, but you get the idea.

Jordan does things with his body that human beings cannot do. He can run, leap, and then stay in the air, twist his body in a circle, move his hands to his ankles or over his head, and while moving through space, control a ball 30 inches in circumference, and at the one perfect instant, toss that sphere so it lands inside a metal ring barely larger than itself. He does that with millions of dollars on the line, 80 or more nights a year, a dozen times each night, with tens of millions of people looking over his shoulder. And he plays superb defense.

Jordan has lost a full step this year, his 14th since joining the league. Time passes, even for Michael Jordan. Jordan has stumbled at some point during every game of this series, and dozens of games during the regular season. He doesn't work his way open as often. He shoots fade-aways instead of attacking the basket. He is so old, so tired, that this year he won't be the most valuable player awarded with a smaller vote total than usual.

That's how crazy it gets when you're Michael Jordan. Simply being the most valuable player in the NBA is never good enough. The Bulls have been on a run for seven years. Seven years is a career in sports. Jordan has been so consistently brilliant for so long that he has faded. "Well, how long can this go on?"

Oh, it will end. The question is, "Who will end it?" Jerry Heywood, the franchise's crazy owner? He has promised to dismantle his team three years running. He might actually do it this year. The Los Angeles Lakers? Now, that team is a gaggle of endowment wannabes demanding the ball. The

Bulls have whipped the Knicks and Heat like a drunk farmer beats a one-legged dog. Utah? Too old and already routed by MJ. The Bulls retain a mystique unmatched in sports. They fly into your town and it's 1939 in Poland all over again.

And, just when we have all that figured out, along comes this guy who looks like he should be dressed in denim bit overalls instead of a \$500 striped suit. The guy looks like a kid, like somebody from way down on the farm. Who would have ever thought Larry Bird would return to Indiana and be voted NBA coach of the year in his rookie season? His yup-yup look worked so well, we never realized the guy was a natural-born coach.

Larry Bird has won every major distinction professional basketball has. World Champion 1981, '84, '86. He was the NBA's most valuable player in 1984, '85, '86. He was named to the all-NBA First Team for nine consecutive seasons (1980-1988). He was 12-time NBA All-Star. And so on.

Bird retired from the Celtics in 1992 after 13 seasons. He was a special assistant to the club for five years. The idea was to groom him to replace M.L. Carr as coach. However, when the time came Boston hired Rick Pitino. Bird thereupon accepted a job as coach of the Indiana Pacers. He had never coached on any level. This year Indiana won 58 games and finished second in the Eastern Conference behind Chicago.

You got to shake your head. Bird was not only MVP when he played, but he has led his life—then and now—with modesty and dignity. Bird is not in recovery, not in divorce court, and not in jail. He is neither suing someone nor being sued. He is not on television, not in the tabloids. He is not in our faces trying to sell us worthless kitchen appliances so he can grab another million dollars. In 1998, this behavior qualifies you as being a legitimate moral leader.

But do not be deceived. Larry Bird is a warrior. If you've seen him play, you know he is not the man to meet in a back alley when it's only you and a basketball hoop. He is ruthless, unstoppable, will not be beaten. Only Larry Bird could remain genuinely unconcerned while playing Chicago in the Eastern Conference finals. There is no one else in professional basketball who can match the earned authority of Michael Jordan.

What a series!

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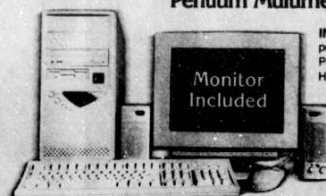
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WHO OWNS

CONTINUED FROM PAGE 1

"We are going to have to live with a monumental bulk of uninspired architecture and major design mistakes, many of them impeding public access to the waterfront."

"The architectural message we get from the proposed expansion is that San Diego doesn't care about design quality in its public works nor the impact of huge tourist facilities on a relatively small downtown and a ravaged urban waterfront."

San Diego television stations tell another story. In a series of commercials, the smiling faces of a much-beloved Catholic, monsignor and a studious-looking, bearded young man identified as head of a "taxpayers association" assure the public that the proposal is "good for all of us" and will be built "without a penny to taxpayers."

Other than the paid spots and their glowing reviews, no word, either pro or con, about the proposal that has appeared up until the week before the election on local TV news broadcasts, except for an appearance two weeks ago by fallen ex-mayor Roger Hedgecock, a proponent of the expansion, on KUSI, which gave \$25,000 to the pro-Proposition A campaign.



Prop A paid advertisement

proposition on the June ballot, a measure that if passed would obligate city taxpayers to make at least \$400 million of debt payments over the next 30 years.

Instead, the NBC-owned station ran hours' worth of coverage promoting Seinfeld, the network's lucrative sitcom, and one station, owned by the powerful Tribune Co. in Chicago, doesn't even have a newscast.

To the question of whether it is fair to allow one side of a campaign to purchase hundreds of thousands of dollars of commercial air time and not provide at least some form of information from other perspectives, KNISD general manager Neil Derrough says he's not required to provide any sort of coverage. "If people aren't able to raise any money to buy their own spots, then that usually says something," Derrough said in an interview two weeks ago. "At this point I don't feel that there's any reason to do anything. We're not in the business of giving free time away."

Thus, in San Diego, as elsewhere in today's American politics, money buys power. And if the *Union-Tribune's* jarmuch is to be believed, it may soon buy what remains of the downtown waterfront — if Proposition A passes. According to the campaign statements filed by both sides on the convention center issue, the money has more money than the have-nots. For the record, it is noted that the anti-Prop A forces have enjoyed the financial support of James Holman, this newspaper's editor and publisher. He has contributed \$20,500 over the past seven weeks. Total contributions to the No on A group, Citizens Against Cor-

porate Welfare, total \$21,062. The balance was given in small amounts by retirees throughout the city.

Proponents of Prop A, on the other hand, have raised \$782,239.88 on their way to their promised goal of \$800,000 and perhaps well beyond. Three hundred seven thousand dollars has come from outside of San Diego, from a variety of corporations and industry groups, ranging from the \$3 billion Alliant Food Service distributor of Santa Ana to Anheuser-Busch, owner of Sea World, to GES Exposition Services of Las Vegas, to the Newport Meat Company of Irvine, to Pacific Telesis of San Francisco, to Pardee Construction Co. of Los Angeles, to Promus Hotel Corp. of Memphis, to Southern Wine and Spirits of Cerritos.

Local corporations behind the pro-A forces include KUSI, the television station owned by Michael McKinnon, which gave \$25,000; San Diego Gas & Electric, which gave \$25,500; Cox Cable, which holds a city-sanctioned cable TV monopoly; the Excel Legacy Corporation, a local real estate investment trust; and Coast Distributing Co., the local Budweiser distributor owned by one-time Republican congressional aide and politician Leon Parma.

None of these corporations, nor those on the list that follows, have been identified with the convention center financing plan. Many have motives and agendas well beyond that of simple passage of the convention center expansion. None appear on the glossy television spots or full-color brochures of the Yes-on-A campaign. But together they form a network of power so strong that they have achieved a stranglehold on local airwaves and opinion-makers. Whether or not it succeeds next Tuesday — the same bunch of special interests can be counted on soon to be back for more.

Special Interests Line Up Behind Proposition A

Below are some of the special interests who are bankrolling the Yes-on-A campaign and the amount each has contributed as of May 16.

San Diego Padres \$50,000

Owned by John Moores and Larry Lucchino, two relatively recent San Diego transplants, the Padres are lobbying hard for a new \$400 million stadium near the would-be site of the convention center expansion. A long-time friend of Bill Clinton and large political giver who was forced to testify to the Whitewater grand jury regarding his employment of Webb Hubbell (the former Clinton insider convicted of defrauding his former law partners), Moores has threatened to take his team to another city if a sufficient subsidy to build a new stadium can't be worked out.



Larry Lucchino and John Moores

the city's subsidy to Moores. Of course, if used to pay for a baseball stadium, the taxes wouldn't go into the city's general fund to pay for libraries, roads, parks, and other services for ordinary citizens. Defeat of the convention center proposal would thus deal a direct blow to Moores's financial interests.

San Diego Gas & Electric \$25,500

The utility giant has more to gain from the convention center expansion than merely the extra electricity demand it would generate. SDG&E owns 11.5 acres in the path of the proposed downtown ballpark site between 7th and 11th and I and Harbor Drive, directly across from the proposed convention center expansion. "Our goal is to get the best return for our investment there," company spokesman Doug Klier told the *Union-Tribune* last month. "We are supportive of the Padres and happy to discuss this property with them." The paper also reported that deputy City Manager Bruce Herring said he and other top city officials expect to meet with SDG&E chairman Stephen Baum shortly to "commence negotiations," and that the company might trade some of the land for stadium-naming rights.

Michael Shames, who runs the nonprofit utility-watchdog group UCAN, has another theory. "It's intriguing that SDG&E, a public utility, would give money, because the convention center and having more tourists come to town has very little bearing on electrical service issues. My sense is what we're seeing here is power politics, whereby the mayor scratched SDG&E's back by supporting its merger [with Southern California Gas], and now this [contribution] is payback. The city obviously supported the merger despite its own expert's testimony that indicated it would not benefit San Diego. Ultimately the agreement reached between SDG&E and the city was overturned by the Republican-controlled [California] Public Utilities Commission."



EXPOSE

merger despite its own expert's testimony that indicated it would not benefit San Diego. Ultimately the agreement reached between SDG&E and the city was overturned by the Republican-controlled [California] Public Utilities Commission."

Although Moores is still in secret negotiations with the city council over the terms of the deal, one key is use property taxes paid by hotel guests staying in the downtown hotels and office buildings near the proposed ballpark. Room taxes paid by those staying in the hotels would also provide part of the city's subsidy to Moores.

THE BAY?

San Diego Chargers \$15,000

Alex Spanos, the Stockton-based developer who owns the Chargers, has been a major beneficiary of the city council's largesse. Mayor Golding and the council awarded his team the controversial ticket guarantee and the \$78 million Qualcomm Stadium upgrade, along with effectively booting the Padres out of Qualcomm by turning over revenue sources like advertising fees exclusively to the football team. The city council also spent about \$20 million on a state-of-the-art team training facility.

Today the team is said to want more than \$20 million of additional improvements to the stadium, which are bound to raise questions of concealed cost overruns and require support by Mayor Golding and the city council. City insiders see a deal in the making. Chargers chief financial officer Jeanne Bonk sits on the board of the San Diego Taxpayers Association, the business lobbying group that once endorsed the controversial Chargers ticket guarantee as "a good deal, a fair deal, a very tough negotiated deal."

This year, the taxpayers association is in the vanguard of the support for the convention center expansion. Other board members include Nancy Chase, a political consultant to the Yes-on-A campaign; David Nuffer, chairman of the San Diego Convention and Visitors Bureau; April Boling, treasurer of the Yes-on-A campaign; and Steven Cushman, chairman of the San Diego Convention Center Corporation board.

KUSI-TV \$25,000

Another direct financial beneficiary of convention center expansion is television station KUSI. A closely related corporation, McKinnon Broadcasting Company, owns an entire city block worth \$4.2 million at 450 Second Avenue, virtually across the street from the convention center and the next-door Marriott Hotel and Marina. County records show that McKinnon Broadcasting, run by Michael Dean McKinnon, owner and general manager of KUSI, purchased the property from an outfit called Coast Cable Partners in December 1996, just as the controversy over whether to build the expansion without a public vote was breaking out. Further development of the area with an expanded convention center and a new baseball park would add millions of dollars to the value of the Second Avenue parcel, which is currently a parking lot.



450 Second Avenue

30. He purchased KUSI in 1990 from then-bankrupt United States International University for the distress price of \$17 million. The independent station, with its lucrative lineup of *Baywatch* and *Larry Springer* shows, is now said to be worth upwards of \$100 million. Since buying the station, McKinnon has run an iron-fisted operation, directly controlling the newscast by hiring and firing a series of newsmen and morning personalities.

Solar Turbines \$21,000

Yet another high-stakes player in the waterfront real estate game is Solar Turbines, a subsidiary of the giant Caterpillar Co., which has long yearned to convert its bayside factory, the publicly owned ground under which it leases from the port district, into more lucrative commercial development. Last September *Union-Tribune* columnist Neil Morgan reported that recently retired Solar president Morris Sievers said, "He thinks it's a waste of prime harbor-front property to keep Solar there. In 1974 he offered the Port a deal to move it, but 'There was zero interest. The commissioners loved Solar right there on the bay.'"

"Years later Glen Barton, as Solar president, proposed a residential development on the site with Caterpillar funding. Says Sievers: 'Mayor O'Connor and Ron Roberts immediately shot that down, ostensibly because no local engineers or architects were involved. Now we can be sure Solar will be there for, I believe, another 25 years. So much for San Diego's vision of the future.'"

With a friendlier port commission, including Golding and veteran city hall lobbyist Mike McDade, a chief spokesman for the convention center expansion, Solar thinks it has a big chance to resurface the commercial-use proposal. A favorable climate renegotiation would net the company at least \$200 million in lease concessions that might not otherwise be granted.

Hyatt Regency San Diego \$50,000

San Diego Marriott Hotel and Marina \$55,000

It is no surprise that two hotels controlled by Douglas Manchester are the biggest single donors to Proposition A. Close friend and generous patron (both politically and charitably) of ex-mayor Roger Hedgecock and Monsignor Joe Carroll — who are appearing in paid broadcast commercials for the Yes-on-A campaign — Manchester would be the biggest winner if the expansion proposal passes. His hotels include the Hyatt Regency and the Marriott, the most direct beneficiaries of expansion. The former insurance salesman was a small-time developer when he first pitched the Marriott to the San Diego port commissioners in the 1970s.

There was no plan to build a convention center next door until the spring of 1983, when Hedgecock, newly elected in a special election to replace Pete Wilson, threw his weight behind his friend Manchester's proposal to have the port build the center next to the Marriott. Hedgecock voted in an advisory election that the project would cost \$95 million; it turned out to be closer to \$215 million. Hedgecock was forced to resign after being convicted in a campaign contribution scandal; he became a radio talk show host. Using his new pulpit, he joined with Manchester in writing a self-published book touting Manchester's controversial and ultimately futile pet project to turn Miramar Naval Air Station into the region's commercial airport. Manchester and Carroll also go way back. Each summer, the hotel magnate, who now spends much of his time in his adopted hometown of McCall, Idaho, is a major patron of Carroll's St. Vincent de Paul's big social fundraiser. Last year's event, which raised \$150,000, was held at Manchester's Hyatt Regency.



Roger Hedgecock



Doug Manchester



Father Joe Carroll

McKinnon Broadcasting purchased the city block in December 1996, just as the convention center controversy was breaking out.

Busch Entertainment Corp. dba Sea World of California \$25,000

The giant amusement park, which sits on extremely valuable public land next to Mission Bay, has at least two reasons to contribute to the Yes-on-A campaign. More tourists mean more business to the attraction, owned by a subsidiary of St. Louis brewing giant Anheuser-Busch. The park is also seeking city council approval of a lucrative lease extension and 16.5-acre expansion that has run into a sharks' nest of critics who claim that the deal is too sweet and thus unfair to local taxpayers. "There are three major problems we have with the deal," says Mission Bay activist Scott Andrews speaking for Sea World critics. "The first is

it was negotiated in secret before the appraisal was even finished and has resulted in them paying only 3.8 percent gross revenues as lease payments. This is clearly a sweetheart deal that's under the going rate. Our second problem that we've discovered is that 86 percent of the runoff from their 75-acre parking lot flows untreated into the San Diego River and Mission Bay. Thirdly, the city says they are going to require a traffic study to be done by Sea World. They claim that their expanded park will attract another half million a year, coupled with the city's award of a public street to Anheuser-Busch. Perez Cone Way will severely impact what is already terrible traffic that blocks access to the coast. The traffic study looks like it will be done after the fact."

Andrews also worries that Sea World's request to exceed the 30-foot height limit, which it is trying to qualify for the November ballot, means the company will attempt to build 16-story hotels and other disruptive attractions to bring even more money out of the city-owned property. Sea World's lease proposal is due to

go to the full city council on Monday, June 8, just days after the June 2 election.

Turner Construction Co. \$10,000

Turner, a giant New York builder, was awarded the contract to build the convention center expansion without competitive bidding. Instead, a small panel of city hall insiders, including then-city manager Jack McGroarty, selected the firm, which was rubber stamped by the city council. The contract calls for establishment of a so-called "guaranteed maximum price" that the firm will not exceed but that hasn't been set yet. Then, a city hall insider notes, the \$216 million estimate of the cost of the expansion project "is an imaginary number." Once the final price has been set, the city council has the option of removing features from the project or adding to its cost. Veterans of the process say that the council would be hard-pressed to say no to cost overruns once the project was under way. They point to Turner's track record with other big projects, including expansion of Ohio's Cuyahoga County jail, a project known as "Jail II." According to an account in the *Cleveland Plain Dealer*, a special county auditor there raised serious questions about how the company did business. "Almost from the beginning," the paper wrote, the auditor, James Stacy, "clashed with officials from Turner Construction Co., the entire firm in the TOZ [Turner-Orourke-Zant] partnership. At issue was what he considered Turner's failure to meet contract requirements and its incessant requests for additional fees." Stacy made his files available to the paper, which reported, "These files show that before the Jail II project was a year old, Stacy began withholding payments to TOZ on the grounds that personnel supposedly assigned to the project were not actually on the site,



Jack McGroarty

as the contract required. He also complained that TOZ failed to provide a wide array of promised services, including safety monitoring and quality control. Subsequent memos refer to his having caught TOZ "with its hand in the cookie jar."

The report continued: "So serious were TOZ's failures, in Stacy's view, that he accused the company of a 'total lack of concern for quality contract compliance and the public's best interests.' During one discussion about TOZ's claims, according to a Stacy memo dated May 1, 1990, Turner vice president Alfonso Sanchez said the company 'would be interested in securing my services as a consultant. I declined the offer,' Stacy wrote, adding that he did so again when Sanchez renewed it a few minutes later. "The *Plain Dealer* also reported allegations that Turner had attempted to lobby county commissioners in an effort to increase its fees, quoting one of the commissioners as saying, "We were reluctant to interfere with what Stacy was doing, because he was trying to do our bidding" in holding down costs.

Waste Management \$5000



Ed Miller

The trash-hauling giant went to court against then-District Attorney Ed Miller in 1992 after his office released a report saying that the company had ties to organized crime. Both Waste Management and its owner, WMA Technologies, denied Miller's charges that Waste Management "engage in practices designed to gain undue influence over government officials" and that the company's history "presents a combination of environmental and antitrust violations and public corruption cases which must be viewed with considerable concern." Miller won a lower court ruling against the firm's defamation suit. Conventions generate massive amounts of solid waste. ■

—Matt Potter

Solar Turbines has long yearned to convert its bayside factory into more lucrative commercial development.

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had the misfortune of having to do so many of these procedures in such a short time. Two of the babies were dead prior to the procedure. The others had lethal anomalies: one had anencephaly (no head), and I don't remember what was wrong with the other one.

That was the worst week of my life, and I remember almost nothing of the four inductions, except that by the end of the

last one, the nursing staff and I had overdrewn our emotion accounts. Naomi, a sweet, genuine jewel of a nurse, had lost her 13-month-old daughter a few weeks earlier in a drowning accident, adding to the excess of death in a place where we normally celebrated new life.

It turned out my week was far from over. That fourth afternoon, Amy, one of my fellow

third-year residents and a close friend, called from Augusta, Maine, the home of our residency, to tell me about Miriam. A resident in the class ahead of us who had graduated three months earlier and was planning to start up her own practice the next week, Miriam had strong opinions, a firm commitment to spiritual fulfillment, and a volatile relationship with me. Four months after I arrived

in 1989 to start my residency, she anointed me with the responsibility of taking care of her little wooden house on Jimmy Pond while she spent a month doing hospital pediatrics on the Navajo reservation in Gallup, New Mexico, a rotation we all did during our second year. A California native who had limited familiarity with wood stoves, I emptied some 24-hour-old ashes into

a plastic pail near her stove a few nights after she left. I never thought those ashes would be hot enough to melt through the bottom of the pail and ignite a stack of newspapers Miriam kept near the stove (while I took full responsibility and paid for all the damage, I still felt somewhat the victim of a setup), so I was confused and startled when the smoke alarm crashed through my dreams.

A few buckets of water doused the flames, but the smoke damaged some of her artwork and her television, and I fell out of her high favor.

Amy explained that a wasp had stung Miriam and caused an anaphylactic reaction. Few people know how to get to Jimmy Pond, so it took the ambulance too long to find her; she was unconscious for over ten minutes before they arrived and resuscitated her heart. "She's in the ICU in a coma," Amy told me. I decided to drive back to Augusta that weekend to see her in the hospital.

Moments after I hung up the phone, an ambulance brought in a 40-year-old woman from a rural hospital. Two years before, she had finished chemotherapy treatments for Hodgkin's disease and was told she would never have children. By some miracle, she had proven her doctors wrong, but within the past week, the 27th of her pregnancy, she had an ultrasound showing that her baby had a cystadenomatoid malformation, meaning that its lungs would never develop properly. Tonight she was developing the classic triad of signs of pre-eclampsia (toxemia): high blood pressure, protein in her urine, and swelling of her legs. I thought that night and into the next day, while several neonatologists pored over her ultrasound trying to decide whether her baby would have any chance of survival, she got sicker with headaches and abdominal pain as her brain and liver swelled from pre-eclampsia. By the time the experts reached a consensus that her baby would die, we had almost finished her C-section action. My daily delivery of death to a suffering mother, the fifth of the week. I finished the day's work, packed a few things, and got in my car to drive home.

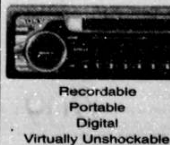
It was not until then that I realized what Amy had said: Miriam had been down over ten minutes. A week of too many deaths had fueled my denial such that I had thought I was going home to watch Miriam recover, but like a heavy blow to my temple, my brain unleashed the news of Miriam's impending, inevitable end. I came back to Augusta in time to say a few words in Swedish (her favorite language), including *Pwa heri* (good-bye); in fact, I left for Dartmouth before she died and went wherever she is now. Karen, a mutual friend, later told me that Miriam had forgiven me and was still fond of me. To this day, I feel connected to her; she shared my love of Africa, dance, and art, and we have both worked politically toward trying to achieve a single-payer insurance system in this country to help correct the injustices of our present health-care system. She remains my only good friend who has died young.

So I had personal and professional reasons for not wanting Tina to have an induction. I called the one obstetrician in our region who does I and F's.

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but he was out of town until Monday. Poor Tina wanted to get her dead fetus out as soon as it could happen, but I persuaded her that the induction involved too much misery. On Monday, the obstetrician called me back and said he wasn't going to be able to do her procedure until eight days later. I knew I wouldn't be able to persuade Tina to wait that long. I met her at the hospital Tuesday morning. Not wanting to surround her with pregnant women brimming with the joy of bringing new life into the world, the nursing staff gave her the last room in the back of the hallway. As she lay in her hospital bed, Tina's long, clean black hair enveloped a quiet, determined 22-year-old face. Married with two children at home, she had a confident maturity of someone ten years older. After I explained that I would be premedicating her with Tylenol for fever and Phenergan for nausea, she said, "Let's get this over with."

She lay back on the pillow, brought her heels up toward her buttocks, and let her knees drop to the side, a position she knew well from her two prior labors. I greased my gloved index and middle fingers with K-Y jelly, positioned the white cylindrical suppository between her fingers, and slid it between her labia and up underneath her cervix near the back wall of her vagina, all the while hoping that the prostaglandin released from within this object would not cause her too much suffering. After removing my glove, I grasped her hand, wished her well, and went back to my office to see my patients for the day.

Eight hours later, after some low-grade fevers but no vomiting or diarrhea, she had the big cramp, and out came her son and placenta as one intact unit. "He's cute," Tina offered through a few tears with as much pride as any mother would. And she was right. Although his gray color and swollen head made it obvious he had been dead for over a week, his five-inch-long body remained intact with ten fingers, ten toes, and no apparent deformities. His placenta, measuring six inches in diameter with the usual three-vessel (two umbilical arteries and one umbilical vein) umbilical cord linking it to the fetus, also looked perfect. We'll never know what happened to him; his tissues had been dead for too long to allow chromosomal analysis, and he was four weeks too young for an autopsy to tell us anything.

After the chaplain came and performed a short Catholic ceremony, Tina felt relieved and overall much better, so I sent her home from the hospital. As for me, without any doubt, this was a big victory: my first vaginal induction from which I walked away with a good feeling. I had taken an arrow in hand and slain a demon from my past, and I must confess I felt proud. ■

—Jim Eschel

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Where My Father's Trail Ends

I flew to San Diego two weeks before Halloween. A perfect time, I thought, to pursue the ghost of my father. I had neither seen nor heard from the old man since 1965, but I knew that he had died here on another holiday, New Year's Eve 1989.

When I left Boston the sky was the color of wet cement. The weatherman predicted a week of cold drizzle, bad news for leaf peepers. In San Diego a Santa Ana had brought temperatures in the 90s. Jack-o'-lanterns set out for trick-or-treaters shriveled in the unseasonable heat. I bought a pair of sunglasses to dim the sun's glare. This seemed the wrong weather for ghost hunting....

Before leaving Boston my head was full of Raymond Chandler. Who could come to Southern California on a quest such as mine and not imagine himself as Philip Marlowe? I had prepared myself to sleuth through the recent past for traces of a man about whose last 24 years of life I knew little. Twenty-four years. That was two more than we had spent together. His years in Saudi Arabia and elsewhere in Asia and his marriage to a young Vietnamese woman must have changed my father. I would be looking for a man I only half knew.

The story begins on an early October day in 1965 when my father, Dr. William T. Corbett, pinned a note to his office door: "I have gone to further my education." I knew he planned to leave but not so suddenly and not with this as his epitaph. After 19 years of general practice in Trumbull, Connecticut, he had not warned his patients. They were shocked, and when they learned that my father had kept no records for the previous three years, their shock turned to outrage and anxiety. Still, there were those who hoped that the only doctor they had ever seen would return. His family — my mother, brother Peter, and I — knew that he had no plans to resume his practice. Indeed, he did not plan to return at all.

For us, the blow of his leaving was quickly followed by news of "the other woman" with whom he had left. A day or two after the note appeared, they were on a plane to Rome. There they began a leisurely three-month vacation mapped out to land them in their ultimate destination, Baghdad, Iraq. My mother learned this from my father's older brother, with whom he had spent his last night in America.

None of them had known a thing about my father's Connecticut life. From the airport my father called Boston to speak with me. I was on my way to Connecticut and so he spoke to my wife Beverly. She urged him to call home. He said he could not. To her repeated entreaties he replied, "Things are not what they seem," and then hung up the phone. I will never know what these words meant to him. To us their meaning was brutally clear. He had not left alone as he said he would, and we quickly learned, as he must have foreseen we would, that his elaborate explanations of how he had provided for my mother were lies. Nor had he seen to his patients' needs. He had not done one single thing he had so painstakingly laid out for us.



But this too was not as it seemed. We knew that my father's real estate dealing had long since turned sour. For two years sheriff's hearing summonses had appeared at my parents' door. Their appearances had followed angry phone calls from contractors, lumber companies, plumbers, appliance wholesalers, sheetrockers, lawyers, and banks. Now we learned that this most secretive of men had kept his debtors at bay by stripping all his bank accounts, cashing in life insurance policies, and squandering every last dime out of his house and office mortgages. These steps had not sufficed. He had borrowed from friends and patients, talked his mother into mortgaging several properties that she owned, and finally, desperate, had gone to loan sharks. Within days we knew that my mother did not own the house she lived in. Within weeks we learned that my father had not paid a cent of federal income tax in over four years.

As the news unfolded, some who knew him became convinced that the drowsy doctor had squandered away money in a Swiss bank account. Or, at the very least, had left with as much money as he could carry. Perhaps, but I doubted then, and do now, that he had used Peter to pay Paul for so many years, all the while siphoning off cash for his planned getaway. My mother, who helped him pack and talked with him on his last morning in their house, did not think so either. She could not forget the



Dr. Corbett, far left, author, third from left

\$20 gold piece. It had been a present to me from my grandfather. For some reason my father had taken this from his pocket and shown it to her. In doing so he dropped it, and the coin rolled under the kitchen stove. My father felt to his hands and knees. He could see it, but he could not reach it with a serving fork. This had to move the stove, and this the two of them did, hugging it away from the wall until my father could pick up the coin.

Later my mother cursed herself for helping him, but at the moment she saw only a defeated man, broken inside his clothes, bone weary, a man she believed to be as bewildered by the course their life had taken as she was. Her heart had gone out to him then, but as she spoke of it, she was bitter at the thought of having expended a compassionate thought on the man.

None of the other women I knew my mother ally, Gloria, we were to learn, had been

after my father for some years. She managed a convalescent home, which is how they met and where, we also learned, because the cuckolded family always hears more than enough, they were surprised in a tryst. My mother's financial situation posed no end of problems, but these did not humiliate her. Gloria did. She was an artfully administered kick in the teeth. We now know that my father had carefully plotted the last days before he, in my mother's words,

flew the coop. He had lied outright and convincingly, not that we had seriously doubted him. We had questioned why he was doing this to us and to himself, but at the time we took him at his word.

His life in ruins, his marriage over at least in his mind, and his future uncertain, what loved one would not be sympathetic to such a broken man. I certainly was. I wanted to help him leave as he was so determined to do. I will never know if he felt even a prickle of guilt as he lied to me, but betray me he did, and over the years it was this betrayal that cut so deep. Had he just left his car in a shopping mall parking lot and disappeared... but he did not. He made my mother and me accomplices, and for this we could never forgive him.

Peter saw things differently. While I had been in college and then gotten married, he had lived at home. He saw his father as a victim, nagged and belittled by a shrewish wife who could not tolerate the abrupt changes his business failures had visited on her life. She had seen her Cadillac convertible and her full-length mink coat go, and she resented my father for every business deal, about which she learned more from the sheriffs who came to her door than she did from him. Peter accepted his father as a man whose efforts on behalf of the family had been repaid with total ingratitude.

What follows is a sketch of my father's whereabouts, as I

heard of them until 1992.

He and Gloria did reach Baghdad, but to what purpose we did not know. From there he wrote my brother and me. His letter to me repeated the same lies he had told me three months earlier. Furious, I wrote him an angry reply to which he did not respond. Then no news for several years until word came simultaneously from a former patient of my father's and my father's brother Frank that Gloria had died of cancer. Then more silence until the mid-1970s when we heard that he was working in Saudi Arabia and had married a young Vietnamese woman with children. Silence followed until later in the decade when he was sighted in Eureka, California. This came about because of a bizarre coincidence.

My father's brother Frank had a daughter named Joyce by his first marriage. In 1977 or '78 she, whom I had seen but once years before, must have been in her late 30s. She lived somewhere in the Midwest. At the time in question she was on vacation in Northern California. There she picked up a Eureka newspaper and was amazed to find in its pages a large photograph of the uncle she had not seen in over 25 years. She clipped the photo from the paper and sent it to her father, who sent it on to my mother. I do not know how long my mother had it before, without forewarning, she enclosed it in a letter to me, no longer have the clipping, but my memory of it is clear.

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Dr. Corbett (far left) and the bride at mother's wedding

My father stands in a white lab coat, still as a cardboard cutout, on the lawn of a clinic whose keys he is being handed by a local official. There was no accompanying article.

I had no desire to track down my father in Ecuador. Over a dozen years had passed during which his silence made clear that he no longer wanted anything to do with me or his family. So be it.

After Ecuador came another, longer period of silence. By this time I had twice written my father's story. First as a memoir called *A Boy and His Dad* and then, several years later, as a novel with the same title. These books were indistinct, and for this and numerous other reasons were failures. As inspiration moved me, I wrote poems about my father, reimagining his behavior of me and our family.

My mother had returned to the nursing career she had abandoned to marry my father and gradually built a life for herself. After a tour of duty in Vietnam, my brother wandered the country until a childhood friend introduced him to the Hare Krishna faith. He and his family lived for many years as the temple in Los Angeles before moving to Provo, Utah, where they opened a vegetarian restaurant. There, my retired mother joined him. In 1990, she tripped over her dog and fell down her apartment stairs, suffering a broken wrist and cracked ribs. In the hospital her lungs, weakened by lifelong cigarette habit, labored to breathe. She developed pneumonia and died soon after.

When I went to Provo to distribute her ashes in the winds around Mount Timpanogos, Peter asked if I wanted to hire a detective to find our father. I did not, but in explaining my reasons I heard my voice's overpowering tone. Ashamed of my lot, I agreed to support what over his decision to be.

Four years later, on an August night in Vermont, the photograph. It was Peter. He had

been dead that New Year's Eve, six months before our mother died. He had come home tired but been unable to sleep. Suddenly, feeling chilled, he wriggled himself in a blanket and returned to bed. In the night his death cranks awakened Hoa, who called 911. They arrived to find a dead man.

Peter discovered that our father had been a world traveler who had spent much time in Afghanistan and other Asian countries. The house was crowded with souvenirs from these trips. Statues, wall hangings, and other artifacts that thrilled Peter. He and his father had both been drawn to Asia. Indeed, they were soul mates. He further learned that our father had been a cook in a restaurant and did indeed own several apartment buildings. Somehow my brother figured these to be worth several millions. He wondered about about what might be, his natural children, might have to whatever estate our father had left. In time he learned that the property had been held in joint tenancy and went to Hoa upon our father's death. We had no rights.

Had Hoa's English was so poor that Peter did not know what of his questions she had understood. She reminded him of women he had seen in Saigon. She explained that she liked a good time but that "Daddy" worked very hard and preferred to stay at home. Of our father's other life she knew only that he had two sons who never responded to his letters, so he had stopped writing them. Her own children were polite, and both said how much they had loved the man they also called "Daddy."

I bring up the phone. Through the years of silence and the tantalizing bits of news I believed that we would get word of my father's death. Now it had come, as the significant tends to, out of the blue. I called my wife Beverly with the news. We were both struck by the seeming symmetry of my father's life. The Connecticut failure had been a success as husband, father, and provider in his second life.

"Ten months later, after finishing my semester's teaching, I returned to Beverly's Vermont family home and there in six weeks wrote *Forgetting My Education*, a memoir detailing the days and the years after my father left. His death had opened the gates. That fall I typed a second draft, and this became the book that was published in April last year.

Furthering My Education ends with what my brother learned on his two visits to Frank Way and what I surmised about our father's marriage to Hoa. I had not contacted her. I saw no point in bringing my concerns to a woman who had no reason to be interested in them and might well wish that my father's former life had remained a secret. I imagined that she had fled South Vietnam with her children around the time Saigon fell. To make her way to Saudi Arabia she must have had American sponsorship. There she brought her chil-

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CAUTION: FEDERAL LAW PROHIBITS DISPENSING WITHOUT PRESCRIPTION

ZERIT® (stavudine)

ZERIT® (stavudine) Capsules

ZERIT® (stavudine) Oral Solution

Best Summary of Prescribing Information: 10/96. For complete prescribing information, please consult official package circular.

INDICATIONS AND USAGE

ZERIT (stavudine) is indicated for the treatment of HIV infection in patients who have received prolonged prior antiretroviral therapy and are unable to tolerate or who have experienced resistance to other antiretroviral agents.

ZERIT (stavudine) is contraindicated in patients with known hypersensitivity to stavudine or any of its components.

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A week or so after the article appeared, Dr. Quince Mabry of La Mesa left a message on our Boston answering machine. He had read my book, had known and worked with my father, and wanted to hear from me. I called at once. He told me that he had worked closely with my father in Sharp Res-Steady's urgent-care clinics for two years, 1987 to 1989, in fact, to the very day of my father's death. Mabry admired my father's medical expertise, his no-nonsense approach at work, facility with foreign languages, and globe-trotting past. My father, he said, was a "big guy" who had ever met. I asked Mabry for all the details he could remember.

My father had run a clinic, in Naples, Italy, written a book

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on cardiology, up clinics in Afghanistan, and traveled the world, of whose cities he loved Lisbon most of all. How many languages? Arabic, Farsi, Italian, Hungarian for sure. Some of this made me choke to myself. Managed a Neoplatin clinic? A book on cardiology? The old grieg. He did speak them Hungarian, the language of his parents, but the others? My father was a young man, and I was a younger man, an irresistible slush, which to write an imagined

[illegible]

born full and grown great. A most beautiful green and trimmed beard, at that, for the man Mabey knew was a natty dresser of elegant shoes. This was my father. He had a closet full of shoes when I was a boy, perhaps 50 pairs. I could see blue, browns, and forest green suede shoes, a row of Italian loafers, and another of stout English walking shoes. He had many size-eight feet and liked to sport them well and variously.

[illegible]

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know him. I presumed that they might actually fear meeting me and, at the worst, think me a fortune hunter, the embittered son out to get what he could.

I determined that I could make the trip the week of Columbus Day. I bought airline tickets, and this triggered the second thoughts and brooding that began to grip me. Why did I have to go in search of my father? I had written a book, done my part. Did my responsibilities have no end? I felt myself losing control to my father. Would his story forever be my story? To once again write words that I had nearly worn out? And for what? To tear at old wounds, to feel vulnerable again as only months before, after the book appeared, I had thought I never would.

Into this stew I poured my fears that Quince, whom I had immediately contacted upon accepting the Reader's offer, might come to feel that my investigation would make him or his

clinic look bad. How had my father found work as a doctor in America in the first place but through deception? Wouldn't knowing his history compel those who had hired and worked alongside him to be, at the very least, uneasy? And for those like Quince who admired the man, wouldn't they feel ashamed of their credulity after they heard what I had to say? What did I know about being an investigative reporter? I was a poet and a memoirist who had never been a gunslinger.

I had written my memoir to witness release from my father's story, to once and for all put on paper what had haunted me for 30 years and to do so doing let the chains of the past fall away. I could not really be certain that I had accomplished any of this and here I was, seized, and all but delivered to return as the son whose father had betrayed him. My thinking became a swirl of fear and anxiety that began to take on a life of its own. I had been heedless

and now could neither back out nor look forward to going. Quince Mabey called to confirm a potluck dinner at his house with my father's colleagues, all of them eager to meet me. I would read to them from my book. Now I knew I had to go.

How had my father found work as a doctor in America in the first place but through deception?

The day before my flight I turned 55, two crooked numbers, as baseball play-by-play men now say.

I fear King. Adore of Xanax prevents my brain from registering this package and turns me into a dread for the airline to deliver. I either sleep through

flights or stare at the open book before me, mouth agape, with the concentration of a moon. On this flight I slept. When I arrived I was too drug addled to think of how I might go about my business. I drove instead to a club, Terrific Pacific, where

Mama may have
But God bless the child
who's got his own,
who's got his own.

These words I knew by heart now sounded like an omen. Walking the next morning and walking out to find breakfast and the papers, I realized that my mental man's voice had unraveled. Not a shadow of dread fell across me. I drove down to the Reader office, copied several possible addresses for How Carbert of a computer screen, bought a second-hand copy of *Access San Diego* and a 1994 Thomas Guide, and then set about preparing my reading for that night at Quince and Randy Mabey's La Mesa home.

People were to gather at 6:00, but Quince wanted me there early and I arrived, jangled by the speed of freeway driving, at 5:30. Beside the Mabey's swimming pool, Dr. Gene Leonard rose to greet me. He had known my father through

his two years at Sharp. Rees. Stealy, and he wanted me to know how much he thought of him as a doctor and a man. He had not read my book and was not putting me on notice. Leonard clearly revered my father as did every one of his colleagues, and so they told me upon their arrival. After dinner I read in the Mabey's living room. When I finished, one of the women asked, "Did you hear our jaw drop?" Yes, I had certainly felt the intensity of their attention. We began to talk. None of them had known a thing about my father's Connecticut life. He once said that his wife had died and someone remembered him joking that he had been married before. But, but he had "worm her out." They knew little of my father's life outside the clinic. Only Quince had visited his home and then but once. Their memories were confined to work, but they were vivid, especially in light of the seven and a half years since my father's death.

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Gene recalled my father prodding him to get married, refusing to let Gene keep his personal life to himself and, in the end, convincing him that he ought to marry Roberta, who now sat by his side. Others remembered the question my father habitually asked patients who came in with an injury, "Where did the bone bite you?" Someone recalled my father Bill's diagnosis of an incipient heart attack. He had done no more than walk into the examining room and take one look at the man. As they talked I pictured an older version of the doctor I had known in my youth, a man who had ordered his patients about as if they were troops under his command, a man down to earth enough, or merely vulgar, depending on your point of view, to once bark at a young woman, "Lift your dress and pull down your pants." He meant to give her a shot and he did.

As a boy I watched as my father's manner charmed his patients, at least those I saw when we made house calls together. But as I grew older I understood that others thought him arrogant, a know-it-all who had to dominate a situation before he offered sympathy. This coincided with my own attempts to get out from under what could be a very heavy thumb. Through the words of his colleagues I saw that the years had given my father license and he had grown into, filled out rather than developed from the man I knew. He must have been aware of the effect he had on younger colleagues — the majority of those in the room that night were 25 years his junior — and laid it on a little thick at times for their benefit. But this was not theater, or it was the theater of medicine, an urgent-care unit with its daily, unforeseen dramas, and, at least in those years when Sharp Rees-Steady was building its urgent care business, a time, as someone said, of "balls." Enough free time so that someone of my father's obvious distinction could bring his personality to bear. Experience had enriched his medical knowledge and skills and pared his approach to the bone. All agreed that he knew how to do things quickly and without fuss, ideal for urgent-care practice. The man who had constantly intoned to our family that he only worked hard so as to one day, the sooner the better, not work at all had embraced his profession.

He liked to work two seven-hour shifts back-to-back. For this, as for everything else, he had a reason. "What can you do," he said, "if you get home at three in the afternoon? The day's already shot." During those stints he ate little or nothing. Hungry? No, he had eaten his morning oatmeal. Why did he push himself so? He had a young wife who wanted a fancy car and jewelry. At one point someone remembered Dr. Leon Kutner. Why had he not come? Quince had surely forgotten to ask them. He went to call him and remembered later Dr. Kutner called back to say that Bill Carbert was "the

While it wasn't as tasty as the movie theater version, Cleto found the packing popcorn to be a satisfying evening treat.

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eventually, the con man died, a suicide. This was the father I knew. The con man who had always been his own best mark. I told Matt about *Furthering My Education* and took down his Seattle address so as to send him a copy the very next morning. He could read for himself about our father's plunges into raising guinea pigs for laboratory use, selling estate jewelry, and owning part of a trotting horse. Terrible investments all. The pig did mysteriously, my father's jeweler partner looted the business and ran off, and the trotter broke stride in all three of its races.

These fiascos had not ruined my father. Real estate, the building of houses on speculation, had done that. And it was real estate that Matt referred to. My father bought the buildings I had visited that morning during the boom in the mid-1980s. He paid top dollar and carried heavy mortgages. On paper, when my brother's initial in-

mation came from my father's holdings looked like a very modest fortune. In reality, the bottom had dropped out of the market leaving my father, and now Hoa, stuck. Matt told me that rent met the mortgage payments with no room to spare. From my brief visit to East San Diego I could not see the neighborhood rebounding any time soon. Unable to leave real estate alone, and perhaps reasoning that 20-some years had inoculated him against failure, my father had been unwise again.

The next day, Wednesday the 15th, Dr. Gene Leonard gave me a tour of the Sharp Rees-Stealy clinic where my father had worked. He presented the complex subject of managed care and Sharp Rees-Stealy's role in clear, succinct terms that I could understand. My father needed no special help or patronage to get his job in urgent care. Sharp Rees-Stealy had just begun to build that aspect of its business when my father applied for

a position. They needed doctors, my father filled that need. Leonard himself had come out of the desert east of San Diego where, in his words, he had been playing Marcus Welby. In his interview Leonard learned that he was hired and if he could not

She wanted to know if I was still angry and to tell me that she loved Bill, that he had been good to her and to her children.

cut it he would be gone in a matter of days. He is now a Sharp Rees-Stealy partner. As for my father, his experience in large overseas clinics left him perfectly trained for the work he did so well.

I left Dr. Leonard at the Grossmont clinic and drove to meet Hoa brother for our din-

ner date. One of her tenants told me to take the side entrance and go up the second set of stairs. There were shoes piled outside the door, and I began to untie mine as I called out my name. A tall Vietnamese boy opened the door, the dog at his feet barked,

each other at once. She wanted to know if I was still angry and to tell me that she loved Bill, that he had been good to her and to her children, that she would not marry again even though she needed a man to help her and Bill had said she ought to find one if he died first. I said I was no longer angry, but I knew that her grasp of English was so limited I could not hope to get the complexity of my feelings across. She began to cry. She had seen my father in the brown eyes we shared. I wept with her.

I was in front of me a pretty and youthful woman — the world me she was 57 — who, when said, looked ten years older. Her face to come showed through for an instant and then her animated pretenses returned. She had abundant black hair, and when she came to change for dinner, I saw a lovely figure that, sure, had appealed to my father. Sexy, warm, glib, seductive, vulnerable, and, said, Hoa had

not remind me of my mother at first, but when I used those words to describe her to my daughter Maria the next morning she saw the resemblance at once and so did I. And like my mother, Hoa has a braininess. She knows how to enjoy herself and how to draw men to her, not that she needed to make much of an effort with me.

As we were leaving, a young Spanish-speaking woman came up the stairs followed by a small child and a man. "Linda," she called. "Linda." Hoa met her on the stairs. The young woman said they were looking for an apartment. Hoa had rented to them before. No, they were too messy for her apartment. She did not have one ready, but they were messy. Three children? No more! She loved the family, she assured the young woman, and took their phone number.

When I asked why "Linda," Hoa answered that Americans called her "Linda." She said the word loudly, at my sound,

a television blared, and behind them, rising to greet me and hush the dog, stood Hoa. She told me from removing my shoes, got the dog into a back room, and after introducing me to her grandson, she sat across from me. We talked rapidly, trying to make ourselves known to

each other at once. She wanted to know if I was still angry and to tell me that she loved Bill, that he had been good to her and to her children, that she would not marry again even though she needed a man to help her and Bill had said she ought to find one if he died first. I said I was no longer angry, but I knew that her grasp of English was so limited I could not hope to get the complexity of my feelings across. She began to cry. She had seen my father in the brown eyes we shared. I wept with her.

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the college kids asked, he introduced himself as Joe. When he was there and they asked where Joe was, this amused Hoa. She did not remember when they moved to Frankel Way nor when they bought the property she now owned.

"Your father buy property but he not tell me. Why he do that?"

"He did the same thing to my mother," I answered. "He never said a word about his business. Very secretive." I pointed to my chest. "He kept things inside."

"Why he do that?" But she wasn't asking. This was a lament. We looked at each other. Had we the words we probably would have analyzed my father's character for hours, as I had so often done in the past. Our inability to do this provided a short-cut to where, in essence, I always wound up. That was his nature. Easy to describe, open to a hundred different explanations, and impossible to change.

The waitress, with whom

Hoa had joked throughout the meal, brought a small tray holding two fortune cookies. We broke them open. They held nothing. From my slip of paper I read, "You are a leader and not a follower." "Good!" she asked. Yes, I nodded. God bless this child, I thought to myself. I have never been less a leader. I was so deep in my father's life and in Hoa's that I could only follow my nose in hopes of finding my way out.

As we walked from the restaurant, she asked if I had time to meet her oldest son. He worked nearby, a "lumber who made pie." What? We were passing a store window. She grabbed my arm and gestured at the pipe on display. "Oh, a plumber who laid pipe." I begged off. Three hours with her had drained me. She appeared livelier than when we first met, but my brain hummed. She had given me too much to think about.

It was now dark so that the disposable camera I had with me

in hopes of taking her photograph was useless. Did she have a photo of herself I could take home to Boston with me? To show Beverly and our children? We went back upstairs to her apartment. The television still roared. She sat me down at the

I had heard him called "Chef Boyardee" after the caricature of the chef on that brand of canned spaghetti.

kitchen table wedged into an alcove behind the couch where we had been seated before dinner. She wanted me to see the snapshots pinned to the wall: Vanh and her American dentist husband, Matt in military school, both children as adolescents. Hoa with Raymond, a man she

saw, but no pictures of my father. She had worked with Raymond or he had worked for her at the Roost. He had a luxurious red mustache. Now she worked 45 minutes away. A Vietnamese man owned the company. Filipino woman who called her "Miss L."

worked there. She was paid \$5.15 an hour, a sweatshop wage it seemed, for doing something I could not understand. It was work that she wanted. She was always worked and now she worked to forget Bill.

She went to her bedroom and returned with framed pho-

tos of Vanh on her wedding day and of Hoa posed next to Vanh, her three sons arrayed on either side of them. She urged me to take the biggest of these. I asked if she had a smaller print. When she went in search of it, I looked up. On a high shelf, I saw my father as I had not seen him since boyhood.

I stood up to get a closer look at the photograph. He was 35 or so, I guessed, just at the edge of my memory. I thought I had once come across the picture up in our attic, but I could not be sure. It was a head-and-shoulders shot, lit in the dramatic, high-contrast way popular in the '40s. Every man must have wanted to look like a movie star or been told he could look like one. My father wore a checked sport coat that I could almost remember, a tie, a gray even in the photograph's sepia tones. The picture did not flatter my father but emphasized his nose, making it appear slightly bulbous. His high, prematurely bald fore-

head shone. The mustache he had worn since his 19th year was then trimmed thin as a gangster's. I had no memory of it in that form.

A decade later he shaved his skull and let his mustache grow, waxing its ends upwards into points in a less spectacular version of that worn by Salvador Dali. I remembered my father as a man who stood out. In the 1950s few men shaved their skulls and fewer still wore facial hair of any sort, especially not suburban doctors. I had heard him called "Chef Boyardee" after the caricature of the chef on that brand of canned spaghetti. A crone stopped us on New York's Fifth Avenue to proclaim that my father was one fine-looking man! In the picture before me he had yet become the man I see when thinking of him.

Hoa returned and when she saw me standing before my father's photograph she stood on tiptoe to reach up and bring it down. When I held it in my

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hands I saw that its padded-leather frame must be original and had a passing thought about why my father who had left home with few photos had taken this one. I could take the photograph. No, no. I set it back on the stand behind a cut glass bowl from which grew red grass blackened at its tips. "Incentive," Hoa said. This was her Buddhist shrine to my father. She pointed out the pink broomstick she had put in water that morning. To my father's right stood two brass candlesticks. They represented her parents of whom Hoa had no pictures. Tomorrow, she looked at the wall calendar, she would light incense for my father.

Looking again at the photograph, I said to myself, "This is the end. Here is what you have come for. This is the ghost, the face you have never seen but recognize. Describe it and let it stand for the man you did not know."

Hoa passed me a smaller print of the photo of herself and Vanh. As we walked downstairs, she asked, as if she had known me for years and valued my counsel, "Should I marry again? I have no one to take care of me." Flattered, I urged her to marry when the right man came along. She could use the help. Since Bill's death she had worked alone on maintaining the apartments. She once hired people, but they could not be trusted. She should marry. We stood by my car. In her apartment we had bugged goodbye; now I reached to shake her hand. Would I visit her again? I could not say. I saw only work ahead of me. I promised to try, but I would call, and back in Boston I would send my book and photographs of my wife and daughters and our three dogs. Did I really feel as close to this woman, as warm toward her, as I thought I did or...she cut into my thoughts. "One never knows what tomorrow brings."

Back in Coronado I watched playoff baseball. Television minutes to the clock and those nearly erased by exhaustion. I let the images and the announcer's words pour over me like a shower. Tomorrow I could start to write. And so I did with that photograph before me as my goal. I had been no Mark Twain, but the ghost I sought had appeared in the hand of a woman. My father had carried that face all those years and all this way for me to see. I had only to get to that place. I worked without pause and knew how hard I concentrated only when splashing water reminded me of the courtyard fountain outside my window. I went back to work scratching words on paper when the phone interrupted me.

It was Gene Leonard. He had dug up my father's resume in Sharp Rees-Stealy's files. He was about to fax it to me, but I was eager. I asked him to read me at least a few lines. Gene read down my father's education. University of Alabama, where my father had often said the sons of Ellis Island were always welcome; Hahnemann, in Philadelphia, where he got his M.D. and met my mother; and then his years in the Navy. "I never heard

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this," Gene said. And he read, "Columbia University Medical College, Cardiology 1948-1949, Endocrinology, Yale Medical College 1952." Now had I, and I had been a son browbeaten into applying to Ivy League schools. Gene, his friend's champion, explained that we could not be certain. Perhaps he had taken courses I knew nothing about. A moment after he hung up, the machine clicked on, and I pulled from it two smeared pages just legible enough to read.

My father identified himself as married but listed only one son. Why? This was 1987, and he had adopted a daughter. An error? I flipped to the second page, the beginning of the section headed "Experience." There was a single line, "Practiced Internal Medicine in Connecticut, U.S.A. 1946-1963." Bingo! Why? I said this to myself I am not sure, but my father had practiced in Trumbull until 1963. In 1962 his construction business had begun its downhill slide, but he had ignored whatever writing there was to be seen on the wall and taken us to Europe for six weeks of travel. Perhaps he confused that trip with the one he was to make three years later. In any case, my father had given himself a three-year head start on his education, and thus everything that followed, at least the dates, had to be skewed.

After Connecticut, Baghdad, as we knew, and then, surprise, Redding, California, in 1968. I found it on the map up near Eureka but inland. Whenever he had actually been there working at Shasta General Hospital, it began the pattern carried through to San Diego. From Redding to Kabul, Afghanistan, and then to Eureka, followed by Saudi Arabia. This not only pointed to his being in America within years of his first leaving but suggested a restless, nomadic life. He had himself in Eureka from 1973 to 1975. The dates were earlier than when I had received the photograph, but who could say how long that had taken to reach me. Going over both pages again I counted 11 stops on 3 continents in a little over 21 years.

Now I read more closely and realized that I could probably reach the clinic in Al-Khobar, Saudi Arabia, by telephone or e-mail. Over 30 years of ignorance and speculation had shrunk to two pages with enough leads to further my education for some time. But that trail could only be paper unless I put more of my life into the search, and I had come far enough to know that I need go no further. Professor of this, establisher of that, clinician, director, paasha, Sultan of Baghdad, one of all that he had surveyed, whatever his bona fides revealed, I had seen in them his handiwork. In Afghanistan he had served as "Physician to the Royal Family." Let that be his epitaph. ■

— William Corbett

William Corbett is writer in residence at MIT. His newest book is *New York Literary Lights*, published by Graywolf Press.

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	50-59	\$199	\$172	\$139	\$168	\$168
	60-64	\$218	\$195	\$163	\$191	\$191
FAMILY 2 ADULTS & 2 CHILDREN	under 18	\$159	\$102	\$68	\$106	\$106
	20-29	\$201	\$137	\$86	\$138	\$138
	40-49	\$279	\$205	\$138	\$211	\$211
	50-59	\$308	\$287	\$225	\$235	\$235
	60-64	\$417	\$387	\$272	\$303	\$303
FAMILY 2 ADULTS & 3 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 4 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 5 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 6 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 7 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 8 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 9 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 10 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 11 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 12 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 13 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 14 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 15 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 16 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 17 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 18 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 19 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 20 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 21 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 22 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 23 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 24 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 25 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 26 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 27 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 28 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 29 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 30 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 31 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 32 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 33 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 34 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 35 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 36 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 37 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 38 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 39 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257
FAMILY 2 ADULTS & 40 CHILDREN	under 18	\$137	\$91	\$60	\$109	\$109
	20-29	\$179	\$120	\$78	\$140	\$140
	40-49	\$216	\$166	\$112	\$172	\$172
	50-59	\$257	\$212	\$145	\$204	\$204
	60-64	\$276	\$236	\$190	\$257	\$257

The Autumn Courtship of Surface-Feeding Ducks

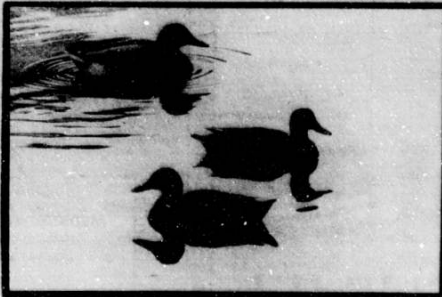
WAS THAT TIME IN AUTUMN when the sun, riding due to the horizon, enlarges everything. Migration had not yet begun. We hiked a floodplain landscape. Saplings and tamarisks in a wildlife refuge near Stevensville, Montana. We tiptoed around the back ponds, blood grasses crackling above our heads. The water flicked and spun with birds, but because of our orientation, all movement appeared in silhouette.

Pattanni Rogers and I were walking together, discussing form in poetry. She was leaving in a month for the University of Arkansas. I was going to the University of Michigan; we would both be teaching workshops in experimental form. We talked about a shared desire to discover new variations in rhetorical structure. I mentioned Alice Fulton's essay, "Formal, Free, and Fractal Verse," in which she writes, "It's time we as poets, readers, and critics begin to discern and analyze the subtle, governing structures of free verse and to talk more about its operative tropes. Discuss the poem's larger governing organization: its rhetorical questions, conceits, virtuoso listings, registers of diction and imitation. Studying poems by various modernist and postmodernist writers (the Oulipoes, for instance), I hoped to encourage students to conceptualize, to welcome accidental discovery. Pattanni Rogers and I considered ways that one could apply the laws and patterns of nature (random branching, explosions, meanders) to the creation of form. We were both courting surprise.

Have you noticed how many grasses there are? she asked. We spend so much time identifying birds, mammals, while we're surrounded by grasses, by insects we cannot name. Millions of bodies brush against us, register in our brains. The idea of being swallowed up by the unreasonable always delights me. The poet's work, like the detective's, is surely epistemological, often incomplete. In the second century of life, after soils, stars, and water currents, I wanted to learn the complex families of grasses. That night I cracked a 1948 Yearbook of Agriculture on Grasses and let the text romance: *lance—covered with soft, tangled long hair; erect, mucous green; papillose, glaucous. Red grasses, red-flesh, lacres, feathers. 30 species of poor alone. Rice root. Fearful dices. White wool of goat larva.* As I listed names, I found them more suggestive than anticipated. I often invite the language of science, Latinate and colloquial, into poems. I like the way it ambushes one's focus. Science and poetry, wrote May Swenson, are alike, or allied in

seems to me in their largest and main target — to investigate any and all phenomena of existence beyond the flat surface of appearances... The poet's material has always been nature — human and otherwise — all objects and aspects of our outer environment as well as the climate of the soul and the theater of the emotions.

Years ago I worked in Central Park following



the plans of writer and landscape designer Frederick Law Olmsted. It was in Central Park I learned the history and aesthetics of landscape architecture—how boldly and foolishly the physical world could be graded for its darkness, its vastness, its irregularity. I have been called a surrealist, and though I am tempted by the social critique and brilliant, playful conceptualization, it seems that reality is slippery and whimsical enough. My prosody is governed less by tradition than this curiosity. I like what Charles Simic has to say about the dialectics of composition: *(one) no longer has the option of being a surrealist or an imagist 50 years after and to the exclusion of everything else that has been understood since... (all the same) not to subject oneself to their dialectics and uncertainties is truly not to experience the world we have inherited.*

I returned to the refuge the next day to get a closer look at the grasses, noting their plume and scratch, their diffusion of wind and light. An artist works like a nervous system, selecting significant details of the environment and synthesizing from them an excitatory complex, said Rebecca West. But alone and dwarfed, weedy thoughts surfaced that were irritating, unpleasant. As a child, I had

crossed a field daily that had the same texture as the one in which I stood now; in memory, I was escaping a gang of boys who waited to pummel small girls on their way to and from school. I remembered other grasses—as an adult I had made love along a riverbank only to discover we had curled in nettles, our skin stinging with pink welts. Actually when I thought about it, I did not even like the smudge of sage and sweetgrass.

Like most poets, I browse distractedly when I write. Slim books, Deadhead flowers. Scan the Web. That night I slipped *Field Studies in Natural History* from a bookstore, fingered an essay by zoologist Paul Johnsgard, "The Evolution of Duck Courtship," and something else we saw in the wildlife refuge floated to the foreground. The shadow play we witnessed on the ponds had actu-

ally been the autumn betrothals of surface-feeding ducks. We had been watching a mating dance: a complex sequence of postures, beginning when the male suddenly whistles while stretching his neck vertically, at the same time raising the tail and lifting his folded wings, thus exposing the purple wing-speculum pattern... He terminates the sequence by raising his head and simultaneously directing his blackish nape feathers toward the female. These pair-forming displays are so instinctive that downy, inexperienced ducklings, given hormone treatments by scientists, will perform the nuptials without a single mistake. Hormone treatments for ducklings? Surely science, in the act of study, produces its own surrealism.

Perhaps the zoological description would have been less engaging had I not recently been a volunteer in San Diego for Project Wildlife, a group that nurses and releases 7000 wild animals a year, many of whom have lost their habitat to development. I knew the urban soap operas of ducks. I assisted the leader of the seahorse team whose home lifted and lifted with power feathers: a pelican sat politely in the corner of the living room on his towel, a green heron with a yellow ring around its eye shivered in the kitchen next to a pelagic northern fulmar. Poetry is a kind of psychic fossil fuel, says Seamus Heaney. For the time that I worked with Project Wildlife, birds came to me, collapsed at my feet in the Home Depot parking lot, leaped off telephone wires, stared down from their leafy billboard nests. What a privilege it is to become tender with or even respectfully close to another life.

In the essay "Waking Up the Rake," Linda Hogan, a member of the Chickasaw tribe, shares the words of a traditional Native American healer who tells her, "Our work is our altar. Hogan, a poet and prose writer who leads workshops at the University of Colorado, has also raked and cleaned the cages of eagles, owls, and hawks. She describes it as the smoothing over of broken ground, the healing of the eventful trust we humans hold with earth. It is work at the borderland between species, at the boundary between injury and healing.

When I wrote the first draft of "By the Nape," it was a formal, traditional argument: between the birds and the grasses, I had staccato, metrical integrity. Wah! Whinnies said, *Do I contradict myself?* I very well then I contradict myself. If anyone had asked me to speak about my poetics that year, I would have told them that I had moved far away from the transcendental nature poem, that I was reading the, otes

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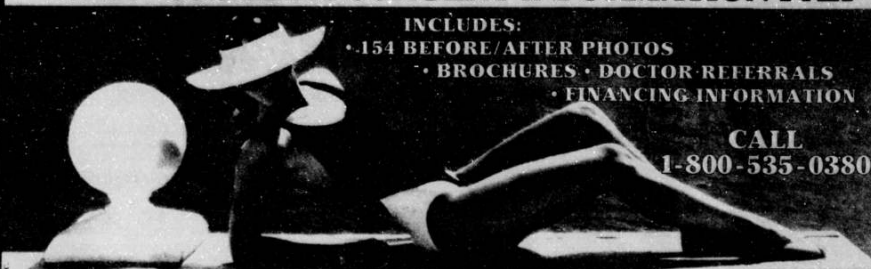
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of John Cage and Robert Wilson, considering how modern and avant-garde musical composition might be applied to poetry.

I meet with a small group of writers every two weeks when I am in Montana, and after dinner we read new work to each other. The reception for an early draft of "By the Napc" was mild. I could sense no shared current between the erotic, interpersonal exchange that I described and the poem that my friends heard. Obviously, ducks did not have the mythological weight of swans. I would need a bridge to lure readers across the watery expanse, to bring them to a corresponding place.

The year I worked with Project Wildlife, I rented living space in a friend's condominium in San Diego. A prose writer and collector of strange tales, I could tell she found my volunteer effort with wildlife eccentric. "Thanks, Sandra," she'd say, as we drove through the smoke of smokers burning on a barbecue grill. Friday night. Other women are out on dates. We're driving around Campland, chasing a duck out of an arrow through its chest. We parked on Avocet Way and walked up to a trailer. Inside was a Mexican family, a young man on a bed, his mother in the kitchen, his father in a recliner, all watching television. The boy was getting medical treatment in San Diego. His walker stood outside the trailer. The family had reported a duck near their trailer with an arrow through its breast. Together in the dark, we net-

ted and held the duck while the seabird leader clipped its blood feathers. Even a common mallard has the most intricate markings, a perfect tweed breast, emerald green head, and strong, scaled orange feet. Its thick blood dropped on our wrists. Though my roommate never could figure out why we cared for one of ten million ducks in the world, her pleasure in a single thing—the mallard's heart beating against her fingertips, for instance—often clarified a reason for the work.

Of course, I know this physical connection to nature, to wild animals, is something not all people share. As John Berger points out in "Why Look at Animals," commerce has marginalized and broken our meditations with animals, yet to suppose that animals first entered the human imagination as meat or leather or horns is to project a 19th-century attitude backward across the millennia. Animals first entered the imagination as messengers and promises. Animals are born, are sentient, and are mortal. In these things they resemble man. With their parallel lives, animals offer man a companionship that is different from a offered by human exchange. Different because it is a companionship offered to the loneliness of man as a species.

At the same time, I knew I was in an audience of gentle and generous readers when I read the early version of the poem. If they did not respond, there was a good chance I was writing something no one about, journeyed

BY THE NAPC

Through sun rabbit honey slow down nose hips, the world lost its tenderness. Nipples laid, joint swollen, the grasses waved for attention. I wanted a watery demonstration for love, more than vinegaper, twisted stalk or heartless. Squads rushed over peering the world, enlarging the smallest gesture, as I waited for a drake in first winter plumage to stretch his neck, utter a grant whistle, begin his ritualized display. I'd held a wild mallard in my palm, hoodlum heart whooping like a blood balloon. I'd watched a woman suck coals between her thighs and up inside her body. How long she must have trained to let the cold world enter. The old man said his neighbor asked him to milk her breasts, spray the walls, bathe in it. That was his idea of paradise.

Sometimes I don't know who I am—my age, my sex, my species—only that I am an animal who will love and die, and the soft plumage of another body gives me pleasure, as I learn for the building and drumming, the exaggerated drinking of a lower rising vertically from the sedges, to expose the violet streaks inside its body, the vulnerable question of a napc.

toward. Writers grow from an erotic engagement with the landscape, the principle of attraction, union, involvement that binds together. Some writers, as Paul Shepard points out, have been developed with the increased awareness of human body surface. And readers share this as well, but how could I engage a

reader who cared nothing about ducks or grasses. How could I convey that curious and erotic moment when a body is attracted to another body for nothing more than its vitality, its beauty, the intricacy of its ritual. Most people know the story of the 16th-century Jesuit who carried a memory palace from

the Greeks to the Chinese, an elaborate palace one constructed inside the head, a mental architecture that became impossible to enter. When a person wanted to recall an image, she would enter the front door of the palace and wander from room to room until she found where the image had been placed. Neurobiologists speculate that memory, like pain, does not reside in a single place, but floats like smoke through the body. And yet by doing the neural tissue of a poor rat less than a micron thick and photographing that tissue with an electron microscope, researchers have found consolidations of events.

A reader can hear Wallace Stevens walking the corridors and grounds of the memory palace in this passage: One cries out to a living name, a living place, a living thing, and in crying out confesses openly all the better secretions of experience. This is why trivial things often touch us intensely. It is why the sight of an old berry patch, a new growth in the woods in spring, the particular things on display at a farmers' market—as, for example, the trays of poor apples, the few boxes of black-eyed peas, the bags of dried corn—have an emotional power for us that for a moment is more than we can control.

Though the brain feels more often like a filing drawer than a palace, if I ask myself in what room or folder does the beautiful wild mallard reside, and if I follow the synaptic map, I do

indeed find other events lodged in the same constellation. Every image in this place is skewed, positioned at a rakish angle, like the proverbial landscape, spotted by a smudge of the visceral, curious, lusty feelings. The disordered angles cause discomfort, bordering on pain.

Twenty years ago, sitting at a table in a tiny Middle Eastern restaurant in Brooklyn Heights, I watched a woman perform one of the most strangely intimate acts I have ever seen. There might have been no more than half a dozen people in the restaurant when the woman, a belly dancer, approached a nearby table. She lifted her pelvis, and one after another, sucked coins off the tabletop and into her vagina. It was not an erotic act exactly. Unappealing, I felt embarrassed, and yet the dancer was clearly someone who understood her body, the history of her art. For 20 centuries, at least, this dance had moved between temple and marketplace.

Novelist Nicholson Baker says he hesitates to reveal odd and personal observations. On one hand he feels everyone must share them, and on the other hand, they seem so much the adhesive of his private life. As soon as I wrote the woman into the poem, I felt as though I had betrayed a female intimacy perhaps to balance that betrayal, or perhaps because once I had located the point on the map, the stories simply waited their turn, another scene followed immediately. I sat, standing in

the lobby of an elegant, renovated hotel in San Francisco speaking with an elder poet near dawn. We are both dressed rather formally. We met at a banquet that evening. As he speaks I consider the airplane I must catch in a few hours. He is talking in an entertaining and oblique way about passion and paradise. I ask him what his idea of paradise might be, and then he tells me the story of a neighbor on an island in Greece who invited him to her apartment to milk her breasts. I do not think I know a woman who would ask a man to perform this act. If I worked beside him for years, I would never guess that he harbored this vision of paradise, and so I cannot determine whether what he says is more true than sexist, more mythic than manic. Though it makes me extremely uncomfortable, the story, once heard, is undeniable. As I had buckets of water to trees and flowers that summer, I think of the rocky dryness of the Greek islands. I tell myself his story over and over, juxtapose it against my own less colorful life, and each time the curiosity of human sexuality makes me laugh.

By foregrounding the human dramas in "By the Napc," the meditation between animal and human became more comprehensible. The poem had become less formal. Helene Cixous writes in the *Du Art de l'Inconscience*: Life and writing cannot be separated, aesthetic and ethical are closely bound... I think that the truth of literature turns on the struggle between the value of life and the value of writing... I am sure it is when, after a work of indecipherable mathematics, by dint of living life as extremely close quarters, and of weighing—quarrying every scrap of living, and of weighing every result of thinking and rethinking and sublimating and replanning into the struggle, and shuffling and offing, and dis and entangling every step of life, a sincerity hatches to a single white dreamy petal. It is the simplicity at the end of all this mathematics. I once believed, in the manner of Cixous and Yeats, that a poem was that single white dreamy petal. I once believed there was one perfect version of a poem and the writer would know when she had reached that draft, and still, in going back to the earlier drafts of poems, I find there is often another truth I have had to leave behind. Part of me will always prefer the blank verse draft in five-line stanzas, in which only the woman and the bird exist. We map our way through the process poem's constellation and yet, like memory and pain, part of it smokes the body, and like smoke, escapes. "By the Napc" started as a sensual experience, the pleasure of being swallowed by the texture and texture of the unmanageable. The senses demanded something from memory—and by chance, it became the ducks. The reader found the language and description, all the natural world participated and asked for a human

corollary. So began the poem's journey.

In the gap between what one wants to say (or what one perceives there is to say) and what one can say (what is sayable) words provide for a collaboration and a desertion. We delight in our anxious involvement with the materials of language, we long to join words to the world—in line the gap between ourselves and things, and we suffer from

doubt and anxiety as to our capacity to do so because of the limits of language. While failing in an attempt to match the world, we discover structure, distinction, the integrity and separateness of things. So writes Lyn Hejinian in "The Rejection of Closure." There was a fifth observation that did indeed float through, but free of the constellation. Occasionally I wake in the dark and do not know what a human

being is, cannot remember my name, my home, the room. A body warms next to mine, my husband's, and I do not know him, though we have been together for 20 years. There is something both disorienting and liberating about this disorienting state. The fifth observation, though only smoke in the body, begins to articulate and extend itself. Sometimes I don't know who I am—my age, my

sex, my species—I only that I am an animal who will love and die... The brittle grasses, the glossy lustral plumage of the drake, the curious sexuality of human exchange all invoked one small truth. Not even four lines Poetry enlightens the maker in its making; by the way it takes over, offering words, forms, rhetorical variations, it lives in the pulse of the brain, and the conference of the world, and

always it escapes. ■ —Sandra Alcosser

Sandra Alcosser's work has appeared in American Poetry Review, the New Yorker, Paris Review, Poetry, and the Pushcart prize series. She lives in Montana and teaches in the graduate writing program at SDSU. Her recent poetry collection, *Except by Nature*, will be published by Graywolf Press next month.

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LETTERS

Continued from page 3
(1685-1753), an Irish philosopher. Otherwise, I found the Navarro series very enlightening.

Tom Stoup
Blue Door Bookstore

Well Done!!

Kudos to you for printing one of the most powerful series of articles I have read on San Diego for many a year. You have done San Diego a real service by printing this story. I predict Prop A will go into the toilet (as it should) as a result of this exposé. Well done!! To Peter Navarro...please run again!

Paul Evans

Crowded, Trendy Clicks

It is said that whereas poets speak in words and ordinary men in sentences, politicians speak in whole paragraphs. Mr. Navarro excels in being able to cram a paragraph's worth of trendy clichés into a single sentence:

"It's a class operation with quality people, and the station provides the kind of in-depth regional and local TV news lacking in most of the cities around the country." — from final chapter, with emphasis added, of his memoir.

Can one do more than give the man a high five and say, "Right on, way to go?"

Stephen Holt
La Jolla

Navarro's Very, Very Valid Points

I read with fascination the Navarro pieces in the San Diego Reader. It is one of the most interesting commentaries about the political process that I've seen anywhere. It was fascinating to hear someone actually be honest with their feelings and opinions rather than cloaking them in politically acceptable jargon or trying to schmoosie people. I commend the Reader for running this piece. I know that Navarro made a lot of enemies with his views on things, but I truly think he's a sincere individual. He certainly does sound egotistical in some parts of the article, but I appreciate him being completely honest about everything. I think a lot of the points he made are very, very valid points. He's brought up some significant issues about the way politics run in this town, the role of the Union-Tribune, the role of radio, and many, many other issues. This is one of the best articles I've read in the Reader in many years. I don't even read the Reader that regularly anymore, and this has gotten me to look for it and pick up the paper, so I appreciate your publishing this article.

Dr. James M. Larson
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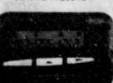
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Navarro Slakes Political Thirst

I have lived in San Diego for over 25 years. I stopped voting shortly after I arrived. The Union-Tribune papers were rated one of the ten worst newspapers in the country, and in my opinion it has gone downhill from there. And when I turn to television news, I get smiling faces pumping human misery and occasional political views of station owners. At the time, the Soviet Union was our enemy, but I did not see much difference between Moscow and San Diego media. I ended up getting all my news from the Wall Street Journal, which at least attempts to present all sides to a story and is not afraid to tackle controversial stories which may displease advertisers. Over the years they have chronicled misdeeds of the most esteemed corporate titans and become a stronger, more respected publication for it. But I had to resign myself to remaining totally ignorant about the city which was my home. The Navarro series was for me like water in the desert. I would like to thank whoever had the guts to approve it and especially thank Navarro for taking what must have been an immense amount of time and effort to write such a comprehensive piece. I now have a reason to register to vote again and will probably make the maximum contribution to Mr. Navarro's next campaign. It is just too bad that an entertainment guide has become the last bastion of democracy in San Diego.

Bill Byron
Pacific Beach

Right On, Peter!

As a progressive, Jewish, universal, secular woman, I usually vote Democratic. Occasionally I deviate and vote for the Peace and Freedom Party candidates (because I have friends amongst them) or the Citizens Party when it existed, but never Republican. I have to repeat on that, I'm afraid, because Roger Hedgecock, when he so hypocritically sought the gay vote — with my son being gay and me being a deeply committed gay-rights supporter — to my utmost regret I voted that year for him.

As for Susan Golding (my second mistake into Republican territory), I voted for her because (1) she is a woman (2) she's Jewish (3) I resented Peter Navarro's dirty references to her former husband, who was in prison. A wife is not responsible for her husband's religious actions.

However, it was because of this casting of aspersions on her character for that marriage that I resisted voting for Mr. Navarro.

Now I think he's great and I don't give a damn what he has to say about his opponents. They've certainly slapped him enough.

Right on, Peter! (with com-)

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Mask Muzenqah: I never believed that these things really work. But one time, when my coworkers and I were busy, we scanned the ads and they picked out some for me. They said, "Oh, here's one for you. A successful businessman!"

Ed Carr: I went to a "Date Smart" seminar and the lady who ran it helped me write the ad. I got six or seven responses, and most of the women were nice to talk to. Nobody was off the wall.

Mask: The first time we talked was on New Year's Day [in 1997]. After we hung up, I realized we were both a little bored, so I called him back and said, "Let's meet for a drink." At first, Ed seemed like an ordinary American guy with blue eyes and blond hair. But each time we met after that, he'd give me a sassy little card that said he enjoyed my company.

Ed: It was an indirect way to ask for another date. I immediately picked up on Mask's intelligence and her playfulness.

Mask: One of the things I liked about Ed was that he didn't want to work, sit, and watch football on the weekends with his friends.

Ed: I like to dance and so does Mask, so sometimes we went out to a disco. We also saw a lot of movies. By Valentine's Day, we were seriously dating. I was falling in love with her and enjoying her company more each day.

Mask: In July, I discovered I had breast cancer. Being a nurse, I accepted it fast and decided to just fight this devil on my own. But when I brought it up with Ed, he said he wanted to know everything that was going on. He wanted to be included. So I accepted his support, and I'm glad I did, because I got to know the sensitive and emotional part of him, that was.

Ed: I've never been one to do causal dating, and I was looking for a long-term relationship. I've been divorced for 19 years, and in the past I had developed some resistance to marriage. But with Mask it was different, and in September, I asked her to marry me. The next week, she started chemotherapy and is doing well now.

Mask: By then, I had already met Ed's family in Des Moines. They were lovely people. I felt very close to them.

Ed: Mask's immediately family is in Iran, but they come back and forth. She has lots and lots of relatives in her extended family, which even includes ex-husbands — hers and her sister's.

Mask: I even found my ex-husband a girlfriend, though not through Reader Matches. In my culture, you just don't do ads to meet people this way. A lot of people will be shocked when they learn how we met.

Ed: My friends will probably be surprised, too. But I believe that sometimes you have to take the initiative. You just have to give things a chance.

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Natalie Mashyoh
La Jolla

It was with great interest that I learned of the existence of the Major Events Revolving Fund and of the comments made by Reint Reinders, the head honcho at ConVis, in "A Complete Idiot's Guide to Corporate Welfare" ("City Lights," May 14). The article prompted me to ask a few questions.

2. Are there any "incentives" given to other religious groups that regularly come to San Diego — for instance, the Jehovah's Witnesses, who have their annual meetings at the

4. As I understand it, we are offering money to an organization to get them to come here and spend more money. Are the funds being paid out factored into the "projected economic impact" generated by an event? (For example — if I offer you \$25 to come here and spend \$100, the economic impact should be \$75, not \$100.)

5. What is the difference between an "incentive" and a "bribe"?

Complaints About Albright's Complaints

Regarding "Kid Stuff," May 14.
I haven't read "Kid Stuff" that much but the times I have

Raymond
North Park

This is regarding letters to the editor, May 7, "Holman Has Guts," written by Dr. Art Salzberg. I have not decided whether or not I am for or against the expansion of the convention center, but I strongly disagree with Dr. Art Salzberg's statement that David Cohn never feeds the homeless or follows

Laurie Slade
Ocean Beach

I believe that you inadvertently forgot to mention that a week before the party in La Jolla, my book *The Man Who Ate Everything* (Knopf) won the Julia Child Book Award for Literary Food Writing.

Mrs. Eleanor Widmer exposed herself in "Circulate," May 7 (Restaurant Review). She masquerades as a restaurant critic.

She attended the party for *The Man Who Ate Everything* and she mentions that her invitation was a fluke. Well, it was a fluke. The Dessents gave a party for Mr. Jeffrey Steingarten, the author of *The Man Who Ate Everything*. On arrival at the Dessents' house, it was a fact that the host and hostess had a fine sense of *savoir-vivre*. As accomplished hosts, they had taken scrupulous care to invite internationally known, cosmopolitan, erudite, literary guests who know literature and French, not for snobbish reasons, but for the occasion.

quant bird's beak chilies are central to the preparation of many Southeast Asian dishes. Or has she tried Mekong whiskey with Thai food?

The book *The Man Who Ate Everything*, Mrs. Widmer, read a book, then write a review. Your trizzle-trazzle about the cover said nothing about the content. It is nonsense to write that San Diego has a plenitude of fruits. They are selected because they travel well and have a long shelf life, but they have no resemblance to what they ought to be. *Choucroute* and *Falsacennine* is a favorite colonial dish of France.

A Former Trucker

You Buy Diesel in Tijuana? ("City Lights," April 2). Yes, if I could save \$160 on an 800-gallon fill-up. Yes, if I were interested only in profit and could hire a Mexican driver at Mexican wages to take a load from San Diego to Seattle, unload and pick up a return load and pay off in Mexico. No, if I were a responsible American truck company owner willing to pay a fair wage for a job done legally and in the U.S.

Anyone who has spent the years I did in the oil fields and the oil business will see the story as much ado about nothing. Anyone who has seen the oil fields of Vera Cruz and the hideous waste of product by Pemex after the nationalization of oil in Mexico. Anyone who knows they produce no oil in Baja and that there is no pipeline from the oil-producing states of Mexico and that there is no tanker harbor in all of Baja. Anyone who knows that a large part of the fuel bought in T.J. comes from the U.S. Any one of these people would not have died in T.J.

I have logged many miles in 18-wheelers. I have fueled many 50- and 60-gallon tanks. I have never seen or heard of an American or Mexican truck taking on 800 gallons of fuel. With the tractor and trailer weighing 20 to 30,000 pounds, 800 gallons of fuel would add nearly 3 tons. Gross weights allowable are 80,000 to 100,000. Refueling and using the tonnage difference would make a lot more sense.

Many years ago in Texas there was a period of "hot oil" activity. A tanker of Texas crude was taken into Mexico and turned around and brought back into the U.S. as Mexican oil sans certain taxes that would have been payable in the U.S.

R.L. Wilson
Former associate member
International Association of
Drilling Contractors

Do Not Laugh

Unlike Antonio Fanelini—who, in his April 16 letter, says he has to laugh and pity me for what I wrote in my April 9 letter—I neither laugh at nor pity him. Out of respect for him, I do not laugh, and I don't think he'd need my pity.

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San Diego Reader May 28, 1998



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San Diego Reader May 28, 1998

Gee, how can I believe that when, as you say, "all [incorrect, by the way] the historical writings of the Greeks, Hebrews, Jews, Romans, and the ones who wrote the accounts of Jesus' time on earth" indicate otherwise. Well, as touched on above, those writings of which you know are not "all" there is, as considerably more research material exists. Of course, since it disputes what the Bible wanted to "advertise," it was understandably omitted.

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dictates that you must necessarily also believe one of the following: Man and dinosaurs coexisted, or, the latter never existed, i. um... no comment.

While you know that "evolution" Darwin stated in his record that the theory of evolution is just that, and there is no real proof of it, you have not missed something. Something called the last 140 years of compiled evidence. Literally and figuratively mountains of evidence that have shown they had on O.J. You are either innocently ignorant of, oblivious to, or scoff at this evidence, not realizing that the definitions of "obvious" include: indisputable certainty, proof, testimony, sign, indication, attestation, corroborated evidence, or plain or obvious. Have a nice day.

Brian Wilson
Pacific Beach

I Love John J. Commons

This is a quick thank you for having an author by the name of John J. Commons at the University of California at Riverside. I have read I love John J. Commons and I just want to call and

let you know how much his articles have changed a lot of stuff for me. I hope you guys consider having him as a continuous person writing for the *Reader*.

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Claude Edwards at Daley Ranch

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and Guide**
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**LOCAL
EVENTS**

"What we're excited about is that it's close to an urban area, but once you're on the site you feel you're in a pristine area," says Escondido's deputy director, Scott B. Dinkelschper.

To reach the ranch's main entrance at Dixon Lake, you pass through La Honda Drive's upscale burbs. Civilization's conceits fall quickly away on the uphill hike through dense chaparral towards the old ranch house and 22 miles of trails. A hint of sage lingers on the air. Slopes are dense with rangy ceanothus, mission manzanita, with their shiny red berries, delicate

chamise, the gaudy white flowering stalks of *yucca whipplei* — "our Lord's candle." Wildflowers in red splashes, purple racemes, a yellow haze across a meadow — mustard, monkey flowers, and purple mallow. A great bloom this year. At trailrest, nothing but wild hills and ridges ahead. Civilization canceled. Turn around, Escondido lies far below, the collective rumble of freeways diminishing as you descend to a grove of Engelmann and live oak in a shaded locale.

There's a pond, a marshy area fringed by reeds eight feet high, jungles of poison oak twine around oak trunks. The furtive nattering of water birds mixes with the trickle and ambient gush of running water. — Southern California in late May! A duck carves a v-wake across flat water. I keep an eye out for wildlife — coyote, mule deer — but see only an occasional cottontail rabbit.

The preserve is so new they haven't yet completed wildlife surveys, says ranger Roger Sobota. "That's half the fun." He emphasizes the ranch's varied habitat: thick chaparral interspersed with oak woodlands; Diegan coastal sage scrub (home to the San Diego horned

lizard and California gnatcatcher, with its distinctive newling;); rock outcroppings on the Eastern ridges, "reminiscent of Utah," host the granite night lizard, rattlers, various raptors, and the big predators—bobcats, coyotes, ringtails, occasional mountain lions; water birds abound in year-round ponds and the riparian environment of a seasonal creek. You aren't likely to find a cougar during the day, but a Bobcat took a cat that stalked into a campsite one night at Dixon Lake in pursuit of a raccoon that campers were feeding. As alarmed by the people as they were by it, the coy fled.

With shaker roof and walls, a wide portico running half way around, the ranch house sits back from the road on an expanse of lawn beyond blooming ground cover, a creek, great yuccas, a thicket of pampas grass (old Frank, the caretaker, calls it "cactus," first time it's bloomed in 11 years, he says). A weathered barn among outbuildings, huge meadow beyond, where the Daleys grazed horses and cattle.

The ranch house's main room is a museum piece, paneled in redwood, crisscross beams supported a 21-foot

ceiling, great fireplace built of cobblesstones hauled around the cape. There's a small balcony where a band played when the Daleys held dances. Kerosene lamps, a sense the place is frozen in 1928, when the Daleys built as a summer getaway from their home in Lowell.

Native Californian Kurneeyay were among the ranch's early inhabitants; their fires soot on the ceilings of boulder caves. English immigrant Robert Daley arrived here in 1869 and built a cabin. The Daleys were teamsters and raised horses here, then dairy; cattle after 1916 when they moved to Jamul. Mobil Oil bought the ranch in the 1980s, then sold it to Shea Homes.

Walking out of the past at dusk, halt in a rare grove of Engelmann oak, flash of magenta on pond water through foliage, ducks swing swiftly overhead in tight pattern. A symphony of bird songs rises from trees and pond, punctuated by the liquid clucking of coots and the dops' far off yanning.

Naturalist Claude Edwards leads birding tour of the Ranch on May 31, sponsored by San Diego's Natural History Museum. Edwards says it's

Calendar LOCAL EVENTS

possible to identify between 30 and 50 species of birds in these areas, including quail, yellow sparrows in the marshes, humming birds, the "attractive and noisy" acorn woodpecker. In brushy areas, many may not be identified by their vocalizations. He expects

lots of nesting activity and will point out other fauna and flora, including butterflies. The guided walk will cover half a mile to a mile. Come with a sack lunch and water.

—William Lawless

Birding at Daley Ranch, Escondido, Sunday, May 31, 7:30 a.m.-2:00 p.m.
By reservation:

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Web site: www.sdmr.org
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EVENTS LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a

complete description of the event, including the date, time, cost, the price address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to READER EVENTS EDITOR, P.O. Box 50831, San Diego CA 92166-5083. Or fax information to 619-881-2401.

BAJA

A Guitar Recital is planned by Delfino Rodriguez, J.C. Riera, and

Salvador Arredondo at 8 p.m. tonight, Thursday, May 28, at La Mission del Quetzal (Interstate 15) (2630 Colorado Drive, Tijuana). Admission is \$4 U.S. For information, call 011-52-66-30-31-51.

Mezari Tunes Tea. The Mainly Mozart Festival celebrates its tenth season with concerts from May 29 through June 14 at San Diego County and Baja California locations. The series commences with John Stammer's Orchestra Trio in G Minor, Mozart's Fantasia in F, Morricone's Don Juan, Lipke Sonata in G, and Mass in G by Giuseppe Mosse.

Rossini's Sonata No. 1 in G, and Pachelbel's Canon and Gigue. Hear this program (also the Fantasia in F) on Friday, May 29, at the Cathedral de Guadalupe (at Calle Segunda and Niños Héroes, Tijuana); and on Saturday and Sunday, May 30 and 31, at Saint Paul's Cathedral (2728 South Avenue, at Fifth and Mission, Hemet).

Three string quartet masterpieces — Mozart's Eine kleine Nachtmusik, the Quartet in A by Mendelssohn, and Beethoven's Quartet in E-flat Major — are on the program when the Borromeo

String Quartet performs at the New Port Beach Hotel (Carriera Libre Tijuana-Estados Unidos, 45, Rosarito) on Saturday, May 30, and on Sunday, May 31, at the Neoclassical Institute (1040 John Jay Hopkins Drive, La Jolla).

Events continue on Wednesday, June 3, at the San Diego County Convention Center, 1210 Broadway, downtown. All of the concerts begin at 8 p.m. The San Diego County Convention Center and \$10 to \$25 for concerts in Baja. For tickets and more information, call 011-52-66-30-31-51.

The Spanish Play La Casa de Bernarda Alba. Directed by Vianca R. Santana, may be seen at noon on Sunday, May 30, at the Tijuana Cultural Center. Find the center at Paseo de los Héroes and Mina Street in the

Zona Rio, in Tijuana. For more information, call 011-52-66-30-31-51. The play is suitable for adults only.

Jazz Up Your Saturday will feature Lupo Barrios performing at 9 p.m. or May 30 at El Lago del Nopal (Callejon 5 de Mayo #1128, downtown Tijuana). For more information, call 011-52-66-30-31-51.

The Tropicana Monte Carlo Ride starts at 7 p.m. on Sunday, May 31, at the Tropicana Hotel. For details, dial 011-52-66-30-31-51.

Torero! The corrida begins at 4:30 p.m. on Sunday, May 31, in Tijuana's Downtown Bullring, located on Boulevard Apdo. Calles 1 to 11.

For tickets and additional information, call 232-5040.

Tribe appears in concert at 7 p.m. on Sunday, June 2, at the Casa de la Cultura (Avenida Paris 45, Caliente Alameda). For additional details (in Spanish), dial 011-52-66-30-31-51.

The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-30-31-51.

OUTDOORS

Chowder. A non-native ornamental shrub is now beginning to bloom in gardens and along roadsides in the interior valleys and desert. Not much water is needed to keep it blooming throughout all of summer. Good displays of white, pink, and red varieties

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Calendar LOCAL EVENTS

can be seen along the medians of Interstate 5 in east El Cajon and along Interstates 5 and 15 in parts of North County. Chondra's toxic characteristics are well known: all parts of it are poisonous if ingested.

Wildflowers of San Diego County's highest mountains are in full bloom this week. Take a walk along any trail above 4500 feet in the Laguna, Cuyamaca, or Palomar Mountains and enjoy a palette of colors ranging from crimson red to indigo blue. Among the most common varieties are lupine (blue, occasionally yellow),

wallflower (yellow), paintbrush (red), scarlet bugler (red), beard tongue (blue-purple), checker (broadleaf), woolly blue curls (violet), forget-me-not (white), wild hyacinth (purple), and yarrow (yellow and white).

Made Deer by the hundreds are roaming throughout Cuyamaca Rancho State Park, where they are protected year round from hunting. Take an early-morning drive or bicycle ride down Highway 79 through the park, and you'll likely spot them on or near the road. To really study them, you position yourself — preferably in the early morning or near sunset — on the edge of any of the several large meadows accessible via park trails. Watch carefully — and also keep an eye cocked for

predatory mountain lions, which in recent years have been threatening humans as well as the deer.

Lanterns are the stars of the "Lantern Festival," a glow of dawn's light, is joined by a close companion tomorrow morning (Friday, May 29), but a midnight to the right, look for Saturn, about 70 times fainter. You may need binoculars to see both. Both planets will fit comfortably within the field of view of a small telescope.

Different and Difficult, take the "Memorial Day El Cap Challenge" beginning at 8:30 a.m. on Saturday, May 30, at the El Capitan Open-Space Preserve (12775 Blue Sky Ranch Road, Lakeside). The 5.5-hour hike will travel up to El Capitan Mountain, with participants trekking

up and down ten miles on the Old Miners Road to see wildflowers and great views. Bring a lunch, plenty of water, and comfortable hiking shoes. For information, call 694-3600.

"April Showers Bring May Flowers" and it's the theme for a nature hike planned on Saturday, May 30, at 10 a.m. The outing starts at the park's Botanical Building. Call 235-1121 for more information. Free.

A Reporter and Grounds Walk is planned in Cuyamaca Park (part of Los Peñasquitos Canyon Preserve) on Saturday, May 30, from 8 to 9:30 a.m. Meet leader Brian Swanson by taking the Merry Road exit off I-15, and head west to Black Mountain Road, go right on Black Mountain. Turn left at the first light into Canyonside Park Drive; go past the ballfields to the preserve sign and the

parking lot on the left. For more information, call 484-3219. Free.

Waterfalls, Englemann Oaks, and lush vegetation make isolated Black Canyon in Ramona an interesting canyon. Explore the area during a hike led by the Canyoneros on Sunday, May 31, running from 9 a.m. to noon. To reach the trailhead, take Highway 67 to Ramona, and go east on Highway 78, which becomes Julian Road, to Magnolia Avenue, a paved and dirt road. Turn left (north) and drive for 7.2 miles to Santa Yvel Creek. Cross the bridge and park on the road. Call 232-3821 for information. Free.

Sam's Sunday Secret, Downtown Sam says that the best doughnuts and sweet rolls in San Diego are made at KJ's. Located at Fourth Avenue and G Street, downtown. Indulge first and then take a one-hour casual stroll with Sam and other Walkabouts on Sunday, May 31. The walk will begin at KJ's at 9 a.m. The walk is free, or food is not. For information, call 231-7461.

Q: What Historic and Natural Park north of Escondido was once an active cattle ranch? A: Daley Ranch. Head out to explore the park with birding master Claude Edwards from 7:30 a.m. to 2 p.m. on Sunday, May 31. This bird with a walk is hosted by the San Diego Natural History Museum for those 16 and up. The fee is \$5 for non-members. For reservations, call 232-3821 x203.

Beginning Birdwatchers Are welcomed to attend the field trip hosted by the Audubon Society at Lake Murray on Monday, June 1, from 8 to 11 a.m. The introductory program is designed to educate the novice. To reach the spot, take I-8 to Lake Murray Boulevard, exit, and proceed one mile to Ballroom. Turn left, go about one mile, and make a left on Jackson Drive. Proceed one-quarter mile and make a left onto Golfcrest. Drive about one mile to Mission Trails Park; meet in the parking area near small bleachers. Water and restrooms are available. There will be easy hiking. Call 280-7710 for further information on this free outing.

DANCE

The Evolution of Irish Dance, as well as its similarities with and influences on other cultures, is the focus of *Rénaissance*, a celebration of Irish music, song, and dance. The show continues at the San Diego Civic Theatre nightly through May 31 and June 2. Tickets range from \$24 to \$65. For showtimes and reservations, call 576-1100 or Ticketmaster (220-7135). Find the theater at 202 C Street, downtown.

"An Evening of Swing Dancing" is presented when the Grooming College Big Band provides tunes from the '40s and '50s in the lower gym at Grooming College at 7:30 p.m. on Friday, May 29. Admission is \$8 per person, or \$15 per couple. For information, call 644-7253. Grooming College is located at 8000 Grooming College Drive, El Cajon.

Romance, Madonnas, Magic, Death, and triumph fill *Guafra*, the quintessential ballet of the Romantic era. A true classic, *Guafra* has survived virtually unchanged since its premiere in 1841. The California Ballet concludes its season with a full-length version. *Guafra* runs May 30 and 31 at the California Center for the Arts, Escondido.

Performances begin at 7:30 and 8 p.m. on Saturday and at 7:30 p.m. on Sunday. Tickets range from \$18.50 to \$33. Dial 540-6741 or 800-988-4253 for tickets, which are also available through Ticketmaster.

(220-TIXS). Find the center at 340 North Escondido Boulevard (at Valley Parkway), in Escondido.

It's Nearly the Start of Summer, but the first ever Spring Swing Festival hosted by the El Cajon Boulevard Business Improvement Association is set for May 30 and 31. A 40-style jazz dinner will take place from 7 to 11 p.m. on Saturday, in the ballroom at Inland Suites Hotel, with music by Terrell's Swingin' Affair. Tickets are \$25 per person.

On Sunday, from noon to 7 p.m., swing enthusiasts will enjoy a full day of music and fun at the Mississippian Ballroom (2223 El Cajon Boulevard). Hear tunes by Mundell Lowe, Peggy Chase's Swing Affair, and the Big Town Seven; and there will be food booths and vintage clothing vendors. Admission is free. For information, call 283-3608.

Tango Time, dance workshops, lectures, and dance parties are planned at El Mendel Del Tango on Saturday and Sunday, May 30 and 31, led by Iva and Ludmila Smard, assisted by teachers of the Argentine Tango Master's Association and Argentinean tango dancers. Maestro Buenos Aires. The fee is \$45 per person for two days. Find El Mendel Del Tango at 6904 Miramar Road, suite 110, in Miramar. Call 689-2422 for the required reservations.

Dance Party, Strictly Passion Dance Studio is hosting a dance party at Eveque Dance Theatre (644 Seventh Avenue, between G and Market Streets, downtown) at 8:30 p.m. on Saturday, May 30, with performances in salsa, cha-cha, and swing, and dancing to music provided by a DJ in a variety of styles. An introductory class will be held from 7:30 to 8:30, with instruction in beginning rumba, merengue, and swing. Admission is \$7 for the class and party, or \$5 for the party only. To RSVP, call 237-1805.

Dance Classes are offered by the National Smooth Dancers, with a four-class session starting next Thursday, June 4, at 7 p.m. Classes will focus on beginning bolero and intermediate waltz. For information, call 766-4845. Take the classes at the Vista Women's Club, 1375 Oak Drive, in Vista.

FILM

Thrilling Tongue-in-Cheek Cani Fervor! Celebrate the 50th anniversary of Orson Welles's *Lady from Shanghai* — starring the great one himself along with Rita Hayworth — when it screens at the Grand Old Opry in Nashville. See this 1937 comedy when it screens for the San Diego International Film Festival at UCSD — the final flick in the series — at 8 p.m. on Tuesday, June 2. Screenings are held in Mandelballe Auditorium. 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 Mandelballe box office.

Lights Camera Action! It's time for the San Diego World Film Festival, from Tuesday, June 2, through Thursday, June 4. Organizers promise more than 80 studios, independent, foreign, and student film screenings, workshops, and a commemorative retrospective of films from the United Artists Theatre in Horton Plaza and the Pacific Gaslamp Theatre from June 3-11. General admission tickets are \$7. For details on any of these events, call 558-FILM.

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.

pus and may be purchased for \$2 at the Mandelballe box office.

Phish and Sumpston are but two of the adjectives one may employ to describe Agneta Hall's recent adaptation of the Henry James novella *Washington Square*. Set in the 19th Century, it stars Jennifer Jason Leigh, Albert Finney, and Ben Chaplin, the tale of a (wealthy and) homely woman caught between a suitor with uncertain motives and a dominating parent. Interested? It will screen at 6 p.m. on Monday, June 1, for the Film Forum at the San Diego Public Library (820 E Street, downtown). Free. 236-5800.

How Can You Beat This Tidel? Doing Time for Penny Glen is the story of an innocent 18-year-old Australian boy who years for fame and fortune as a country and western star at the Grand Ole Opry in Nashville. See this 1997 comedy when it screens for the San Diego International Film Festival at UCSD — the final flick in the series — at 8 p.m. on Tuesday, June 2. Screenings are held in Mandelballe Auditorium. Admission is \$6 general. Call 534-6467 or 534-0497 for more information. Parking permits are required on the UCSD campus.

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Calendar
LOCAL EVENTS

during a deadly storm, many of the members of the group helped rescue the surviving climbers. Event 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 238-1233. The theater is found in Balboa Park.

LECTURES

Showcase Lectures, in conjunction with the San Diego Historical Society's 25th anniversary Silver Showcase — this year in a 1900 square-foot Dutch Colonial Revival-style seaside cottage — the society has presented a lecture series. The series continues today, Thursday, May 28, with slides of "Coronado's Eccentric Architect" presented by Cynthia Malink, the executive director of the Coronado Historical Association.

Lecture attendees must pay one-time admission to the Showcase House (\$15) plus \$5 for each lecture. Advance reservations are suggested; call 554-1177 to register. Find the home at 552 Marina Avenue, in Coronado.

Fire Away, fighting wildfires using technological innovations and new fire-suppression methods will be discussed by Rick White, president and founder of Fire Attack Vehicles, during the East County Economic Development's annual forum at 5:30 p.m. tonight, Thursday, May 28. Catch the talk at the Santee Community Center (1044 Mission George Road). The lecture is included in the \$15 admission fee to the State of East County Celebration, 440-4335.

Wet Thumbs, selecting and maintaining saltwater animals, plants, filter systems, and accessories will all be discussed during the "Basic Saltwater Aquarium" workshop planned by senior aquarist Fernando Noriega at Birch Aquarium Museum from 9 a.m. to 1:30 p.m. on Saturday, May 30. The fee for the class is \$25 per person; advance registration is required.

For reservations, call 534-7336. The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive), in La Jolla.

"An Alchemist's Update" is in store when Stephen Winner and Susan Koppernik speak for the Hemlock Society on Sunday, May 31, at 1:30 p.m., at the Joyce Beers Community Center (1909 Vermont Street, Hillcrest). For information, call 233-4418.

We Are Living in a Material World...learn about "Two Kinds of Materialism" when Norman Hall and Alan Mandelberg present a philosophical dialogue for the Humanities Fellowship on Sunday, May 31, at the Thomas Paine Cafeteria. "The issue is whether the practice of the material scientist is compatible with any sort of belief in God or gods."

The program begins at 11 a.m., followed by open discussion until approximately 12:30 p.m. For more information, call 291-1955 or 276-2000. Free. Find the cafeteria at 4247 Park Boulevard, in San Diego.

(Archaeology) Diver Down, take a look at "Current Topics in Nautical Archaeology" when Gerome Hall discusses his field a noon on Mon-

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 Saturday, July 11 • 10:00 am-6:00 pm
 Sunday, July 12 • 10:00 am-6:00 pm

Friday, September 4 • 9:15 am-9:15 pm
 Saturday, September 5 • 10:00 am-6:00 pm
 Sunday, September 6 • 10:00 am-6:00 pm

• **Audit fee: \$300** •

For more specific information about this course, please call Dr. Chevalier at the Institute.

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<p>May 28 9PM</p> <p>1200 Garnet Ave. San Diego 619-272-6066</p>	<p>May 30 8PM</p> <p>4612 Park Blvd. San Diego 619-291-0173</p>	<p>June 5 9PM</p> <p>1165 Garnet Ave. San Diego 619-274-2325</p>

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Calendar LOCAL EVENTS

TV

A Friend As Secretly As A Sinner Plays, and recommended it, not because it was good, but because it was interesting, sometimes unintentionally humorous period piece, one of the early '60s backlashes, taking with it a prosperous pioneer. '50s hippies, especially in the realm of sexual mores. Great music, too. Aisling, Thursday, May 28, at 8 p.m. on AMC, Channel 33.

You Gotta Love Foreign Films, especially French films, especially director Jean-Luc Godard's films.

UCSD-TV does, and they're airing a bunch of them to prove it. You've got *The Life of Liza* chronicles a woman's descent into prostitution. Break out the Vigor and bite, watch, and absorb. Aisling, Saturday, May 30, at 4 p.m. on UCSD-TV, Channel 75.

"Kill Me Now" and you're a murderer. Kill thousands, and you're a conqueror. Kill everyone and you're a god. "I don't think there's a God." We shall see. This sort of talk just doesn't happen that often in American cinema. French filmmaker Roger Vadim appears in Godard's *Maislun*, Friday, May 28, at 8 p.m. on AMC, Channel 33.

More Fabulous Dialogue from a Godard film. Everything has been said, provided words don't change their meanings, and meanings their words. "Alphaville" is the story of an

American detective, Lemmy Caution, who visits a city on another planet, only to find that the man in charge doesn't allow emotion. Aisling, Saturday, May 30, at 6 p.m. on UCSD-TV, Channel 76.

Well, the Padres Are Playing like a team that wants a record as good as we're just doing to build their new ballpark, an act so to lose them to some awful city like Portland or... ah... Las Vegas. But can they overcome Mark "Roger" White? The San Diego Padres vs. the St. Louis Cardinals, Saturday, May 30, at 7:05 p.m. on Fox Channel 4.

Beautiful Ladies, Ursula Thurnham is gorgeous as Venus rising from the sea in a giant clam shell, but she's not the best reason to see *The Adventures of Romeo Montecarlo*. The world is the sheer fancy, the sublime ridiculous, the dizzying sarcasm. A

fair tale for adults weary of modernity. Aisling, Monday, June 1, at 9:30 a.m. on Bravo, Channel 42.

A Flat Our Good Film from screenwriters Juan D'Amico and John Gargery. The film, starring Robert DeNiro as a priest and Robert Duvall as his cop brother, is an average old 'A', full of corruption and vice—why watch? True Confessions a bit? We shall see, especially the ending. Aisling, Monday, June 1, at noon, on TNT, Channel 34.

Norman Mailer on Marilyn Monroe. "So we think of Marilyn, who was every man's love affair with America. Marilyn Monroe who was blonde and beautiful and had a most lovely, lovely look of a voice and all the elements of all the clean American look." AMC, celebration Miss Monroe's birthday. There's No Business Like Show Business, *Nip/Tuck*, and *How to Succeed in Business Without Really Trying*. Aisling, Monday, June 1, starting at 3:30 p.m. on AMC, Channel 33.

Our Break with Celebrity, before our brother was old enough for the

job, our parents used to hire a babysitter. That babysitter performed comedy routines for us involving our superhero dolls. We thought he was hilarious. His name was (and is) Paul Kowalski, and you can see him in *Funhouse*, airing Tuesday, June 2, at 11 p.m. on TBS, Channel 27.

At Press Time (We're Always Wanted to Write That), it was still undecided who would be playing in game one of the NBA finals. Bulls victories have become expected, but as we learn from *Press Time* (Burr Douglas, who was my son's teacher), the Bulls never lose. Aisling, Wednesday, June 3, at 6 p.m. on KNSD, Channel 3.

SPORTS

Lower Limb Amputees will be competing in the second annual Ultimate Challenge Track and Field Invitational, scheduled for Friday and Saturday, May 28 and 29, at the U.S. Olympic Committee Area Training

Center in Olaty Mesa. For details, dial 800-233-2623 x3624 or 800-969-0200.

Skate Around Mission Hills and Hillcrest with the San Diego State Skating Club on Friday, May 28. Skaters begin this outing at Ralphs Ice University Arena in the University Road segment) at 7:30 p.m. Free. Call 544-4353 for more information. Hat, mitts and skate guards are mandatory.

Padres Baseball, the Padres beat the St. Louis Cardinals at Qualcomm Stadium Friday through Monday, May 29 (June 1, at 7:05, 7:05, 1:05, and 7:05 p.m., respectively). Houston arrives for games Tuesday through Thursday, June 2-4, at 7:05, 7:05, and 2:05 p.m. For information on games, call 280-1110. All games are broadcast on KFSB-AM (760).

Vital, Fast, and Scenic, Saturday, May 30, marks the date for the 19th annual Downtown YMCA Breakers Run, with a 10-mile run (10 a.m.) and a 5K run and 1/4 mile family stride (9 a.m.). Events begin and finish on the beach south of the Great Div-

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per roller coaster at Belmont Park, in Mineola Beach. For information, call 272-8316 or 232-7451.

Spartanman Street, Grand American modifieds, and bumper stock cars will all compete at Capon Speedway on Saturday, May 30. The 1/8-mile track is located near to Gillette Field at 13 Capon. The first race starts at 7:05 p.m., with qualifying runs starting at 5:10 p.m.

To reach the track, take I-8 to Highway 47, and take the Roadway exit. Drive left for two blocks to Wing Street, then right one block to the track entrance. Adult admission: \$7 (over 18) and \$4 (under 18). \$3 for those 8 to 12 free for kids under 4 with an adult. 488-9900.

Low Tide Ride, ride your bike for ten miles along the beach from Imperial Beach to Coronado during the Low Tide Ride, set for Saturday, May 30. Registration begins at 7 a.m. at the YMCA camp site in Imperial Beach at 7 a.m. The ride starts at 8:15 a.m., while the race starts at 8 a.m. For information, call 423-4353 (dial 9) or 437-4699 (evenings). Facilities will be available at the end of the race to rinse your bike and re-lube your bike chain.

Santa Lucia Cruise, join Torrey Pines 54 Club by cruise on Saturday, May 30, for an easy 15-mile ride around Santa Lucia. The cruise starts at 10 a.m. at Mission Trails Regional Park (at Father Janssens Serra and Mission Canyon Road). Bring money for food at the Chetco's Tavern. 563-1161.

Navigate Through Unsubtle Territory around Mount Laguna at Woodward Hill during the most beautiful San Diego Oceanfronting on Saturday, May 30, starting at 10 a.m. Oceanfronting is the art of navigation through unknown terrain using a map and compass. Registration and training for beginners begin at 9 a.m., and continue during the meet, usually until noon.

To reach the trailhead, take I-8 to San Diego Highway 78-1, and head north approximately 8 miles to mile marker 21.5. Turn left on the country road at the Agor for Agor Drive and Woodward Hill campgrounds. \$8 for the sign. Registration fees are \$8 for individuals (including the map), compass may be rented for \$5, and whistles may be purchased for \$2. Call 578-9406 or 453-9174 for information. Beginners are encouraged to attend.

Hillary for Norton, take a pleasant little ride through Golden Hill and the Chetco's Tavern with the Knickerbockers on Sunday, May 31. The 25-mile tour for novices will include historical facts dispensed by one of the leaders and starts at 9 a.m. in the north parking lot at Mission Bay Village Center (at Fairmount Bay Drive and Chetco's Tavern). Bring money for food at Perry's Cafe. 278-4962.

Run Through Mission Trails, Regional Park during the Qualcomm Cross Country Run and Hike on Sunday, May 31. The Extreme Run, a 7.4-mile challenging course on hills trails for hard-core athletes, starts at 7:30 a.m. The 5.2-mile trail run includes rolling hills and varying terrain starts at 9 a.m. and a bike-at-your-own-pace hike on a trail designed for park rangers starts at 9:05 a.m. Race-day registration starts at 6:30 a.m. For information, call 450-6010.

Balboa Park's Beautiful Trails are the destination for participants in the Serra Club's Walk for the Environment, slated for Sunday, May 31. The 5K walk starts at South Avenue and Laurel Street at 8 a.m. For information, call 280-1743.

In Bicycle Time ride being hosted by the 527 Bike Club, races compete

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GRAND OPENING FESTIVITIES Saturday, May 30 - Thursday, June 4

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It's a Big Party
Live Performance Music
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Saturday, May 30 - FAMILY DAY 10 a.m. - 5 p.m.

FREE! Ribbon Cutting and giant cake - 10 a.m. Enjoy all the new Exhibit Galleries with our newest exhibition BRAIN GAMES.

Huge LEGO® "Construction Zone". Play with thousands of bricks - Saturday only. Plus - special CHILD FREE WITH ADULT PURCHASE. Be the first to put yourself in motion with a mission to "MARS" in SciToours Simulator Adventure. Experience our amazing OMNIMAX® Theater. Child free with adult purchase.

Sunday, May 31 - EDUCATOR'S DAY 10 a.m. - 5 p.m. FREE! Teachers enjoy all the new Exhibit Galleries & Special Ticket Offers.

Monday, June 1 - SENIORS DAY 10 a.m. - 4 p.m. FREE! Seniors (65+) enjoy all the new Exhibit Galleries.

Special Ticket Offer: 2 for 1 admission to our new SciToours & special museum, too.

Tuesday, June 2 - FREE! DAY 10 a.m. - 5 p.m. Enjoy all our new Exhibit Galleries & Brain Games.

Wednesday, June 3 - YOUTH DAY 10 a.m. - 6 p.m. Kids! Wear your team uniforms or youth group apparel to enjoy the new Exhibit Galleries. FREE! Too Cool! Be one of the first to blast off to "Mars" on SciToours (special ticket offer). Giveaways, treats and loads of fun.

Thursday, June 4 - PARK DAY 10 a.m. - 4 p.m. FREE! Balboa Park employees enjoy Exhibit Galleries FREE & 2 for 1 admission to SciToours.

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All New Exhibit Galleries
Put your "hands-on" the wonders of science
In our state-of-the-art technology exhibits.
Explore BRAIN GAMES - It'll blow your mind!

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North Star Science Store
Shop our expanding array of scientific
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Oh, The Thrill of It All!
SciToours
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Calendar LOCAL EVENTS

against the clock for the fastest time against the 200 course on Pecos Island. Registration on Sunday, May 31, begins at 6 a.m., with the first riders off at 7 a.m. The entry fee is \$5 general. Riders are required. For more information, call 493-2434.

Bicycle to Carmel with the Bicycle Touring Society bicyclists on June 2. This 15-mile Tuesday group ride starts at 9:15 a.m. at the west end of Spanish Landing (off Harbor Drive, downtown). For information, call 286-7098. The ride is free.

SPECIAL

Angels Are International between the real world and the spirit world, according to New Mexico artist Cynthia Smith Stoltz. Colorful, energetic angels are visiting Santa Paul's Cathedral as part of a watercolor exhibit by Stoltz from May 31 through July 15. A reception for the artist begins at 5 p.m. on Friday, May 29, and following the Sunday, May 31, 10 a.m. service at the church. Stoltz will give a short talk and walking tour of her paintings.

Find the church at 2728 Sixth Avenue, at Fifth and Nueve, in Hillcrest. For information, call 298-7261 x332. Free.

View Celestial Objects through the 21-inch Butler telescope at Sycuan's Mission Laguna Observatory and see a slide show in the auditorium at sunset on Friday and Saturday nights, through August 31. Staff members are on hand to answer questions, and visitors are encouraged to bring binoculars for "sky shows."

Tickets are required for admission and are available free from the U.S. Forest Service visitors information office on Sunrise Highway in Mount Laguna. They are distributed on a first-come basis for viewing the same evening.

To reach the observatory from San Diego, drive east on I-8 to the Sunrise Highway exit (Highway 51), drive northeast on Sunrise Highway about nine miles to Morris Ranch Road. Turn east onto Morris Ranch Road for about one-quarter of a mile to the observatory's visitor parking lot. Bring a sweater or jacket and flashlight. To check the schedule and obtain further information (the observatory is closed occasionally for special functions), call 594-1415 or 594-6182.

One-of-a-Kind, the annual spring show and sale hosted by Artmaster Fashion Designers is slated for Saturday, May 30, at the Showcase Gallery with original garments, jewelry and accessories. Show hours are 10 a.m. to 4 p.m. Find the gallery in the Bixby Building, at 3480 Kettner Boulevard, downtown. 297-3030.

Put 59 Candles on the Birthday Cake and help celebrate the anniversary of the old police headquarters from 10 a.m. to 5 p.m. on Saturday, May 30. Organizers promise canine demonstrations, vintage displays, live music, food, drinks, and speakers including author Joseph Wambaugh (12 p.m.). A book sale starts at 11 a.m. Find the fun across from 801 West Market Street, in the parking lot next to the Embassy Suites. For information, call 523-1199 x222. The event is a benefit for the former SD Police Museum.

Love Art! The first Pinocchio Art Festival is slated for Saturday, May 30, from 10 a.m. to 3:30 p.m., with approximately 50 artists showing.

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GRAND OPENING WEEKEND

Sat, May 30th and Sun, May 31st



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surpass the many successes of Home Shopping Network. And you can be a part of it, sharing the financial rewards.

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Come & See for Yourself

LifeScience Technologies is coming to town to share the business opportunity and present the aspects of LifeScience Technologies that set it apart from all others. A Saturday seminar will be held on June 6th. Registration begins at 9:30 a.m. and the business briefing starts at 10:00 a.m. Seating is limited, so you'll



Never before in the history of direct marketing has there been such a dynamic business opportunity. Roy Speer has already proven he knows how to make money. Now he wants to help thousands of others to do the same. Associate yourself with a winner... let him help you to become a leader in the Self-Care Revolution through his next billion-dollar venture, LifeScience Technologies.

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Calendar LOCAL EVENTS

(385) Front Street, at University Avenue, Hillcrest). Practitioners of psychic arts such as tarot, palmistry, and numerology will be available for both days, charging \$20 per reading, and lectures will be given. For further information, call 298-3422.

FOR KIDS

Saddle Up and Head Out to the Stars! Hitchcock Puppet Theater when Lora Trinkle Ventriloquist presents *Giddy Up, Cowboy* at 10 and 11:30 a.m. on Thursday and Friday, May 24 and 25, and at 11 a.m., 1 and 2:30 p.m. on Saturday and Sunday, May 30 and 31.

The ever-popular marionette variety show will be performed by Tim Jones's Puppets at 11 and 1:30 p.m. on Wednesday and Thursday, May 23 and 24, and at 11 a.m., 1 and 2:30 p.m. on Friday and Saturday, May 25 and 26. The show is located near the Amphitheater in Balboa Park. For more information, call 663-5045. Regular admission is \$2 for adults, \$1.50 for children. Free for those under ten.

An Abundant Garden turns into a magical refuge for a young orphan girl in Frances Hodgson Burnett's classic tale, *The Secret Garden*. The San Diego Youth Master Chorus will perform the musical version of *The Secret Garden* May 29-31 at 8:00 P.M. in the South Recital Hall. Shows are at 7 p.m. on Friday and Saturday, with 2 p.m. matinee on Sunday. The \$15 ticket for Friday's show includes a reception at 6 p.m. for the other performances, pay \$10. For information, call 663-7701 or 264-0542.

World-Famous Tricks will be demonstrated when three-time World Frisbee Champion (and seven-time women's overall flying disc world champion) *Ami Bekken* visits Zany Brainy from noon to 2 p.m. on Saturday, May 30, to show his skills! Find the store at 1530 Camino de la Reina, in Mission Valley, 921-9500. Free.

Hot Fun in the Sun features, hour stories about the season and make a sunny craft during the kids' activities planned at Borders Books and Music on Saturday, May 30, at 1 p.m. Find Borders at 11160 Rancho Carmel Drive #104, in Carmel Mission. Free. 418-1814.

Yo-Yo, Mail Get can show you to-banks when Zany Brainy from noon to 2 p.m. on Saturday and Sunday, May 30 and 31. The workshops are intended for those six and older. The store is at 1530 Camino de la Reina, in Mission Valley, 921-9500. Free.

THE ARCHIVIST



Martha Cooley

Author: Martha Cooley was born in New Jersey in 1955. "I was raised in New Jersey also," she said on the morning we talked. "Went to school in Connecticut at Trinity College. Studied abroad for a year. Majored in English and Philosophy. Graduated from Trinity in 1977." Ms. Cooley went on to say that she'd "moved around a lot within the United States. Although I've lived in several East Coast cities, I can't claim any of them as home. Or, for that matter, the New Jersey countryside where I was raised." That's not home either. Home remains a vexing puzzle for Ms. Cooley recently spent 18 months in Russia, where she worked on stories and essays. She currently lives in Brooklyn, and expects, she said, "that will be my base for a while." *The Archivist* is Cooley's first novel.

The Archivist: Little, Brown and Company, 1998, 336 pages, \$22.95
Type: Fiction interwoven with nonfictional details about T.S. Eliot and his contemporaries, 1916 and Eliot, exchanged some 1000 letters. Eliot, during part of this time was married to his first wife, Vivienne. In 1927, Eliot married for a second time, Hae, whom some believe hoped to be the second Mrs. Eliot, subsequently donated the correspondence — much against Eliot's wishes — to Princeton University with a proviso that it was not to be read until 2019.
Place: East Coast
Time: post-World War II to present

In Cooley's novel, library archivist Matthias Lane, a widower in his 60s, is guardian of the T.S. Eliot-Eliot Hae correspondence. These letters, given to Lane's library by Hae, are not to be opened until 2019. Enter the very pretty, oddball graduate student and poet Roberta Spire. Roberta wishes to read the letters. Roberta's quest for access to the Eliot-Hae correspondence brings her into contact with Matthias.

When we talked, Ms. Cooley said that it was the mystery surrounding the Eliot-Hae relationship that got her started with what eventually became *The Archivist*. "That's really what sparked this idea for me. I remember reading about the Hae bequest to Princeton and thinking, 'Oh, why don't I just give myself a little writing assignment and just do a little sketch of that librarian?' My first thought was if I were that librarian and I had those letters come into my hot little hands, I would read them. Even though they were meant to be and are sequestered, I'm sure no one at Princeton has read them, but that was just my transgressive thought, and that thought blossomed into a much larger story. Eliot's first wife Vivienne, like Matthias's wife, was committed to a mental institution. One of *The Archivist's* four sections is a journal Matthias's wife keeps while she is incarcerated in an asylum. I said to Ms. Cooley that I found this section of her novel heartbreaking to read.

"Well, I'm glad," Ms. Cooley said, "not that I want readers to sit around with their hearts breaking, but I also did feel that was for me a major challenge creatively and emotionally to go into what was a very disturbing

Follow the Trail to Quail Botanical Gardens on Tuesday, June 2, at 10:30 a.m. for a general tour of the gardens oriented to kids (aged three to six). Meet at the visitors' center located directly north of the parking lot. Quail Botanical Gardens is located at 230 Quail Gardens Drive, Encinitas. The tour is free. For more information, call the tour 436-3036.

Carlsbad Children's Museum, the museum is designed as an educational environment through art, sci-

ence, and social activities targeted for children 2 through 12. Look for a medical clinic, magic mirror, mimicry, and children's marketplace. Find the museum at 300 Carlsbad Village Drive, suite 103, in Carlsbad, 760-0737.

Children's Museum of San Diego, continuing exhibitions include "The Book Show," "Imagery Theater," and "Cora's Rainbow." Find the museum at 200 West Island Avenue, 442-1814.

ence, and social activities targeted for children 2 through 12. Look for a medical clinic, magic mirror, mimicry, and children's marketplace. Find the museum at 300 Carlsbad Village Drive, suite 103, in Carlsbad, 760-0737.

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READING

emotional place or state. And to unravel with someone, to participate in that as the maker of it, but to have to not participate as the writer who must stay detached. It was kind of a double task I had of entry and staying outside the door as well. So I enjoyed doing it, and also found it at times terrifying. That's the best word. 'Terrifying.'

I said that in the novel's opening section, when Matthias and his wife Judith are newcomers, their union seems so hopeful, so perfect.

"Right. And I think that for me was the fundamental poignancy of the story as it began to come clear to me, as it began to enlarge in my mind. I realized that this marriage didn't fail for lack of love, but it was bound to go very wrong. And some of that, obviously a great deal of it, had to do with just the natures of the two participants. But some of it, too, was then enhanced, or the difficulties were enhanced, by the objective circumstances surrounding it — the Second World War and its aftermath, which gets to something that I was very keen on doing in this book, which was placing these characters in a subjective situation that carried its own complications, dilemmas, and moral issues. And in Judith, the moral and the emotional shade forthrightly into each other, sharply and unhealthily."

Roberta, I said, provided a dramatic contrast to Judith.
"Oh, yes, she's a very different woman — different background, different preoccupations. Although obviously all of the novel's voices overlap in that they're all people for whom Eliot is a powerfully attractive and disturbing kind of figure in his work. And I find the more I read Eliot and the more I read about him, I find him both sort of wonderful and awful, or compelling and loathsome. Those dichotomies come to mind."

Ms. Cooley spoke there about similarities between Matthias's wife Judith and Eliot's first wife Vivienne. "I meant those similarities to be really just a resonance but without being too strongly reverberative. Clearly, there's this thread running throughout the book of women who are overheated, extremely bright, and perceptive. But also pretty messed up. Vivienne was all of the above, and there will remain always a mystery at the heart of that relationship. Also at the heart of the Eliot/Eliot-Hae relationship."

Matthias, in Ms. Cooley's drawing of him, is immediately believable. I asked her how difficult to write.

"It was less hard than I thought when I first began. I feel I slipped without too much thought into him. I didn't want to over think him because he himself is so much a thinker. He's so much mind and so scared of what him is feeling, what within him is also feared. And I felt that the best way to do him would be to relax into his natural intellectuality and straightforwardness. And I think kind of a quiet, ironic humor that he has as well doesn't show up all the time, but it's there."

Roberta, of course all unwittingly, just cracks open Matthias's anguish. And this is where going with him and his voice became a pleasure. Because I'd already, I felt, mastered it sufficiently that I could just kind of let it carry me into where he ends up, which I think is in this very delicately mixed place of self-knowledge and utter self-ignorance. I think he manages to sit on that line right up through the end. And that's what I wanted. That's what I was aiming for."

— Judith Moore

FICTION

I think of the innocent lives Of people in novels who know they'll die But not that the novel will end. How different they are From us. Here, the moon stars dumbly down, Through scattered clouds, onto the sleeping town, And the wind rounds up the fallen leaves. And somebody — namely me — deep in his chair, Riffles the pages left, knowing there's not Much time for the man and woman in the rented room, For the red light over the door, for the iris Tossing its shadow against the wall; not much time For the soldiers under the trees that line The river, for the wounded being hauled away To the cities of the interior where they will stay. The war that raged for years will come to a close. And so will everything else, except for a presence Hard to define, a trace, like the scent of grain After a night of rain or the remains of a voice That lets us know without spelling it out Not to despair, if the end is come, it too will pass.

— by Mark Strand

From *The Continuous Life*, Alfred A. Knopf, 1996; reprinted by permission of Alfred A. Knopf

Mark Strand was born in 1934 in Canada and raised and educated in the United States and South America. He is the author of nine books of poems. He has written several children's books and edited several anthologies, including *Another Republic*, which he co-edited with Charles Simic. In 1987, he won a MacArthur "genius" award. In 1990 he was chosen as Poet Laureate of the United States. He teaches in the Committee on Social Thought at the University of Chicago.

the Our Watch Company. Find the museum at 300 Third Avenue, Chula Vista. For further information, call 420-8916.

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and parlor, a steam-operated saw mill, and 11/2-scale model of the museum at 2040 North Santa Fe Avenue, Vista. For further information, call 760-941-1791.

San Diego Historical Museum, a "fixed Fine Art Exhibit" is being presented at the museum through Friday, June 15, with work in a variety of media by artists of the South Bay area. The show opens with a reception from 2 to 4 p.m. on Sunday, May 31, and runs for a month.

The museum highlights the history of the Sweetwater Valley from the mid-1800s, with historical photographs, artifacts, tools, and farming implements, the district's 1955 fire engine, and model trains back to the 1930s of the Chula Vista Star News. Find the museum at 4035 Bonita Road, in Bonita, Dial 267-5141 for additional information.

Chinese Historical Museum, the museum is located in a building originally built in 1927 for the Chinese Mission. Adjacent to the building is an Asian garden, including a statue of Confucius, a waterfall, stream, and a large Chinese gate. The museum is located at 404 Third Avenue (at I Street), downtown, 538-9886.

Chula Vista Heritage Museum, features glimpses of Chula Vista's past; the opening exhibits include linen packing crate labels, photographs of downtown Chula Vista, doors and adobe blocks from the original Star newspaper building, and relics from

MUSEUMS

Art museums are listed in the Reader's Guide to Art.

Antiques and Steam Engine Museum, the museum's activities include lecturing, collecting, documenting, and preserving historical gear, steam, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen

Brad Meltzer

author of NY Times bestseller *The Tenth Muse*

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to ribbons and medals and to the Boer rebellion. The museum is located in Building 26, just inside Gate 4, off Pacific Highway, 524-6008.

Cresline Museum, a museum contrasting the evolution and creation world views is found at 10746 Woodside Avenue North, in San Jose. For more information, call 448-0900 5231.

George White and Anna Gunn Marston House, this historic home sits on five acres of landscaped grounds with a formal English Romantic garden. Built for civil leader and department store founder George Marston and his family by San Diego architects William Hebard and Irving Gill, the Marston house design is in keeping with the early 20th-century American Arts and Crafts period, which emphasizes simplicity, function, and natural materials. The museum is located at 523 Seventh Avenue, Hillcrest, 298-3422.

House of Pacific Relations, International Cottages in Balboa Park, are open every Sunday from noon to 4 p.m. to present the history and traditions of 30 ethnic groups. Select cottages are also open on the fourth Tuesday of every month, from 11 a.m. to 3 p.m., and Children Around the World videos are shown in the Hall of Nations on the fourth Tuesday of every month, 538-4069.

Museum of San Diego History, trace the history and evolution of the Bay Area, including photographs, prints, posters, games and toys, books, medals, stamps, china, and glassware. "Reminders" or vehicles, rotary tricycles, and high-wheel bicycles will be among the 33 bicycles in the exhibition, which continues through Sunday, August 16.

The treatment of fabric, in the design of costumes is explored in "Zanders Rhodes Surface and Beyond," continuing through Sunday, July 12. The collection of the British fashion designer's work and textile treatments from 1960 to 1997 demonstrate that Rhodes does not focus on the silhouette of a garment, she concentrates on the pattern of the textile, using patterns in the fabric to determine the shape of the garment. The garments achieve a three-dimensional look through techniques such as cutting, tracing, slacking, trinking, pleating, and braiding. Rhodes currently divides her time between London and Del Mar.

"Eden in the Desert: San Diego's Quest for Water," and "Out of Our Vastly Barren San Francisco of San Diego Historical Society." The museum is located in the Casa de Balboa building in Balboa Park, 232-6203.

Random H. Plant Science Center, the center's permanent exhibitions present a variety of hands-on exhibits illustrating scientific principles, including "Signals." Explore the various methods of transmission and storage and retrieval of information, such as letters, flashing lights, waveforms, and more.

The Science Center is located in Balboa Park. For other information, call 238-1233.

San Diego Automotive Museum, is "Sports Car Review" featuring a selection of post-World War II sports cars and grand touring cars, is on exhibit at the museum through Wednesday, September 30. Look for models of vehicles by Cadillacs, Pintos, Porsche, BMW, Mercedes, Lamborghinis, and more.

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More than 80 automobiles and motorcycles from horridous carriages to future prototypes are included in the museum's permanent collection. First the museum in Balboa Park near the Starlight Bowl, 231-2886.

San Diego Maritime Museum. Gowns worn by Rose (played by Kate Winslet) and her mother in the megahit movie *Titanic* are on display on the Berkeley as part of "Titanic: From Real Life to Hollywood," continuing at the museum through this year. Ten authentic pieces of period clothing, including four from first class, are on hand, along with uniforms worn by officers, stewards, and sailors. Certain original artifacts from the actual *Titanic* taken by survivors into lifeboats will also be on display, along with many other period pieces. Visitors are issued boarding passes replicated from the *Titanic*'s original boarding pass.

The museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego-Coronado ferryboats, the tuna fishing industry, and the military. The museum fleet consists of the 1863 bark *Star of India*, the 1898 San Francisco ferryboat *Berkeley*, and the 1904 Scottish steam yacht *Maid*. There are also nautical exhibits, ship carpenters, model buildings, ships in bottles, woodcarvers, and a complete research library.

The museum is located at 1306 North Harbor Drive, along the Embarcadero at the corner of North Harbor Drive and Ash Street, downtown, 234-9153.

Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schad

Here's a bicycle ride that's practically a land-based equivalent of a harbor cruise on San Diego Bay. Over an out-and-back stretch of 16 miles, you're seldom far from the water, and the ease of gliding over nearly flat terrain lets you concentrate on the sights. Water fountains and public restrooms are available at frequent intervals along the route.

Start at or near the foot of Broadway, where parking is easy to come by if you arrive during favorable hours for the ride — early morning or post-supper on Saturday or Sunday. Wend your way north along the Embarcadero, passing the Maritime Museum's *Star of India* sailing ship. Beyond the state County Administration Center, the old wood-planked Embarcadero has been replaced by a durable concrete seawall, flower beds, and paved paths that accommodate



San Diego Museum of Man. Focus on the excellent residents and rich culture of Cacha, a tiny Ecuadorian mountain town steeped in history and tradition in "Viva Cacha!" The exhibit examines the community's struggle to cope with contemporary life and preserve its heritage and includes a full range of artifacts and educational materials depicting Cacha culture and daily life. The residents, descendants of Puruha and Inca civilizations, have withstood conquests, repression, and exploitation through a turbulent 800-year history. The Cacherlos collaborated closely with the museum to present this exhibit in an effort to preserve, enhance, and

bicyclists and pedestrians. This is no place for speed, especially when walkers and runners jam the way.

Foot traffic thins as you follow the path (a concrete sidewalk) now west along Harbor Drive toward Lindbergh Field. Opposite the airport, at Harbor Island's entrance, stay left and take a spin around Harbor Island itself. The island — actually an artificial sandbar — has a long, linear public park next to its row of hotels and parking lots. Ride on the road surface here; the sidewalk right next to the water is for pedestrians only. San Diego's downtown skyline gleams impressively from this vantage, especially near sunset on sunny evenings.

Back at the island's entrance, resume your travel west on the marked bike path. After about one mile, a bike-route sign directs you onto the Harbor Drive bridge, which goes over an arm of the bay. Continue west, passing some Navy facilities and two traffic lights, to a four-lane road on the left. Near the defunct Tarantino's Restaurant, jog left and pick up the side-



Boats docked in San Diego Bay

walk that curves left around the boat docks and sportfishing terminals. Work your way around to Scott Street, and then down Shelter Island Drive toward Shelter Island. Again there's a mix of private and public development, and again you must ride on the road — not on the scenic walkway — to explore the island's length. The trip back to the foot of Broadway can be quick and more direct. Use Scott Street to reach Harbor Drive, then retrace the marked bike path paralleling Harbor Drive.

showcase their way of life; see it through Sunday, August 16.

How do scientists know that humans looked like thousands of years ago? How can artists recreate our prehistoric ancestors? Find out the answers to these and other questions in "Faces on Fossils: The Reconstructions of Human Ancestors." The exhibit examines old and new techniques, focusing on how the methods have changed dramatically over the years. Artist William Mounss has created a complete span of hominid evolution — including Lucy, Peking man, Neanderthal man, and Cro-Magnon man — for the exhibit. See the display through Sunday, May 31.

Life in Egypt 3500 years ago is depicted in the museum's new Children's Discovery Center. "Time Travel to Ancient Egypt" features a walk-through rendition of a nobleman's home, and organizers promise a specific, these each month.

The museum is found in Balboa Park, 239-2001.

San Pasqual Battlefield State Historic Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dragoons, led by soldiers and volunteers from San Diego, and California militia. A narrated slide-show screens throughout the day, telling the story of the war in Mexico and California. A self-guided tour recounts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indians indigenous to the valley. The museum is found at 1508 San Pasqual Valley Road, Escondido. Call 760-236-1580 for additional details.

Villa Montezuma, built in 1887 for internationally celebrated author and musician Lesar Shepard, serves as both a historical house museum and cultural center. Find the museum at 1925 K Street (at 20th Street), downtown. Call 239-2111 for more information.

William Heath Davis House Museum, said to be the oldest surviving structure in the town area of downtown San Diego, is a well-preserved example of a pre-framed lumber "salo" house. Shipments from the East Coast to California by boat crossed Cape Horn in 1850. Find the museum at 410 Island Avenue, in the Gaslamp Quarter, 233-4692.

Antisepsis in the Operating Room

Music for unaccompanied recorder just seems a mistake.

Swedish musicians Dan Laurin and Jakob Lindberg offered a joint recital of late Baroque music in the San Diego Early Music Society's series at St. James-by-the-Sea. Laurin plays recorder, and Lindberg lute. Both the recorder and the lute are made of wood — and so, evidently, are Laurin and Lindberg.

Well, let's be a little charitable and recognize that these archaic instruments present exceptional difficulties. The recorder (it comes in various sizes) is quite limited in what it can do, even under the most skillful hands. Effects of considerable virtuosity are possible in fast passages, but the instrument's timbre is monotonous, capable of scarcely any variation in color. The color it does have is irritating, in limited measure: the recorder functions best as a solo instrument in concertos (Bach's Fourth Brandenburg, with two recorders, is a notable example, and Vivaldi composed some charming recorder concertos), or to add a piquant touch in concertos. Prolonged contact with the recorder, however, becomes tedious, and music for unaccompanied recorder just seems a mistake.

Nevertheless, there are some fine musicians who have chosen this relatively ungrateful instrument. Some of my favorites are Michael Schneider of Kamerata Köln, and the delightful Giovanni Antonini (who has appeared in the SDEM series with Il Giardino Armonico). These players make up for the recorder's limitations by an enhanced subtlety of phrasing and intensity of emotional expression. But what happens when a recorder player seems to believe that large-scale dramatic phrasing, deviation from ritual tempo, and emotional expressiveness in general are inappropriate to music of the first half of the 18th century, presumably because some musicologists think of these devices as dramatic, anachronistic? What then is left, other than wood?

The lute is a different matter. It has a great expressive range and is capable of remarkable nuances of sound and thought (more so than

the guitar, the popular instrument that has replaced it). One of history's great instruments, with a suitably great literature, the lute suffers from one weakness, its restricted loudness. For exquisite lute-playing to be appreciated in all its complexity, an intimate hall is mandatory, and the listener has to be close up. The lute is consequently more generous in revealing its potential on recordings, where you need not miss the most minimal inflection. Still, I have heard lutenists playing in St. James' — a most memorably, Paul O'Dette — who have magically succeeded in making the lute sound like a big instrument. If there is enough life in the playing, enough of a dramatic distinction between loud and soft, enough of a dynamic movement from one extreme to the other, and a strong enough sense of a vital voice expressing a variety of powerful and delicate feelings through the plucked tones, then the lute can make a stunning impression: not really loud, but vividly present!

Jakob Lindberg is not a lutenist of that type. Delicacy and restraint are the characteristics he seeks, so much so that — even though I was sitting in the church's fifth row — the mannered diminutism at the end of phrases and cadences often vanished into inaudibility. Lindberg went even further when he and Laurin were collaborating, withdrawing into the role of an utterly self-effacing accompanist, so diffident that the polyphonic interaction of the two instruments (a fundamental structural fact in all Baroque music) ceased to play any part at all. Even in his solos, the lutenist sounded like an accompanist. An air of pallid, pastel gentility settled over the music, as though passion and drama were vulgarities that Baroque composers would never have contemplated.

Try now the slightest suggestion that Baroque music, for any instrument, actually was like that, you would do well to consider such phenomena as the Baroque organ, the ceiling paintings of Tiepolo, the decor of a church like Verre-

heligen, the poetry of Milton, the librettos of Metastasio, the costumes of the royal courts. Baroque opera, horseraces, novels...and, for that matter, the music composed for the quiet little lute by the composers of the period. The polite, pious, clearly antiseptic, "Swedish" atmosphere — this concert — at one point, Dan Laurin stopped dead in the middle of an endless solo recorder fantasia by Telemann, because he was offended by the street sounds outside the church — had nothing to do with the world in which the music had been created and enjoyed (and that goes for Sweden too).

Perhaps the most damaging aspect of this kind of playing was that it might have given some members of the audience a thoroughly wrong idea about Sylvius Leopold Weiss, a composer so rarely in evidence — even in early-music concerts — that a single bad experience might taint that unlucky master forever. For Weiss was, indeed, a master — not only the greatest lutenist of his time, but one of the supreme Baroque composers. An exact contemporary of J.S. Bach, he differed from his great and far more versatile compatriot in that he composed only for the lute. But the beauty, shapeliness, nobility, and sheer inventiveness of Weiss's lute music certainly mark him as the equal of such brilliant instrumental composers as Corelli, Vivaldi, Couperin, Domenico Scarlatti, Biber, Raxthaus, Purcell... Like Chopin, a century later, being confined to a single instrument in no way kept him from being a major music creator of striking imagination and originality.

Weiss is well worth investigating. I would recommend recordings by Rom McFarlane ("A Distant Shore") and Lutz Kirchhof, both of whom plunge into this rewarding music with splendid passion and freedom. Somehow, you can hear in their playing that Weiss was the sort of man whom — in a mysterious incident of 1722 — an enraged French violinist bit on the right thumb, nearly severing the top joint, and keeping the famous lutenist from the pursuit of his career for almost two years. Now, that's the 18th Century!



Gary Telemann

Dan Laurin, recorder; Jakob Lindberg, lute. St. James-by-the-Sea (San Diego Early Music Society). Music by Baroque, Telemann, J.S. Bach, Vivaldi, Weiss, Couperin, and Anonymous.

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10

God's Better Half

God didn't create the universe; Ma did.

If you follow the latest popular mythology, the Ark of the Covenant is either in a church in Ethiopia or under a church in Scotland, and the powers that be won't permit anyone to see it (or dig it up). Noah's Ark is in two pieces, about halfway up Mt. Ararat, in Turkey, but the Turkish government doesn't allow sightseers. And the Holy Grail is sealed in a cave, on a mountain across from Rennes Le Chateau, in the South of France. But the owner of the mountain is a real jerk.

Books on sacred relics wait 500 pages before they hit you with epiphany interruptus: no access. But hey, Sherry Glaser's *Oh My Goddess* promises the real creator of the universe — Yahweh's wife, a.k.a. "Ma." Glaser delivers her in 75 minutes and includes a Q&A session with the audience.

The Goddess doesn't come to us directly. Glaser enters, wearing a charcoal roset suit with pinstripes and a red headband. She's Miguel de Cervantes (not the author of *Don Quixote*). He's a born-again visionary. Once, he tells us, he was miserable. "Like you." He kept hearing voices in his renal car. So he called the Psychic Friends Hotline. "Really," told him to open up his chakras and check out past lives — in one he was a waiter at the Last Supper ("I walk in, there's wine in all the glasses; when I left the room it was water"). Now Miguel's the "Mexican Messiah," able to channel "God's better half" to humanity.

Before he does, Miguel recalls his father's death. Glaser shifts keys and does what she did so wonderfully in Family Secrets. The jokes dis-

appear. Real life intrudes, snappy, cold, inevitable. We watch a dying man's final stages ("Let go, Poppy? No, don't?"). At first you wonder what this glimpse of the furnace is doing in a New Age comedy. But *Oh My Goddess* is about cycles. Miguel's father closes a circle as a new one begins.

When Ma metamorphoses out of Miguel, she's dazed, disheveled. Her first word is "Oy." Miguel is right. She's a very old version of Dear Abby. Glaser wears a beige body stocking with Abbie's face. Instead of a regal goddess demanding eternal adoration, however, Ma worships us.

She took 5000 years off so her husband could spend quality time with the kids, "and look..." The planet's choking. People live overstressed lives. "You're buying water. Something is wrong!" God didn't create the universe; Ma did. She dreamed it into existence. Then dreamed him, for companionship. Pa's good-looking but has control issues. He got involved in creation. But while Ma invented gentle, nourishing, green things, what did Pa come up with? Dinosaurs. Took them 67,000,000 years to clean up that mess.

Glaser has a wonderful knack for making the old new. Imagine someone heckling you about the fate of the earth: pollution, global warming (or freezing), junkshop diets, inhumanity. After an hour of that you'd want to remove the smog device from your car, gulp down a triple cream bubble, and snub the homeless. Glaser's critique is just as thorough. But she

Calendar THEATER



Sherry Glaser, *Oh My Goddess*

Oh My Goddess, by Sherry Glaser with Greg Howell
60 Penn Studios, 5704 South Avenue, Hillcrest
Directed and performed by Sherry Glaser
Playing through June 28; Wednesday through Saturday at 8:00 p.m., Sunday at 2:00 p.m.
For information call 619-688-9210.

My Marriage to Ernest Borgnine, by Nicky Silver
Sledgehammer Theatre, St. Cecilia's, 1620 South Avenue, San Diego
Directed by Bryan Bevell; cast: Brian Salmon, Diane Addis, Michael Douglas Hummel, Julie Jacobs, Dale Morris, some dogs, David Ledinger; lighting: Peter Smith; costumes: Michele Short; sound: Jeff Eastman; Paul Peterson
Playing through June 14; Thursday through Saturday at 8:00 p.m., Sunday at 2:00 p.m.
For information call 619-544-1484.

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OLD GLOBE



My Marriage to Ernest Borgnine

makes it in the guise of the universal Jewish mother, loving her children unconditionally. Ma doesn't think much of the Ten Commandments — all those Thou Shalt Not's — and offers her own. You've heard them before, most likely from your mother: eat your vegetables, go outside and play. But Glaser gives them the aura of global admonitions.

For reasons that make less sense, every theater in San Diego has an opening the last week in May. The Old Globe and La Jolla Playhouse have two. From this flurry of first nights, Glaser's funny, sneaky-wise performance ranks among the most memorable.

Sherry Glaser says the creator of the universe was a benevolent woman. Simon Pelican, neurotic psychiatrist in Nicky Silver's *My Marriage to Ernest Borgnine*, disagrees. "You can dress him up in high heels, you can slap lipstick on him, you can endow him with all the damn swishy affections you want, but at his core, he is still a man. God's masculinity...it's one of the objective, unalterable, perpetual, immutable realities of the universe."

Regardless of the deity's gender, everyone in *Borgnine* looks for salvation elsewhere. Jiff thought she'd find it in her husband, Pelican — then in Tiffany lamps that pass for her

its production an American premiere. But *Borgnine* isn't new. Silver wrote it around 1993, and it reads like a late-apprenticeship/early-journeym effort. It's the kind of play structurally that makes you think: Watch the next one this guy does. The rhythms are screwball; scenes build and disperse energy at random. And the dialogue has needless naturalistic flippity, as if Silver were a journalist recording odd bits of speech instead of a playwright giving us an Oakley Hall once said of good dialogue, "Just the headlines."

Though the material feels like imitation Silver, the Sledgehammer production combines a strong cast (Brian Salmon, Diane Addis, Michael Douglas Hummel, Julie Jacobs, Dale Morris) at the top of their form. The design work is expert: David Ledinger's set gives new meaning to the word rake, and Peter Smith's lighting shoots primary colors through a scrim. By the time they reach us, secondary hues intercept, providing visual anomalies for Silver's mercurial moods.

This isn't a "watch me" director's show. But the real Sledgehammer star is director Bryan Bevell. He's staged Silver's *Fat Men in Skirts and Free Will* and *Wanted Last*. Here Bevell succeeds, much more of ten than not, in giving *Borgnine*'s labyrinthine structure a palpable path and, when we finally arrive, a believable destination. ■

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.

Abducting Arianna

Dario Fo won the Nobel Prize in 1997, but not for this haul. Or maybe something got lost in the translation from Fo's Italian version, *Il Barro della Pancia*. His Marxist, apocalyptic point of view got toned down, and his lambasting of the media, newscasters, hammers at a safe target. In the play, Arianna Skellington is a media mogul. She owns three newspapers, 10 TV stations, and she chaps after smutty stories as quickly as she smokes in them. ("A lot of women will," her mother says, "what she gives away for free"). Villainous loans, wearing the make of U.S. presidents, kidnapping her and demand a huge ransom. For the next two and a half hours, in which little of consequence happens, her fate hangs in the air. The next time she's seen, she's a dead woman. The Theater's opening night performance was interminably funny with many slow spots (perhaps a few rehearsals away from sharpness). It's a physical show, but the slapstick is too heavy-handed. She voices shrill, and the experience drains. There's a cockle, however. Dana Hooley plays Arianna and proves why she's one of San Diego's best comic performers. Hooley is wonderful, whether she's oppressed or oppressing her foes: a

textbook example of how to take stage and incite laughter. Would that the rest of the production, and the text, were up to Hooley's admirable abilities.

THEATER THROUGH JUNE 21; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

The Adjustment

Michael T. Follis's comedy-drama is odd, funny, and ultimately touching. You think it's heading in one direction — a glib comedy about the life of a career woman. Then it makes an adjustment and ends up elsewhere. It's the adjustment you aren't ready for. Neither was Sharon. She's a slick, tough political lobbyist; knows everyone, has favors due throughout the city. She's Jewish but says religion just "makes you feel like shit when you do what you have to do to get along in this world." A choreographer, a Hassidic Jew with Parkinson's, helps Sharon's ailing son. She helps his failing practice. Up to this point, *The Adjustment* could be about spin balance, though there's much talk — the play's a tad wordy — about the virtue of lying in extreme situations (Marty Burnett's wit is ruled by shades of gray). We're also seeing the world through Sharon's eyes. She narrates, establishing rapport with the audience. Then Sharon confronts something more enduring than her world of steady deals and career favors, what poet Charles Wright calls "belief in something beyond belief." At the North Coast Rep, Don Leper does credible work as the glib choreographer, Dr. Matthew Cohen, Charlie Ransdow plays several characters with varying results (strongest being the dying councilman Machado), and Dr. Kandi Pardo compares the house to the abusive Sharon who,

"So you're, like, the Madonna of Budapest?" Rita Kozstolnik laughs. "Budapest Madonna. I like that!" Kozstolnik, known to her audience as Rita K., has her husband, Glen Cornist,

advertised the limo in exchange for using it." Cornist tells me that his wife has a big following in Budapest, Hungary, where she was born. She tells me in a phone interview later, "I went to Bela Bartok Jazz

fans there?" "Yes. The Hungarian radio called me up, and they had an interview with

featuring Rita's mug juxtaposed with head shots of Mike Tyson and Evander Holyfield.

"After the fight, they called her just to interview her — did she enjoy it, that whole thing. Anything that she's doing over here, they write about over there."

A young teenage girl walks up to Rita K.'s booth. Looking at Rita's picture on the CD, she says, "Oh my God! Does she teach piano in La Costa?"

Rita K. isn't at the booth, so Cornist says, "Yes, she does."

"She was my piano teacher. I'll tell you one thing, she looked a hell of a lot older eight years ago."

Cornist says, "Oh yeah, that's what show business will do for you. I've never heard that show business improves one's looks, so I'm not sure what he means by this."

"How was Rita as a piano teacher?" I ask the girl. "She was very sweet and

very glib. We used to doorbell-ditch her when we were kids. Don't tell her though. She'd kill me."

On the CD, Rita thanks Ike Turner and his wife Jeanette, who are good friends of hers and Cornist's. Rita toured Italy with Turner a few years back as his manager.

"How is Turner these days?" I ask. "Is he mellow?"

Rita K. tells me that Ike is "friendly, funny, joking a lot.... People have such a bad opinion about him. I don't know how he was before...he's 65 now, you know. He's learned his lesson. Write the article about me first."

— P.S.

Eleven-year-old Little League player

Kyle Johnson sent an audition tape to the Padres and ended up singing the national anthem on Labor Day 1997, and he'll do it again later this year.

"My voice teacher brought it up one day.... We started practicing, and then we went to a studio, and then sent in the tape. And they called us. They always have kids do it on Sundays."

Kyle will also be performing in *Whistle Down the Wind* at the Avo theater in Vista. I asked him if he was hoping to be "discovered."

"Not me personally, but some of the kids are kinda like that. It's kinda frustrating, but like my mom said, 'Coast Kids [a

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Calendar MUSIC SCENE

Remember Our Race

Why would the Zapotecs still be dancing their own defeat 477 years after the fact?

I'd first seen the Zapotecs dance at Grapevine Elementary school in Vista as part of an attempt to bring together parents of English-, Spanish-, and Zapotec-speaking children at the school. On a hot Saturday afternoon, nine dancers swayed through a 45-minute performance, leaping about, overbalanced in their ancient black-vested costumes and heavy headdresses.

The dance looked great, but I didn't understand a thing. Not did many of the school kids watching. What was obvious was that there was a lot of symbolic storytelling locked in this dance. The story told of a battle, Indians versus Spaniards. And even though Aztecs, Zapotecs, and Mixtecs had fought each other constantly before the Spanish came, now they were united against the men from across the sea.

I wondered though, why would the Zapotecs still be dancing their own defeat 477 years after the fact?

Tonight, I'm starting to understand. I am at Sr. Alberto Sanchez's house, at the end of a cul-de-sac off Mission Avenue in Oremide. Sanchez works for a company making medical braces for injured necks, arms, etc. He is also the director of Grupo de Danza Zahuila, which performs Zapotec dances. Sanchez has had concrete over what would have been his yard in order to create a dance and music area for the Zapotec people who live in North County.

"They come here to hear their music," Sanchez says. "To dance, to remember who they are. Also to have fun."

"This dancing here is expanding our culture," says Gerardo Sanchez, Alberto's brother, who dances the role of King Zahuila II, the second great Zapotec King. "For our Zapotecos, it's an honor dancing. Kids start learning at eight years old. You just feel you want to do it... It makes you strong, and you're showing your culture to other people."

A good percentage of the estimated ten thousand farm workers in North County are Zapotecs. The Sanchezes tell me that the majority of Zapotecs in California work in the fields and avocado

groves as agricultural laborers. "Zapotec" is defined by the *Illustrated Encyclopedia of Knowledge* as an "Indian group inhabiting a section of the Mexican state of Oaxaca. The Zapotec built great pre-conquest urban centers at Mitla (13th C) and Monte Alban (4th-9th C). They sought contact with the Spaniards in order to preserve their independence from the Mixtecs and the Aztecs; their numbers were drastically reduced as a result of Spanish labor demands. Benito Juarez, [president of Mexico, was a full-blooded Zapotec."

SCENE BILL MANSON

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The music starts up, playing tunes of a bygone moment, some happy, some serious. The music they dance to is a Spanish quadrille, square-dance music of the early 19th Century.

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La Danza de la Pluma

I ask Gerardo what kind of music Zapotec people played before "modern times." "Before the conquest," he says, "we Zapotecs played drums (tepalcates) and flute, and a sonora — rattle — made from a gourd you put seeds in."

It's only since the end of the 19th Century that the indigenous flute and drum gave way to a Mexican-Spanish-style orchestra, writes Max Harris, in *The Drama Review*, an NYU/MIT publication. (Harris is an expert in ethnic dance history and executive director of the Wisconsin Humanities Council at the University of Wisconsin-Madison.)

The music for the modern-day *Danza de la Pluma* typically comes from a 25-member *sonora* of two brass tubas, two baritone tubas, a French horn, three trombones, five saxophones, seven clarinets, a bass drum, a pair of cymbals, and a kettle drum. Tonight they're all here in spirit. Missing out from tapes copied and sent up by relatives in Oaxaca.

The five dances hit the main points of the conquest story: the decision of the ancients to settle in Mexico, happy times of independence and the Zapotecs' great leaps, news of the arrival of Cortes at Veracruz, the battles, and the final defeat and conversion of Moctezuma to Christianity.

I watch Moctezuma — danced by Tomas Martinez, who co-runs a construction company and is the director of the *Danza de la Pluma* —

as he leaps and twists between rows of lower kings and captives. Martinez is eight feet tall if you include his feathered headdress. Even with the sound of distant Mission Avenue traffic, one can hear the *apateado* — clapping — of the woven leather *huasteca* sandals from Oaxaca. Nine men twist and twirl, each keeping his great multicolored feathered headdress steady atop his head. Toward the end, as the kings rig backboards, the only two women in the group, one dressed in white, one in red, walk down the row between them. Luis Sanchez, another dancer, and Gerardo's 15-year-old nephew, says they are *Malinche* (in red) and *Zephalide* (sometimes written *Sehuapile*), the Aztec princess (in white).

These are the two personalities of the one person, *La Malinche*, says Gerardo. "When La Malinche went to [be with] Cortes and began translating our language for the Spanish, she gave Cortes lots of information that helped him conquer us. Most of the time they would say *La Malinche* was a traitor to the Zapotecs, because she was the only key to the Spanish understanding of Aztec plans and words and thinking. This dance shows the two sides warring within her."

The finale is coming. As the music rises to a climax, the kings go forward, then line up sideways so they make the shape of the cross. This represents the conversion of Moctezuma to Christianity and the breaking of his will.

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"We want to remember," says Gerardo. "Right now, we think back and say Moctezuma surrendered, not because he was a coward but because he wanted to preserve our culture. Our race. With our surrender, [he believed] nothing would happen to us. We wouldn't lose our blood, be destroyed. And here we are. Alive. Our language is alive. Our people can look to *La Danza de la Pluma* with the hope that they will be independent again."

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The final melody comes up, a sad waltz led by clarinet and tubas, signaling the time for everyone to go inside to Don Alberto's living room in order to change out of their spectacular costumes and into their street clothes.

"It is called *Dias Nanza Morte*," says Gerardo. "God Never Dies." It is the alma mater of the state of Oaxaca. It's the song they play on the way to the cemetery. Here it means it is the end of the festival."

"It also means it is the end of an age," says Luis. "The time of the Aztec and Zapotec people, of independence, is over." Gerardo unpins the big scarlet embroidered heart that all dancers wear on their chests. I ask him what it signifies. He tells me, "We always dance from the heart."

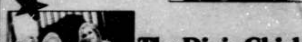
I ask about the mirrors sewn into the kings' costumes. "The Spanish say, 'We gave you something good, but you don't know that we took the best from you,'" says Gerardo. "They meant the gold and the jewels we used to have sewn into our costumes." The early Spaniards made the defeated Zapotecs an offer they couldn't refuse. The Spaniards led the gold and jewels sewn into the Zapotecs' costumes for pieces of mirrored glass.

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Calendar MUSIC SCENE

Remember Our Race

Why would the Zapotecs still be dancing their own defeat 477 years after the fact?

I'd first seen the Zapotecs dance at Grapevine Elementary school in Vista as part of an attempt to bring together parents of English-, Spanish-, and Zapotec-speaking children at the school. On a hot Saturday afternoon, nine dancers sweated through a 45-minute performance, leaping about, oversteated in their ancient black-vested costumes and heavy headresses.

The dance looked great, but I didn't understand a thing. Nor did many of the school kids watching. What was obvious was that there was a lot of symbolic storytelling locked in this dance. The story told of a battle, Indians versus Spaniards. And even though Aztecs, Zapotecs, and Mixtecs had fought each other constantly before the Spanish came, now they were united against the men from across the sea.

I wondered though, why would the Zapotecs still be dancing their own defeat 477 years after the fact?

Tonight, I'm starting to understand. I am at St. Alberto Sánchez's house, at the end of a cul-de-sac off Mission Avenue in Oceanside. Sánchez works for a company making medical braces for injured necks, arms, etc. He is also the director of Grupo de Danza Zazachila, which performs Zapotec dances. Sánchez has laid concrete over what would have been his yard in order to create a dance and music area for the Zapotec people who live in North County.

"They come here to hear their music," Sánchez says. "To dance, to remember who they are. Also to have fun."

"This dancing here is expanding our culture," says Gerardo Sánchez, Alberto's brother, who dances the role of King Zazachila II, the second great Zapotec king. "For my Zapotecos, it's an honor dancing. Kids start learning at eight years old. You just feel you want to do it. It makes you strong, and you're showing your culture to other people."

A good percentage of the estimated ten thousand farm workers in North County are Zapotecs. The Sánchezes tell me that the majority of Zapotecs in California work in the fields and avocado

groves as agricultural laborers. "Zapotec" is defined by the *Illustrated Encyclopedia of Knowledge* as an "Indian group inhabiting a section of the Mexican state of Oaxaca. The Zapotec built great pre-conquest urban centers at Mitla (13th C.) and Monte Alban (4th-9th C.). They sought contact with the Spaniards in order to preserve their independence from the Mixtecs and the Aztecs; their numbers were drastically reduced as a result of Spanish labor demands. Benito Juárez, [past] president of Mexico, was a full-blooded Zapotec."

A burst of rattles announces *La Danza de la Pluma*, the Zapotecs' most important dance. It's clear that the Spanish conquest is still the traumatizing moment in Zapotec consciousness. There are 29 dances in all, Gerardo says. They normally take three days to complete. But the group can only afford to do five.

"One costume [including the *penacho*, can cost \$10,000," says Gerardo. *Penachos* are the downy-feathered circular headaddresses the dancers wear. "Only the special people can make them. You can't go and say, 'I want 100 or 200 *penachos*,' because people say they can't put their spirit into that amount. Every time they are doing that, they put their whole spirit into it. They make them with love. When they are making this, they are thinking of Moctezuma [the great warrior king of the Aztecs]. When they are making this, they are thinking in pure mind. It takes time."

The music starts up, playing tunes of a bittersweet mixture, some happy, some serious. The music they dance to is a Spanish quadrille, square dance music of the early 19th Century.

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The melodies, to a foreigner, sound half Mexican, half Bizet's *Carmen*. Think mariachi meets *The Godfather*. The clarinet leads, and the compabasso gives the depth, furiously pushing a minor-key in quick march (2/4) time. Young Zapotec girls and boys sit on the sidelines outside the living room, clapping as the dancers leap.



La Danza de la Pluma

I ask Gerardo what kind of music Zapotec people played before "modern times." "Before the conquest," he says, "we Zapotecs played drums [teponahuatl] and flute, and a *sonaja*—rattle—made from a gourd you put seeds in."

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North County

The Alley, 411 Grand Avenue, Carlsbad, 760-434-1173. Thursday through Saturday, 9 p.m. to 1 a.m. Rock, indie, alternative, The Tamar Tamar, blue rock.

The Beach House, 2230 South Highway 101, Carlsbad, 760-753-1323. Thursday, 6:30 p.m. to 1 a.m. Rock, indie, alternative, The Tamar Tamar, blue rock.

Beaver Creek Saloon, 1226 E. East Valley Parkway in Tijuana, San Diego, 619-491-1919. Thursday, 7 p.m. to 1 a.m. Rock, indie, alternative, The Tamar Tamar, blue rock.

Bullhead Winery and Restaurant, 1001 Paces del Norte, Carlsbad, 760-461-1919. Thursday, 7 p.m. to 1 a.m. Rock, indie, alternative, The Tamar Tamar, blue rock.

Billy Up Tavern, 143 South Carlos Avenue, Santa Beach, 619-481-0022. Thursday, 8 p.m. to 1 a.m. Rock, indie, alternative, The Tamar Tamar, blue rock.

Big Daddies Soundhouse Grill, 130 Highway 101, Encinitas, 760-434-2365. Saturday, the Homebrewers acoustic folk.

Blue Cow, 290 Grand Avenue, Carlsbad, 760-729-2299. Thursday, 8 p.m. to 1 a.m. Rock, indie, alternative, The Tamar Tamar, blue rock.

The Rock House/Panorama Cafe, 1001 Highway 101, Encinitas, 760-434-2365. Thursday, 8 p.m. to 1 a.m. Rock, indie, alternative, The Tamar Tamar, blue rock.

Bob's Whiskey Den, 801 First View Way, Oceanside, 760-757-8030. Friday, 7 p.m. to 1 a.m. Rock, indie, alternative, The Tamar Tamar, blue rock.

The Colgate Cafe, 578 North Highway 101, Encinitas, 760-434-2365. Thursday, 8 p.m. to 1 a.m. Rock, indie, alternative, The Tamar Tamar, blue rock.

The Camelot Inn, 807 San Marcos Boulevard, San Marcos, 760-740-1132. Thursday, the Gracie Thaler, rock, indie, alternative, The Tamar Tamar, blue rock.

Carvers, 11940 Bernardo Plaza Drive, San Diego, 619-594-2000. Thursday, 8 p.m. to 1 a.m. Rock, indie, alternative, The Tamar Tamar, blue rock.

NOTE

By Gina Arnold

I spent some time in London recently, where I found to my dismay that there was nothing even remotely interesting to go on in the music front. One night I even went to a party where the collected rock critics of the land sang the praises of all things American — from Mark Eitzel to Boys Against Girls to Sean — and they weren't just being polite either. The only Briton to be included in their pantheon was **Jon Langford**. Though the former Melon is a native of the United Kingdom (Wales, to be exact), he now lives and works in Chicago. Moreover, the music he plays and puts out on the Bloodshot label is stuff he calls "twisted country," which means twangy American country rock that's been slightly



warped by brains, booze, and arty aesthetics. "Cash meets Clash," some have been known to call it, and it's not a bad description: Langford's projects, including the Melons, the Waco Brothers, the Pine Valley Cosmonauts, and many others I can't even remember, are equal parts twenty old man banter and vaguely leftist inside jokes. His latest outfit, the **Skull Orchard**, offers only slightly in that it's less twisted and less country: though its members — **Alan Roughley**, **Mark Rossmore**, **Shane Rossmore** — are all also in the Waco Brothers, this one is more of a solo project. As is usual with Langford's work, Skull Orchard (on Sugar Free Records) is both tuneful and hyper-intelligent: some song's lyrics, for example, is Gertrude Stein. Live, it's a must-go event for anyone who appreciates

rock, indie, alternative, The Tamar Tamar, blue rock.

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104 ⁵ San Diego Reader May 28, 1998

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Dancing Fools

What would be central in a more conventional movie is here relegated to the margins.

What Stillman, the writer and director of *Metropolitan* and *Barcelona*, the American Eric Rohmer, wry, witty, wistful, somewhat smug observer of the follies and self-deceptions of slim, attractive, educated, talkative young things in their quest for romantic fulfillment, has outdone himself in

REVIEW DUNCAN SHEPHERD

The Last Days of Disco I'll go further. He has outdone Eric Rohmer. At a sweeping glance, little has changed. But that's just to say that this fictional universe, ostensibly the Manhattan club scene and its clientele at the outset of the Eighties, is instantly recognizable as Stillman's and no one else's. The people are a little stiffer, a little starchy, a little undernourished, as if they had all been petrified at an early age by the lesson that smiles will translate into wrinkles. They are prone to make decisive policy statements about themselves ("I still consider myself a loyal adherent of the disco movement" and "I just think it's so important that we be in control of our own destiny"). Their deadpan conversations, liber-

ally studded with half-buried gems, take the unpredictable turns of a pilotless motorboat: the contribution of *Rumix* to the environmental cause, the hidden sexual meaning in *Lady and the Tramp* (two opposing, self-serving interpretations), the heavy hits to Salinger's literary reputation delivered by Al Pacino

and Mary McCormack, the wasteland of popular dance during the Woodstock generation, the proper application of the term "rubble," and on and on, who knows where. The principal men, in contrast to the two very dissimilar women, look so much alike that it would be hard to keep them straight even if they did not also talk alike. (There is a third woman, but as she is not much of a talker, she gets not much notice.) The camerawork is straightforward and flat-footed, the color lackluster despite the beckoning possibilities of the pivotal disco locale. Stillman, never one to attempt a big splash, always a steady dog-paddler, is far more interested in exploring the curious architecture of a so-called

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The Last Days of Disco

"railroad apartment," a chain of connecting rooms with no interior hallway. The end-of-an-era scope of the movie might seem to threaten expansion of the Stillman universe, but this is no *Bogus Nights*, with its copious eclecticism, its wild mood swings, its runaway ambitions, its marathons

length. Through his avoidance of society-column celebrities and his concentration instead on the best soldiers of the disco scene, Stillman keeps things tidy and under control. His cast of characters, a small circle of recent college graduates seeking to gain a foothold in the Big Apple, are given

their eccentricities, but only sparingly and unspectacularly (a collection of Scrooge McDuck comic books, a propensity to recite the lyrics of old hymns). The sophisticated narrative method is a bit like picking up a phonograph needle and setting it down a little farther along, picking it

up again, setting it down again, with significant developments occurring in the skipped spaces and filled in offhandedly afterwards. And what would be central in a more conventional movie—the cocaine abuse, the money laundering—is here relegated to the margins. Gonorrhea, on the other hand, and more naggingly herpes (but not yet AIDS), and the meaningful look that passes between customer and pharmacist, claim a larger share of the spotlight. Stillman does not try to push you around. He asks you (politely) to remain apart from the characters and to make of them what you will. There are no clear solutions to their problems, no snug-fitting puzzle pieces to be assembled, no matches made in heaven. The fantasy finale, after a neat and clean break from the story proper, is a delightful surprise as well as a touching testimonial to the dormant hip-wiggler and heel-kicker in everyone.

All of this would probably still have looked more the same than new, would still have felt familiarly enclosed and puny, but for one thing, which I can sum up in two words. *Chlor Seignior*. (I observe the unlast as a token of my esteem.) It seems such a short time that she reigned as my unrivaled favorite teenager on the American screen, a time that stretched only from *Two Lame* (after the squalid *Kids*, I needed to be convinced she was not really *Lila* that) up through *Palmiro* earlier this year. But the time is now over. Cast, in a startling departure from her part, as a publishing-house apprentice with each of her eyes on a separate Harvard man, she has hereupon had to be promoted to the position of favorite young adult. She is not altogether comfortable in the part, is not, for one thing, the clearest enunciation, is an occasional swallower of words, is at times overwhelmed by the glib verbiage. A no-hesitation actress, incapable of a false note or an overlarge gesture, gifted with some of the mute eloquence of a Lillian Gish or a Mary Pickford but none of the mute hyperbole, she stands sharply at odds with the prissy automatons around her, most especially with Kate Beckinsale as her bitchy and backstabbing roommate and former classmate ("Maybe in physical terms I'm a little cuter than you"). She stands, for that matter, slightly at odds with herself as well. Almost as long and lanky as Olive Oyl, almost as liquid in her movement, she confesses through her hunched shoulders, her heavy eyelids, her clamped jaw, to a measure of insecurity. But any such discomfort fits in well with the character's inherent uncertainty, reticence, naïveté, niceness. And it brings something extra to Stillman's universe: a spark of real life, a touch of naturalness, a tug of creative tension. Some day she may take an elocution lesson or two, broaden her range, build up her hips and deltoids, undergo cosmetic surgery, grow an ego, persuade herself she's as gorgeous and glamorous as Madonna, become just another actress. But for the moment, and let us appreciate it while it lasts, she is something of a national treasure, and Stillman has dipped the deepest into it.

As for the movie, it is a dim car-pipe dream of a day when America collectively awakens on the opening weekend of an Event Movie and says to itself, "No, I don't have to go. No one can make me go. I might just rent a video of *Day of Wrath* instead." It could still happen. Some advanced civilization from another galaxy could decide to transmit subliminal messianic messages through the season tickets of top-rated TV sitcoms, in preparation for Earth's admittance into some intergalactic Parnassus. In the meantime, I suppose I must scrape up something to say about *Godzilla*.

I expected him—or her, as it turns out—to be big. I expected it—the movie—to be fun. Well, she is big all right, but in honesty not as big as I was expecting. The otherworldly spacecraft in *Independence Day*, Roland Emmerich's homage to the alien-invasion fables of the 1950s, was sufficiently larger than any previous such vehicle as to carve out a special niche for itself in the science-fiction library. But the magnified reptile in the same director's homage to the mutant-monster fables of that same period is not proportionately as large. Not anywhere near. Certainly she is large enough that the pull of gravity ought to have made her less light on her feet than the average gecko, and I can see that I may have to become monotonous in my complaint that computer-generated images have made things too easy for giant monsters—and for their creators.

Admittedly, a lot of attention is paid to the thunderous, ground-rattling, automobile-bouncing footfalls of the beast (I would hate to be trying to watch a different movie in an adjacent auditorium at the multiplex), but this seems to cross the moviemakers' minds only during her slow approach, never at her top speed. In the latter gear, she can outrun Army attack helicopters through the maze of downtown Manhattan, but then later, and without any noticeable limp, she experiences much greater difficulty catching up to the taxi cab in which our nominal heroes are riding. Size, as the ad campaign has drilled into us, does indeed matter. But so does logic. And this animated monster has a long way to go to match either the unbalanced sense of scale or the internal consistency of Tex Avery's *King-Size Canary*.

As for fun, I can't say I had much. There are long dull stretches when the creature is nowhere to be seen. I of course had to say "nominal heroes" above, because we all know full well whom we came to see, and it is no doubt significant—it is highly suggestive—that the fictional protagonist played by Matthew Broderick takes his surname from the actual man credited with the design of the creature: Patrick Tatopoulos. The wannabe TV newswoman—career goal of every third Miss America contestant, as well as of the Kate Beckinsale character in *The Last Days of Disco*—is a dim car-

bon copy of the already hackneyed heroine of *Deep Impact*. The pervasive rain and darkness in New York City, pierced by the odd flashlight and searchlight, are derivative of a lot of recent thrillers, but most damagingly derivative of *Jurassic Park*, surely the last movie that ought to have been suggested to mind, especially when dozens of baby *Godzillas*, or *Godzillies*, begin hatching out of their eggs and immediately running amok inside Madison Square Garden. And any prospect of fun, for my taste, is lessened, not heightened, by the self-conscious jokiness, the air of larkishness, the blissful indifference to death and destruction, which also afflicted *Independence Day* and which seem part and parcel of the secondhandness of the movie, the "retro" mentality of its makers. (India and Pakistan, in the week before the premiere, did all they could to remind us of the persistent relevance of nuclear paranoia.) And finally, I find that all these computer-generated monsters are starting to look and to move too much alike, so that a little nothing like *Deep Impact* seems not all that different from a purported big deal like *Godzilla*. Moreover, all these monsters look and move

too much like what they are: cartoon figures. The novelty of Gene Kelly dancing with Jerry the mouse, or Esther Williams swimming with not just Jerry but Tom the cat too, is no longer a novelty at this juncture in the age of computers, is by now a commonplace, even a contagion. And *Who Framed Roger Rabbit* is starting to look in retrospect less like a precious one-of-a-kind and more like the first escapee from a Pandora's box.

I had my money on *Lethal Weapon 4* to be this summer's worst movie, but already it faces a tall order to beat out *Fear and Loathing in Las Vegas*. Hunter S. Thompson's well-thumbed war stories or fish stories from the drug culture have licensed director Terry Gilliam, a late replacement for the original director, Alex Cox, to shovel together a jumble of repulsive visual effects in illustration of assorted altered states (distorting lenses, off-balance cameras, computer animation, gaudy lights, expressionistic sets), a bit like one of those stock hallucinatory scenes in films from the psychedelic heyday of the late Sixties, but dragged out for two solid hours. And yet at the same time, it is a hob-

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photos and pasta sauce in a jar at the same time), while the civilized Eel has become unsettled and unsettling, the proverbial jungle. Reford, though a good deal older than the "horse doctor" of the book, brings with him the full mythical stature that the role demands, and brings also a soft-focus lens to smooth over any excess of wrinkles. When he can trouble himself to lift his face from the canned corn chowder, he is witness the sequence of shots that record, inch by inch, the tightening clinch on the dance floor during a slow number. Scarlett's homeliness, of the independent *Hanny and Lo* is agreeably sweet as the one-legged girl who needs as much mending as her horse. But the real heartbreaker is the even younger Ty Hillman, inveterate the doctor's white-haired little nephew with the country gallantry of a knee-high leg McGee.

★★ (CAMEL MOUNTAIN, CAROUSEL, CINEMA 8, CINEMA STAR GALAXY, CINEMA STAR 10, CINEMA STAR 11, CINEMA 21, EL CLAY, FLORIAN HILL CINEMAS, GROSSMONT CENTER, GROVE 9, LA JOLLA 12, MIRAMONTE 7, OCEANVIEW 9, PINE 10, RANCHO TOWN, SAN MARCOS CINEMA, SOUTH BEACH 8, SWEETWATER 8, TOWN SQUARE 14, UA HORTON PLAZA 14, WEGAND PLAZA)

Heat — Rattletrap showcase for Jessica Lange as a cracked Southern belle, peeling one-note laughs from deep in her throat, a wicked mother-in-law with wily designs on Gwyneth Paltrow's fetus. The photogra-

phy goes in and out of soft focus, as if it were the work of two different crews with two different philosophies. Johnathan Schaech, Nina Foch, Hal Holbrook; directed by Jonathan Demme. 1998. ★★ (SILVER CINEMAS)

The Ice Storm — Ang Lee's adaptation of a 1994 novel by Bill Moody, set in the New England country as Thanksgiving, with the ice outdoors outweighing even that in the cocktail glasses. The view of the people — alternation as a spectator sport — is no less than the filmmaker's lane Austen adaptation. Sore and sensibility, although these once occupy a period only as long as the Watergate investigation. The detachment, together with the hawk-eyed scrutiny and furtive documentation, yields some dispassionate and often disdainful funny stuff, but it comes up short in areas of deeper emotion. We are left with a lot of tasty bits that don't add up to much: the inhibited prep school making an amorous advance on a fiery classmate ("If you liked me, you'd be in the Underground, you'd love the idea"); the extracurricular bread band backing out "The Morning After" ("I like Love Theme from The Godfather"); the while the triangle player peels at the patch of hair down the pants of the girl who has been through four different acts of the mother making a cat at wearing her de-structive younger son away from firecrackers; or onto a halfpenny, a suddenly adverse fourteen-year-old girl donning a rubber Nixon mask for a manual session with her boyfriend, and the girl's father, walking in on them, having once again to abandon his goal of being a cool parent and settle for being a hero's son ("I'm not interested in your smart remarks right now, young lady"). That sort of thing. A blend of the dated and the timeless, heavier on the

dated in the final tally, and of no great moment. The cast — Kevin Kline, Joan Allen, Sigourney Weaver, James Sherridan, Christina Ricci, Elijah Wood — must be content to be cannon fodder. 1997. ★★ (SILVER CINEMAS)

I Got the Hook Up — Crime comedy starring Master P and A.J. Johnson, directed by Michael Martin. (CINEMA STAR 8, CINEMA STAR 13, CINEMA 8, GARDEN 14, LA JOLLA 12, OCEANVIEW 9, SWEETWATER 8)

In God's Hands — Director Zalman King (Two Women, Wild Orchid, and the like) shifts his gaze from the form of the female figure to the form of the sin. His "vision" is mystical, mythical, grandiose, although lacking the epic style of *Millions* (Big Wednesday), substituting the doodling style of a boy's sketch. It's as if he had the *Millions* movie, but nowhere near as fun or funny. With Patrick Swayze, Dorian, McGee, Matty Lee, Sharon Thomas. 1998. ★★ (SANTITA VILLAGE 8)

Reunion — A further waste of Martin Scorsese's time and talent. This stuffy "prequel picture" on the life of the fourteen-year-old Dalai Lama up through his flight from Tibet with the Red Chinese nipping at his heels and through four different acts of the mother making a cat at wearing her de-structive younger son away from firecrackers; or onto a halfpenny, a suddenly adverse fourteen-year-old girl donning a rubber Nixon mask for a manual session with her boyfriend, and the girl's father, walking in on them, having once again to abandon his goal of being a cool parent and settle for being a hero's son ("I'm not interested in your smart remarks right now, young lady"). That sort of thing. A blend of the dated and the timeless, heavier on the

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CHRIS FARLEY **MATTHEW PERRY**

Almost History... Almost Legends...

ALMOST HEROES

Mostly Ridiculous...

STARTS FRIDAY

Ken **EXCLUSIVE ONE WEEK ENGAGEMENT STARTS FRIDAY, MAY 29**

Daily: 4-7, 10:30, 2:00, Sat & Sun Mats: 2-10

"POWERFUL AND ENGROSSING!"
—David Peake, COWBOY MAGAZINE

A Friend Of The Deceased

A Film By Yasuhiro Kurosaki

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25th ANNIVERSARY PRESENTATION

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Calendar MOVIES

Greenwood, Alvin Watson, Maury Chaplin. 1997.
★ ★ ★ NEN, 5/28

Witness — High-tech re-creation of the 20th Century's most sordid slayings, recounted well enough by the British in semi-documentary style in *A Night to Remember*. Director James Cameron's self-deluding bright idea seems to have been fantasized into this spectacle, and to do so he has lusciously lured the most backdated and have-not remembrance from a free-spirit third-class traveler who came by his tickets at poker ("We're the luckiest ones to be stuck in the world") and a stilled Philadelphia debutante suitably engaged to a blue-shirt industrialist out of Pittsburgh. The three-hour-plus has plainly not been re-created in order that Cameron can get to know the victims of the tragedy in greater number and at greater depth. In his time only for these two cardboard cutouts (Leonardo DiCaprio, admittedly at his most capriciously charming, and Kate Winslet, who appears to be convinced she has a role as rich as *The Portrait of a Lady's* Isabel Archer or *The Wings of the Dove's* Kate Croy and of course the chief two mentors (Bibi Zana as the Gatsby-esque fiancée and an amazingly good David Warner as his ask-no-questions henchman) and their knee-chlorophyll (Tiffany Bates, at Ethel Merman value, as the soon-to-be-dubbed Unlabeled Molly Brown). Some of

the exorbitant running time may be blamed on the pre-story framing story, which rounds up the 20th-century heroines to recount the events from the inside. (Not surprisingly, Cameron can't be troubled to stick to his own premise, and instead flirts off at will or at whim into areas of which the first-person narrator could have no knowledge.) There is a vaguely somewhere in Time feeling about this angle of approach, and nowhere more so than in the lovers' ultimate reunion in the afterlife, in that Great Ocean Liner in the Sky. With Bill Paxton, Sissy Amis, Gloria Stuart. 1997.

★ ★ ★ ★ HAZARD CENTER 7, OCEANVIEW 8, SPORTS AREA 8, SWEETHEART 18, US CINEMA 18, LA HORTON PLACE 18, UNIVERSITY TOWNE CENTER, VOGUE
The Truman — Francesco Rosi, working from a memoir by Primo Levi, recounts the reawakening to life, the reconciliation to life, of a Jewish Italian chemist on his roundabout journey home after his release from Auschwitz. Rosi trusts the audience to fill in the recent past without any graphic, Schindler's List reminders. The measure of the concentration-camp horrors is in the modesty of the ensuing triumph, culminating in the surreal luxury of a bite of milk-dipped bread at home in Turin, following closely upon the emotional climax of the movie, an eerie confrontation with a crew of captive Nazis in the dead of night in the Munich railroad station. (This is not *Raiders of the Lost Ark's* move them down with a machine gun.) A great deal is done in this movie without words, with simply a few, drinking in kind of gaze, and John Turturro is very touching as the devoted teacher, almost perfectly appreciative of every drop, too weakened and

beaten down to demand more. Rosi, unencumbered by the subtleties of emotion, slices into a scene at a subjective angle, seeks out the sordid detail, individualizes this survival story. And from its very first moments — the liberation of the camp by Russians on horseback, the low-angled cameras erecting immense edifices of stone-gray over the dwarfed figures — this is a movie of uncommon beauty, with crisp and clean and luminous color no matter how bleak the surroundings, how subdued the palette. Rado Serbedin, Massimo Ghini, Agnieszka Wajner. 1997.
★ ★ ★ ★ LA JOLLA VILLAGE

Two Girls and a Guy — An audience endurance test, at a mere ninety minutes in length, set in the sparsely lit level loft of an unassuming New York actor and poster, two-timer. *A Jule and Jim*, connoisseurs of sexual experimentation, decorate his wall. Stays, despite the frequently tilted camera, witlessly, rattlingly talky; and Robert Downey, Jr., lacks sufficient interest to be convincing even as a convincing liar. Natasha Gregson Wagner is interesting to look at, at least for a while, in light of her parentage (Natalie Wood and producer Richard Gregson, son Robert Wagner), and easy to excuse, in that same light, for her scanty display of talent. With Heather Graham, written and directed by James Toback. 1998.

★ ★ ★ ★ IGA/AMP 15
Washington Square — Agnieszka Holland's adaptation of the Henry James novel, already adapted in 1947 by William Wyler under the name of *The Heiress*. Or more accurately, Wyler's was an adaptation of a stage-play adaptation of that same. The

older one, all in all, was more of a movie, but Holland, having spent her entire directorial career in re-creations of the past (*The Secret Garden*, *Toni Erdmann*, *Europa Europa*, et al.), achieves some rich period textures. And she has wisely, and humbly, followed the building plan — the solid foundation, the subtle gradation — of that master narrative architect, James. The central weak point that surfaces in the construction is Jennifer Jason Leigh in the role of the eligible but for all practical purposes unmarriageable daughter of a prominent physician in Victorian Manhattan. Though Leigh is as plain and puffy as the is required to be, she is so broad in her social graciousness that it is impossible to believe, impossible to hope, even for a delusional instant, that her darkly handsome but grumpy father could be anything but a fortune hunter. A little Old Hollywood dignity, even vanity, would have come across here. A little Olivia de Havilland, to be blunt about it. Still, the movie would be well worth seeing if for one, very visible reason only. That would be the portrait of the father as sculpted in granite by Albert Finney: disconcerting, dispassionate, unyielding, later about the trade-off of his cherished wife to a first in child-rearing in return for this handsome and maddening child, a cold man, a hard man, and yet a real man, nobody's kid, nobody's puppet, a man, with self-will, grumpy, angry, and all his protective responsibilities, brave, strong, even brutal, a survivor at the same time as a destroyer. This is a movie that, in its marvelous role, and Finney is complicated and marvelous in it. For all the wrongs of his pre-emptive meddling and manipulating, the good doctor is incontestably right. It is then left up to the individual observer to decide whether that goes him the

right, and whether his daughter is the better off for it. Holland has not extinguished the Jamesian ambiguities of the situation. Ben Chaplin, Maggie Smith, Judith Ivey. 1997.
★ ★ ★ ★ (SAR DESO PUBLIC LIBRARY, 6/1, 6/3, 6/4)

Wide — First name, Oscar, here reduced to the role of martyr in a homesteaded Passion play, the hapless plaintiff in an indictment of a brightened time. Up to and including his infamous film trial, this is a conventional "Thaps" (narrativizing the breathtakingly unexpected opening in Colorado, with a rickshacking Copland-esque musical accompaniment) on a most conventional subject, a piece of back work on an artist of genius, hopeless and shipping and jumping in chronological order through marriage, baby, homosexual initiation ("There has to be a time for everything"), another baby, *The Picture of Dorian Gray* (immediate result of a snail through the National Portrait Gallery in the company of a Mr. Gray), *Little Women's* Fanny, fame, fortune, assorted nihilism. Admitted in book, the reprehensible "Bosch," and the latter's beautiful father, the sadistic Marquis de Quincampoix. For those who prefer the first and last, it is a book that contact with their work — for those, in this instance, whose sense of tragedy will be sufficiently aroused even by the poppycock areas of "penitence" and "idleness" — the film will perhaps meet the bar-bones need. For those, meantime, who prefer the first and last, it will perhaps fall of its own weight, but not short of disapplying, depressing, boring, irritating. Though the cold and hot offerings were varied, unusual, and fresh, the location and setting could hardly appeal to many San Diegos. But Hollister Street was fancy compared to Romero's next site, an industrial section on Main Street, Chula Vista. That restaurant was so remote and isolated that the night I visited, I actually prayed, "God, let me stay a mother to my children" when we parked. As with Romero's first restaurant, the food was remarkable, but it would take a hardy soul to venture to that street after dark. Inevitably, Mazatlan II failed. Undaunted, Romero soon opted for a more conventional restaurant. He and four silent partners opened Cerveceria Santa Fe at 600 West Broadway, downtown, in early 1994. It has been successful as a Mexican seafood and fish house from its inception to the present. Nevertheless, Romero dreamed of a Mexican seafood house in Old Town. When he found a spot in an enclave across the street from Cafe Coyote, he was elated. It took a full year to get the premises

Matador's Dream

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Do we need another Mexican restaurant on San Diego Avenue in Old Town when the excellent El Agave, the overly hyped Old Town Mexican Cafe, and the noisy Cafe Coyote exist in such proximity? We do if the restaurant prepares Mexican seafood, called Amigos, and, most important, if it is prepared by Adrian Romero.

I first encountered Romero in 1989 when he owned Mazatlan Seafoods, the proverbial hole-in-the-wall on Hollister Street in Nester, a tiny spot hard by San Ysidro. Romero, a renowned international matador, came a fisherman after a series of injuries rendered him incapable of fighting bulls. What he really wanted was to open a Mexican seafood cafe where every item was freshly caught. To Romero, "freshness" is all. "His cafe's location, however, defied credulity. You walked up five steps to a room not much larger than a closet that held a half dozen tables. Although the cold and hot offerings were varied, unusual, and fresh, the location and setting could hardly appeal to many San Diegos. But Hollister Street was fancy compared to Romero's next site, an industrial section on Main Street, Chula Vista. That restaurant was so remote and isolated that the night I visited, I actually prayed, "God, let me stay a mother to my children" when we parked. As with Romero's first restaurant, the food was remarkable, but it would take a hardy soul to venture to that street after dark. Inevitably, Mazatlan II failed. Undaunted, Romero soon opted for a more conventional restaurant. He and four silent partners opened Cerveceria Santa Fe at 600 West Broadway, downtown, in early 1994. It has been successful as a Mexican seafood and fish house from its inception to the present.

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in shape, but they are appealing. Especially in fine weather, the tiled patio with its red, yellow, and blue banners should entice those who will appreciate the all-you-can-eat Mexican Sunday brunch, served 9:00 a.m. to 3:00 p.m. for \$1.95 (\$6.00 for children). It's also a sunny spot to drink margaritas. I drink only the margaritas prepared by Romero's bar. They are made with lemon and lime juice that's squeezed daily, and I ask for Cerveza Gold triple Sec.

The indoor area offers booths in striped material and a bar fashioned out of the last of the Mexican brown wood that was allowed out of Michoacan.

I love the mural of a family tree with names of San Diego Indian tribes, Mexican settlers, and American settlers. Next to it is a panel in terra cotta color has simulations of cave drawings by the Pi Pi tribe in Baja. On the opposite wall rests a replica of a small wooden chapel. The feeling of Amigos is colorful, upscale.

I hastened to Amigos when it had been open a scant month because I was eager to sample its seafood and its Portuguese dishes. (There's a wonderful Portuguese bakery on Shelter Island—Virissimo Dough Company [619-223-4166], which prepares marvelous sweet-tasting breads, but the Portuguese/Spanish Bistrò Bravo on Fourth Avenue is now closed.) At present Amigos is the purveyor of two Portuguese entrees, both of which I highly recommend.

The first is *calamari*, a seafood stew that combines fresh fish, shrimp, scallops, mussels, clams, boiled potatoes, tomatoes, red and green bell peppers, cilantro, onions, garlic, and olive oil. The broth is sweet. This stew is presented in a large covered glass bowl, and when you see it, your mouth waters immediately. A bowl of rice is the accompaniment. Don't miss this dish. Con-

sidering the quality of the ingredients, it's a bargain at \$21.00 for two people.

The other Portuguese preparation is bacalhau, a braised codfish served over fried potatoes topped with slices of hard-boiled egg and surrounded by black and green olives (\$12.95). Bear in mind that this is not sautéed cod, but fresh. It's one of those simple peasant dishes that you never tire of eating. A third Portuguese dish will be added soon: We enjoyed a hearty tortilla soup (\$2.95, small; \$5.95 large), which was crisp and not the least bit tough, and the Diego combination platter, consisting of carne asada, yellowtail fish fillet, shrimp, tortillas, and grilled cactus. You can make fine tacos from this entrée. The serving is huge and costs \$21.00 for two.

It would take a month to get through the menu, which includes chicken molé, fried whole

fish, paella, shrimp. Or you can devise a meal from the extensive appetizer list. You will find much to enjoy here, not *marinara*, *pero* *ahore*. Old Town is lucky to have Amigos in its midst. Some menus, opening to closing.

Post-Scindia trivia: D.Z. Akin's sold 500 black-and-white cookies, over 70 *hubbub*, and an equal number of marble rye loaves on May 14. Cold Stone Creamery in Claremont has \$140 worth of ice cream sales at 7:00 p.m. and only \$75 at 8:00 p.m. Tyler's Taste of Texas in El Cajon, open 24 hours a day, was down 30 percent between 8:00 and 10:00 p.m. that Thursday. At the airport, a driver for La Jolla Transportation was told, "I must make it home by 8:00 p.m.," the driver got there by one minute. Ruth's Chris was down 50 dinners or approximately \$3000. Many servers were not at their jobs. They stayed home to watch *Scindia*. ■



The Restaurant: Amigos
The Location: 2470 San Diego Avenue, Old Town; 619-260-1364
Type of Food: Mexican fish and seafood, some Portuguese
Price Range: Dinner entrees, \$5.95 to \$14.95; lobster at market price
Hours: Same menu opening to closing, Monday through Thursday, 11:00 a.m. to 9:00 p.m.; Friday and Saturday, 11:00 a.m. to 10:00 p.m.; Sunday brunch, 9:00 a.m. to 3:00 p.m.; all you can eat dinner, 3:00 to 10:00 p.m.

MOVIE DIRECTORY

DOWNTOWN

Landings 15, 70 Fifth Avenue
1979-1980
Theater 1: Hope Flans, Room 329
Theater 2: Alvin Watson, Room 329
Theater 3: Hope Flans, Room 329
Theater 4: Hope Flans, Room 329
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La Jolla Village, 1675 Village Drive
1979-1980
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Calendar RESTAURANTS

People Love the Whizzbangs

No more burning coals and sawdust.
Now it's garlic and meat loaf and corned beef.

Will, folks, here we are, broadcasting live from the Metemacher Carriage and Auto-painting Shop. I'm standing next to the old 1902 forge where Heinrich is heating the metal band for the wheels of this horse-drawn omnibus.

I'm looking at a turn-of-the-century photo. It's eerie. Take away the people and nothing's changed — the brick walls, the timber roofing, the view out onto Eighth Street. Only thing different is the smells. No more burning coals and sawdust and oil. Now it's garlic and meat loaf and corned beef.

This all happened because I got lost in warehouseland between Broadway and the trolley at 12th and Imperial — I fell in came upon this patio. I rub my eyes. An artist's Green ficus, pink brick, purple trimmings, golden lilies, ruby bougainvillea, white tables, umbrellas saying, "Double Diamond Imported English Ale."

It's an old building someone's stripped back to its elegant youth. The bricks look as if they're blushing from being exposed again. Inside I see an elderly gent cleaning the glass on the tables. Not just any tables. They have pink tablecloths with glass on top. And above them, elaborate dark metal chandeliers dangle.



I decide to go in and try a coffee. Old guy gives me the cup (85 cents). I fill it myself. I take a menu, wander outside, and sit down under that English ale umbrella. First thing is the view. It's like an idealized picture of downtown San Diego. Through the bougainvillea and brick, the downtown skyscrapers rise framed and, well, majestic. Especially with the blue sky and the bulbous white clouds tramping fast behind them.

I check the menu. Uh-huh. Uh-huh. Well, hey, not bad. Just within range. Lasagna, "our classic homemade version with sausage, ground beef, and three cheeses, served with a tossed garden salad and garlic bread, \$5.95."

"We make our own corned beef," says the guy in an apron. Jeff. "Cook it most every morning." He owns this place with his wife, Evelyn. He points to the menu. "Like our Great Grilled Crabs: piles of our homemade corned beef, grilled on rye with Swiss cheese, sauerkraut, Thousand Island dressing, and mustard, \$5.95. Try it."

Suddenly, as we're talking, the sun goes out. The clouds roll over, and — whoosh! — thick wash of rain splat around us. Jeff runs to close the umbrellas. I run to get indoors. A bunch of

people pull up outside in an open VW Cabriolet and rush in. We all stand watching the car fill up. No one seems to worry. "It's like a movie rain," says one of them. "Someone with a giant hose on the roof."

The effect? Everybody sits down and starts ordering food. The next door says "usual," so I guess they're regulars.

I see they're looking to a ballpark future here. Jeff has items like "Padres Special" (lean corned beef, melted Swiss cheese, and mustard piled high on rye, \$5.25) or "Convention Center" (roast beef, chicken breast with tomato, melted mozzarella, avocado, mild green chiles, and lettuce on toasted peasant bread, served with choice of salad, \$5.95).

Me, I feel like something warm and comforting. I order the meat loaf platter — "homemade with sautéed mushrooms and onions. Served with home fries, tossed salad, and garlic bread, \$5.50."

The "usual" arrives at the table of the downed car people. It turns out to be orange-peach chicken salad (\$5.99) with wild rice and grapes. It looks and smells good. "Our most popular dish," says Jeff. "People love the whizzbangs."

Whizzbangs? He points to the clumps of steaming pastries filled with potato beside each salad being served.

But still, my meat loaf is nice and warm. I even order a glass of white wine (\$1.75) to make me feel as sophisticated as this place looks.

It wasn't always like that, Jeff says. "We're pioneers. When we came here six years ago, it was four walls and a dirt floor."

Jeff's dad, the old gent who served me coffee, is leaving for the day. "He comes from Budapest, Hungary," says Jeff, who grew up helping him in Ed's Liquor. His dad's National City liquor store. "I started making sandwiches for people," he says, "and it kind of grew from there. Then I married Evelyn — her family's German — and we combined talents, cultures, and this is what you see."

The onions and mushrooms make the meat loaf a treat. I'm just finishing when, like a mood change, the rain stops. Everything outside is fresh and sparkling. The VW table rumps out laughing to inspect the damage. Before I leave, I have to go to the back where the black-and-white photos line the brick wall. Men in caps standing among bits of carriages, posing against this same wall, these same bricks, maybe 90 years ago. Could they have imagined the place, still up a century later, serving meat loaf? I raise the remnants of my glass. "Thanks for the memories, boys."

The Place: Old World Restaurant
The Location: 452 Eighth Avenue, downtown, 238-0508
Types of Food: American, continental
Prices: Old World Super Breakfast Special, omelette w/strawberry, cheese, bell peppers, and onions, served w/peas and toast, \$4.75; sausage platter (grilled sausage and kielbasa, sauerkraut, potato salad, spicy mustard, bread), \$5.95; fresh fish of the day w/ no fat Old World dressing, potato salad, or garden salad, \$5.95
Hours: 7:30 a.m. to 3:30 p.m., Monday to Friday; 10:00 a.m. to 2:30 p.m. Saturday
Nearest Bus Stop: Number 1 at 8th and K; numbers 3, 4, 5, and 16 at Eighth and Market

RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Waldner and represents a selective listing of recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a mid-range entrée. Low: below \$10; moderate: \$10 to \$15; expensive: more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

NORTH COASTAL

THE ARDENIAN CAFE 5126 Carlsbad Boulevard, Carlsbad, 782-2283. Located in a cottage with a view out to the ocean, this American cafe prepares authentic specialties such as grass-fed lamb on the premises. Best bet is breakfast that is served daily from 7 a.m. to 10 a.m. and Sunday from 8 a.m. to 1:30 p.m. Mince and belly dicing, fish and lamb, Chopped Monday Breakfast, lunch, and dinner, Tuesday through Sunday. Low to moderate.

THE BARNETT'S 1000 Camino del Rio South, San Diego, 524-1111. A full-service restaurant with a view of the ocean, this place is known for its seafood and steaks. Best bet is breakfast that is served daily from 7 a.m. to 10 a.m. and Sunday from 8 a.m. to 1:30 p.m. Mince and belly dicing, fish and lamb, Chopped Monday Breakfast, lunch, and dinner, Tuesday through Sunday. Low to moderate.

CLANDESTINE RESTAURANT AND MARKETPLACE 702 Via de la Valle, Del Mar, 694-2987. A Southwestern dining room offers a constantly expanding and changing menu. Among the staples are a full range of steaks, wonderful lamb chops, house-smoked ribs, and fresh fish. Low to moderate.

GOLDEN RAGEL CAFE 2638 Del Mar Highway, Del Mar, 439-1111. A full-service restaurant with a view of the ocean, this place is known for its seafood and steaks. Best bet is breakfast that is served daily from 7 a.m. to 10 a.m. and Sunday from 8 a.m. to 1:30 p.m. Mince and belly dicing, fish and lamb, Chopped Monday Breakfast, lunch, and dinner, Tuesday through Sunday. Low to moderate.

JACKIE'S DINE 1660 Civic Road, San Diego, 524-1111. A full-service restaurant with a view of the ocean, this place is known for its seafood and steaks. Best bet is breakfast that is served daily from 7 a.m. to 10 a.m. and Sunday from 8 a.m. to 1:30 p.m. Mince and belly dicing, fish and lamb, Chopped Monday Breakfast, lunch, and dinner, Tuesday through Sunday. Low to moderate.

RENNER'S 1555 Camino del Mar, Del Mar, 439-1111. A full-service restaurant with a view of the ocean, this place is known for its seafood and steaks. Best bet is breakfast that is served daily from 7 a.m. to 10 a.m. and Sunday from 8 a.m. to 1:30 p.m. Mince and belly dicing, fish and lamb, Chopped Monday Breakfast, lunch, and dinner, Tuesday through Sunday. Low to moderate.

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NORTH INLAND

CALIFORNIA TRAI CAFE 5550 Black Mountain Road, 439-1111. Compared to other Thai restaurants, the menu is limited. However, if you call 24 hours in advance, any dish that you request will be prepared for you. Best bet is Thai spring rolls, fish and chicken, and chicken with peanut sauce, served with rice. Low to moderate.

DICICENZO'S 11625 Duenda Road, Westwood Shopping Center, Rancho Bernardo, 439-1111. Should you be in Rancho Bernardo and seeking great Italian sandwiches or pizza to eat in or take out, keep this Chicago-style "deli" in mind. The Italian beef and Rocco's Imperial sub

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THE BARNETT'S 1000 Camino del Rio South, San Diego, 524-1111. A full-service restaurant with a view of the ocean, this place is known for its seafood and steaks. Best bet is breakfast that is served daily from 7 a.m. to 10 a.m. and Sunday from 8 a.m. to 1:30 p.m. Mince and belly dicing, fish and lamb, Chopped Monday Breakfast, lunch, and dinner, Tuesday through Sunday. Low to moderate.

CLANDESTINE RESTAURANT AND MARKETPLACE 702 Via de la Valle, Del Mar, 694-2987. A Southwestern dining room offers a constantly expanding and changing menu. Among the staples are a full range of steaks, wonderful lamb chops, house-smoked ribs, and fresh fish. Low to moderate.

GOLDEN RAGEL CAFE 2638 Del Mar Highway, Del Mar, 439-1111. A full-service restaurant with a view of the ocean, this place is known for its seafood and steaks. Best bet is breakfast that is served daily from 7 a.m. to 10 a.m. and Sunday from 8 a.m. to 1:30 p.m. Mince and belly dicing, fish and lamb, Chopped Monday Breakfast, lunch, and dinner, Tuesday through Sunday. Low to moderate.

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DELICIAS 6106 Paseo Delicias, Rancho Santa Fe, 439-1111. The room is amazing and the menu offers excellent pasta, fresh fish, low-rate meat and chicken, gourmet pizzas. Open for lunch Wednesday through Saturday, dinner, Tuesday through Saturday. Expensive.

HERNANDEZ HIDE-AWAY Rancho and Lake Drivers, Del Dios, Lake Hodges, 780-1444. The breakfast buffet served both Saturday and Sunday until 1:00 p.m. offers outstanding value: steak and eggs, chilaquiles, sausage, beans, and omelets. Fine dinner entrees. Because it's not easy to find, call for driving directions. Closed Monday. Breakfast, lunch, and dinner, Tuesday through Sunday. Low to moderate.

DICICENZO'S 11625 Duenda Road, Westwood Shopping Center, Rancho Bernardo, 439-1111. Should you be in Rancho Bernardo and seeking great Italian sandwiches or pizza to eat in or take out, keep this Chicago-style "deli" in mind. The Italian beef and Rocco's Imperial sub

are knockouts. Closed Sunday. Open Monday through Saturday, 11:00 a.m. to 8:30 p.m. Low.

HERNANDEZ HIDE-AWAY Rancho and Lake Drivers, Del Dios, Lake Hodges, 780-1444. The breakfast buffet served both Saturday and Sunday until 1:00 p.m. offers outstanding value: steak and eggs, chilaquiles, sausage, beans, and omelets. Fine dinner entrees. Because it's not easy to find, call for driving directions. Closed Monday. Breakfast, lunch, and dinner, Tuesday through Sunday. Low to moderate.

DICICENZO'S 11625 Duenda Road, Westwood Shopping Center, Rancho Bernardo, 439-1111. Should you be in Rancho Bernardo and seeking great Italian sandwiches or pizza to eat in or take out, keep this Chicago-style "deli" in mind. The Italian beef and Rocco's Imperial sub

are all wonderful. Fifty-three items appear on the menu list, all prepared by a master chef. The cooked combinations plates are also fine. If you sit at the table, you may be disappointed because chairs, not stools, are used and you can't watch the chef. If you're in the area, don't miss this one. Open daily, continuous service, lunch and dinner. Sunday, dinner only. Low to moderate.

HERNANDEZ HIDE-AWAY Rancho and Lake Drivers, Del Dios, Lake Hodges, 780-1444. The breakfast buffet served both Saturday and Sunday until 1:00 p.m. offers outstanding value: steak and eggs, chilaquiles, sausage, beans, and omelets. Fine dinner entrees. Because it's not easy to find, call for driving directions. Closed Monday. Breakfast, lunch, and dinner, Tuesday through Sunday. Low to moderate.

DICICENZO'S 11625 Duenda Road, Westwood Shopping Center, Rancho Bernardo, 439-1111. Should you be in Rancho Bernardo and seeking great Italian sandwiches or pizza to eat in or take out, keep this Chicago-style "deli" in mind. The Italian beef and Rocco's Imperial sub

FREE MENUS-BY-FAX

Call 619-233-9797. Night or Day. 7 Days a Week.
At the prompt press the 4-digit extension of the restaurant that interests you.

You may request up to three restaurant menus.

Denotes restaurants that deliver.

DOWNTOWN	
Star of India Indian	2102
Scilla's Spanish	2107
Buffalo Joe's American	2108
Zina Middle Eastern & American	2111
Tio Leo's Mexican	2115
Juke Joint Cafe Southern	2116
Sammy's California Woodfired Pizza	2127
Rajp Biryani Co. Mexican	2131
Windrock Bar & Grill American	2141

UPTOWN & NORTH PARK

Veneto Gourmet Italian	2177
Big City Ragout & Stuff	2178
Ca Sanchez Mexican	2181
Marc's Bar & Grill American	2182
Thai Time	2185
Zai's Afghan Cafe	2186
Veneto Pizzeria Italian	2187
Moharath Indian	2189
Picasso's Restaurant Italian	2194
Star of India Indian	2206
Bombay Exotic Cuisine of India	2207

NORTH COUNTY COASTAL

Passage to India Indian	2700
Joe's Solana Beach Italian	2708
Green Village	2709
Taste of Thai	2715
Tio Leo's Mexican	2719
Sandwich Cafe American	2720
Loco Wagon	2721
Sammy's California Woodfired Pizza	2733
Calypso Cafe South American	2734
Star of India Indian	2751
25 East American	2755

BEACHES & POINT LOMA

PB Sushi Club Japanese	2327
Broken Yolk American	2330
Terrific Pacific Seafood & American	2331
Chateau Orleans Cajun	2333
Shanghai Chinese	2335
Pope Villano's Mexican	2336
Froggy's Bar & Grill Cajun	2341
Kobe Sushi Japanese	2344
Cane Bar & Grill American	2347
Deckside Restaurant American & Seafood	2357
The Old O's American	2353
French Gourmet	2357
Pierhouse Beach Cafe American	2359
Vietnam Restaurant French	2361
The Boat House American	2364
Tony's on the Bay	2365

EAST COUNTY & STATE COLLEGE

Casa Blanca Mexican	2852
Tio Leo's Mexican	2856
Little Russia Russian	2867

CLAIREMONT, UNIVERSITY CITY & MIRAMAR ROAD

China Garden	2550
94th Aero Squadron American	2552
Angelo's Italian Restaurant	2554
The Good Food American	2555
Froggy's Bar & Grill Cajun	2556
The Houndgarden Seafood & Seafood	2557
Happo's Curry Japanese	2558
Kheer Pan Afghan	2560
Via Italia Pizzeria	2562
Thai Orchid	2569

NORTH COUNTY INLAND

The Sea Venture Seafood Grill	2778
Cafe China Chinese	2779
Restaurant Europa German	2780

To list your restaurant's menu call the San Diego Reader at (619) 233-3000.

Terrific Pacific
Brewery & Grill

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ALL YOU CAN EAT CRAB-FEST

ONLY \$14.95

ALL YOU CAN EAT BBQ-RIBS

ONLY \$15.95

CHECK OUT OUR NEW DAILY SPECIALS

THE BEST WEEKEND HAPPY HOUR

FRI. SAT & SUN 4-7PM

Featuring
Joe Martino & The Melody Makers
(5:30-8:30 pm)

Adults \$19.95 • Seniors \$16.95
Kids \$9.95 (up to 10 years old)
Kids under 3 eat free

All-you-can-eat crab legs, popcorn shrimp, peel-n-eat shrimp, oysters, mussels and more.
Enjoy dining on our veranda or in our beautiful dining room.

\$3.00 Off Buffet
Limit four with this coupon. Expires 6/15/98.

Enthusi Suites • San Diego Bay • 601 Pacific Highway
For more information, call 239-2400 x7009

BARNETT'S
GRAND CAFE

GRAND OPENING
Friday nights

RAGIN CAJUN
SEAFOOD BUFFET

LIVE DIXIELAND JAZZ
Joe Martino & The Melody Makers
(5:30-8:30 pm)

Adults \$19.95 • Seniors \$16.95
Kids \$9.95 (up to 10 years old)
Kids under 3 eat free

All-you-can-eat crab legs, popcorn shrimp, peel-n-eat shrimp, oysters, mussels and more.
Enjoy dining on our veranda or in our beautiful dining room.

\$3.00 Off Buffet
Limit four with this coupon. Expires 6/15/98.

Enthusi Suites • San Diego Bay • 601 Pacific Highway
For more information, call 239-2400 x7009

Sea World has Whales... Tony's has Whale-size Lobsters!

Jazz Sunday Brunch 9am - 11am

Fresh Sourdough - Salmon - Halibut
Shrimp Marinara with Pasta
Linguine with 20 Clams
Delicious Steak
\$6.95

1 1/2-lb. Maine Lobster
24-oz. Choice Steak
Shrimp & Lobster Rigatoni
\$9.95

Served from 11:30 am to 4 pm, three days a week.
1 1/2-lb. Whole-size Lobster \$12

San Diego's Most Beautiful Bay View

TONY'S ON THE BAY

1880 Harbor Island Dr • 619-297-3673
Harbor Island • San Diego

Special good for entire party with all Equus 4/4/98

Calendar RESTAURANTS

branch on Convey Street are available at the location. Not to be missed. Open daily, 7:00 a.m. to 3:00 p.m. Low.

REAL TEXAS BBQ 1400 Main St., 619-586-5210. Texas barbecue consists of meat, chicken, and fish that are smoked rather than cooked over a fire. All you can eat dinner, \$13.75. The menu is unadorned but very good. Same menu lunch and dinner. Open daily, continuous service. Low to moderate.

LA JOLLA

ADRI'S TABLES 8500 Corner Ave., Costa Verde Shopping Center, 619-435-1535. The chef attributes of this Greek and Mediterranean restaurant are fresh food, easy preparation, and low cost. You may have dinner here for \$10.00 or less if you select a "pizza" — hot pizza bread topped with chicken, lamb, sausage, or vegetables, plus salad or soup. The salads are a good buy. Entrees are large enough for two. Reservations for four or more only. All items available for take-out.

out. Open daily for lunch and dinner. Low to moderate.

CHICKEN SHOPS GRILL 7950 La Jolla Village Drive, 619-454-6736. Excellent value for a \$10.00 dinner served daily. Light food, good prices. Low to moderate.

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Sushi
EDIBLE ART

Dinner for Two \$12.95
Includes Miso Soup, House Salad, and Rice.
Special California Roll, Chicken Teriyaki, Shrimp & Vegetable Tempura, and Mixed Sashimi (5 pcs.).

GINZA-SUSHI
JAPANESE CUISINE & SUSHI BAR
7510 Hazard Center Dr. • (619) 297-4282
(Above Wheelhouse Records, inside Shanghai)
Reservations 7/19 with this ad.

ALL YOU CAN EAT AND DRINK 11 AM-3 PM
Sunday Champagne Sushi Buffet
\$10.95 - \$15.95
Adults
At Hazard Center & Marina Village only
Marina Village \$9.95 — no sushi available.
\$100 Off Buffet
With this ad • Adults only • Hazard Center location

One entrée per person. Choose from two entrees.
• Lemon Chicken • Mongolian Beef • Four Bean Vegetables • Kung Pao Chicken • Chicken & Snow Peas • Orange Chicken • Beef with Broccoli • Sweet & Sour Pork • Japanese Vegetables • Shrimp with Lobster Sauce
Served with egg roll, hot/warm soup, steamed or fried rice, and hot/warm sauce. One or two per person. No valid with other offers. No substitutions. Expires 6/19 with this ad.

SHANGHAI
MANDARIN CUISINE SINCE 1974
7510 Hazard Center Dr. • (619) 297-3310
(Above Wheelhouse Records)
7770 Regency Rd. • (619) 452-0800 (La Jolla Colony)
7000 Quince Way • (619) 226-2200 (Marina Village)

Join Us for the
First Wine
Tasting Dinner
of the Season

Tuesday, June 2 • 7-9 pm
at Chef Wok in Hillcrest

Meet Joe Krulder, Wine Writer for the Daily
California and a National Wine Competition Judge.

Featuring German Riesling tastings with a menu of Eggs Royal, Stomach Rice, Stir-Fried
Noodle with Vegetables, Steamed Dumplings and Spicy Szechuan Kon Pao San Yan

\$30 per person. Limited seating. Please call 619-296-0491 for reservations.

DOUG'S EVERYTHING BUT THE WINE

On Mother's Day and Easter,
2000 people enjoyed our award-winning brunch.

Join us this Sunday
and avoid the crowd.

10 AM-2 PM

Adults \$16.95 (up price) w/ unlimited champagne
\$13.95 without champagne
Kids 10 & under \$4.95 (reg. price)

Award-winning cuisine
of the Pacific Southwest

Recommended by Eleanor Widmer

558-8600

8970 University Center Lane in the Ascentia,
across from the Hyatt (I-5 and La Jolla Village Drive)

Where the Natives Go!

YES ON A
It's good for all of us.

• CALIFORNIA •
WOODFIRE PIZZA •

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San Diego 521-1111
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San Juan del Oeste 591-1111
San Juan del Norte 591-1111
San Juan del Sur 591-1111
San Juan del Centro 591-1111
San Juan del Este 591-1111
San Juan del Oeste 591-1111

FREE Messy Sundae for Two
with the purchase of two entrees

See us every day. Free. No substitutions. Expires 6/19/95.

Ocean View Dining
BREAKFAST • LUNCH • DINNER

— FRESH FISH —
— SALADS — PASTAS —
— DAILY SPECIALS —

90% OFF DINNER
\$12.95 (REG. \$12.95)
\$12.95 (REG. \$12.95)
\$12.95 (REG. \$12.95)
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7 DAYS A WEEK
— FRIDAY \$1 BEEKS —
— SATURDAY \$1 BEEKS —
— BUILD YOUR OWN —
— BUILD YOUR OWN —
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— BUILD YOUR OWN —

729 GRAND AVENUE
PACIFIC BEACH
619-278-1199
FREE PARKING

50% OFF
DINNER TUESDAY - THURSDAY
Reservations only. No substitutions. Expires 6/19/95.

Spring Specials
Honeyman Conche
Greek Summer Salad
Portobello Mushroom Stack
Skewer Dip Chicken

Specialty Dishes From Our Kitchen La Jolla Cove
Wine and Mediterranean
Brooklyn Villa Restaurant
2711 Coast Blvd. La Jolla • (619) 452-0291
Open Mon-Sat 11am-9pm • Tues-Sat 11am-9pm

21st
Dinner
Monday, Tuesday & Wednesday 6-8 pm
Then 1 dinner and receive the 2nd dinner
of equal or lesser value free, with beverage purchase.
Not valid with any other offer or special.
Not valid in picnic. Expires 6/19/95. This is only.

1/2-Price
Entrée
6:00 pm
Then 1 dinner and receive the 2nd dinner of equal or
lesser value free, with beverage purchase.
Not valid with any other offer or special.
Expires 6/19/95. This is only.

Happy hour 4-7
Beers \$1.99
Fries \$1.99
Sundays 4-7
Closed Sundays

Reservations
619-288-2233

Angelo's
Italian
RESTAURANT
& BAR
619-288-2233

MILLIONS OF HAPPY CUSTOMERS

ALL-YOU-CAN-EAT
BUFFET
LUNCH DINNER
\$4.25 \$5.49
6 pm 6 pm 6 pm 6 pm
Over 30 items

1/2-PRICE SHOW CAB
SPECIAL \$1.50
with purchase of lunch, dinner or buffet daily.
Good for parties up to 10. Exp. 6/19/95.

MANDARIN
PLAZA
7700 La Jolla Village Dr.
619-452-1111
Chinese Cuisine

CHINESE
GARDEN
2711 Coast Blvd.
619-452-0291
Chinese Cuisine

Regular menu available

(Across from airport, 619-291-2900).
The restaurant has a stunning bay view
and contemporary interior. Good Cal-
ifornia cuisine includes fish, chicken,
pasta. For inexpensive diversion, try
the Bakery (adjacent to the dining
room) where sandwiches and pastries
are served. Open daily, breakfast, lunch,
dinner, and Sunday brunch. Moderate to
expensive.

Hudson Bay Seafood 1401 Scott
Street, 619-222-8787. Fresh fish and
seafood, burgers, and salads served in
room on the dock. Great view and you
can eat on the outside deck or inside.
Very casual. Best fish and chips and
fresh fish sandwiches. Open daily,
breakfast, lunch, and dinner. Low.

Humphrey's 2241 Shelter Island
Drive, 619-224-3377. Chef Jim Hill of-
fers California coastal cuisine in a newly
renovated room with a beautiful bay
view. Among the well-prepared dishes,
black Angus "steakhouse" steak, grilled
vegetable tower, seared scallops, alioli
prawn cocktail, perfect. Excellent ser-
vice. Open daily for breakfast, lunch, and
dinner. Sunday buffet brunch. Moderate to
expensive.

Madras Bay Seafood 1401 Scott
Street, 619-222-8787. The house specialty is
steak, offered in a room directly on the
harbor. Presentation is the market of
Madras, it is to show you the entire
range of prices. Price of entrée is nothing
but vegetables, prawns & lamb. Ex-
cellent appetizers, especially five-onion
on. Fine rice and bread pudding.
Closed Monday. Dinner only. Tuesday
through Sunday. Expensive.

Pizzeria Uno 4405 Mission Road,
Pacific Beach, 619-481-4141. The menu
has been expanded and you will now
find lots of adults and low-calorie
items as well as pizza. The shift has
been to healthier offerings which in-
clude pasta with light sauces. Try it.
Open daily, continuous service, lunch
and dinner. Low to low moderate.

Wildfire's Cafe 6111 East Mission
Road, Pacific Beach, 619-273-3833.
Although the old favorites are still on
hand — chicken fried steak, fried
chicken, old-fashioned croquettes and
the four and onion — the menu has been
revised toward healthier dining. The
breakfast buffet, served daily, offers lots
of fresh fruit. Open daily, 5:30 a.m. to
11:00 p.m. Low.

The Nightlife of Spain...
Downtown in the Gaslamp.

THURSDAYS
Live Music
HECTOR RIVERA Y LA CONCIENCIA
6:00 pm to 10:00 pm
Salsa dance lessons by Valerie at 8 pm

FRIDAYS & SATURDAYS
Live Music
Authentic Flamenco
Dinner Show
From Spain
New Acquiring Performers
Featuring the best Flamenco
entertainment in Southern
California. Only \$25 per person
Seating starts at 4:45 pm. Show
starts at 8:15 pm and includes a
Spanish 4-course meal with
choice of 10 entrees.
Late Entry \$10.00. **Palacio de la Danza** • 10:00 pm
619-291-2900 and the Gaslamp
Quarter at 21st and 5th Ave.

MONDAYS
Live Music
Rock en Español
6:00 pm to 10:00 pm
Salsa dance lessons by Valerie at 8 pm

TUESDAYS
Live Music
Salsa Fiesta
HECTOR RIVERA Y LA CONCIENCIA
6:00 pm to 10:00 pm
Salsa dance lessons by Valerie at 8 pm

WEDNESDAYS
Live Music
B-SIDE PLAYERS
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the best is embodied in each location.

The Dieckhoff Coffeehouse
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re-connect with society
where coffee and
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nourish the soul. Visit
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Chess-Saw

3 winners of Reader Sound Track.



FIGURE 1

1 2 3 4 5 6

10 11 12

Feature Synopses

MS, 56 were correct.
 re:
 all, Occasional
 eli, San Diego
 in, San Diego
 San Diego
 Occasional

AUTHOR receives notification and is traced a home found on this page. Used 3 minute message.

CRABER, huge particular. Most anticipated answering firm is seeking. And professional position. Serious inquiries to set up interview. Contact: 619-457-5154.

PEPPER, He also is at Crumley Incorporated. Office: 619-457-5154. Full-time.

San Diego Reader May 28, 1991 125

1000

YEAR 800 LONG DONE. Approximately a decade ago, if you count by accurate science, the year 800 AD was born. **8-8-80.** Not 1 AD. Aha.

I WAS TOLD not to call you by your number, unless you were a friend. And what about the printer? MFL

MATCHES

SHARED INTERESTS

BRIDGE PLAYING. 2, age 50, 10 years, 10 years, looking for good matches, only average players for recreational games. Single, divorced, no strings, just fun night out. (619) 235-8200

CARTOONIST. 30-year-old, 5'10", 150 lbs, looking for a partner who can draw. Must be able to get down dirty. (619) 235-8200

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If you choose an ad in a Reader Match column, use the 5-digit mailbox number printed in the ad to listen to the person's introduction and leave a response. (An advertiser may not have recorded an introduction by the time you call. If not, you can still leave a message in his or her mailbox.) The date at the end of the ad is the last day to reply to the mailbox. Or you can "browse" through all the introductions and respond to the ones that suit you.

You must have a touch-tone phone. Use of cordless phones should be avoided as some models may cause the phone not to respond.

The charge for using Reader Matches will appear on your phone bill under "SABING." If you have any questions, call 619-935-8200, ext. 406.

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MATCHES

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HOW TO PLACE YOUR AD: To place a free ad, fill out the coupon below and mail or fax it (619-233-7907) to us. (If faxing, please photocopy the coupon first.) The deadline for submitting your free ad is Saturday at 7 am. Free ads are not accepted over the phone or in person. We'll send you a 5-digit mailbox number (printed in your ad) and a 4-digit security code for exclusive access to your responses.

YOU'RE SINGLE. WE'RE FREE. WHY WAIT?

You may place a late ad until 6 pm Tuesday by phone (619-235-8200), in our office (1703 India St. at Date St., downtown), or by fax (619-233-7907). The charge for these late ads is \$20 for the first 25 words plus \$1.20 per additional word. By phone or by fax you may use Visa, MasterCard or Discover only.

HOW TO USE YOUR VOICE MAILBOX: After you receive your mailbox number and private security code, you can record your personal introduction and listen to your responses. Call (619) 881-2000, 24 hours a day, and follow the easy instructions. You must have a touch-tone phone. Cordless and cellular phones are not recommended.

QUESTIONS? Call (619) 235-8200, ext. 208.

MEET YOUR MATCH! Use the form below to place your FREE, 2-week Reader Matches Ad and get your FREE Voice Mailbox.

TO PURCHASE AN OPTIONAL HEADLINE, use the lines below, keeping in mind the following: 20 characters per line including spaces; the first initial of each word is capitalized; abbreviations and unusual punctuation will not be accepted; the cost of each line is \$12. Continue on a separate sheet if necessary; no more than 10 lines. Please print clearly.

1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25/28/31	26	27	28	29	30
31	32	33	34	35	36
37	38	39	40	41	42

PRINT CLEARLY: First 25 words are FREE. \$1.20/additional word. Continue on a separate sheet if necessary.

1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25/28/31	26	27	28	29	30
31	32	33	34	35	36
37	38	39	40	41	42

FREE AD DEADLINE: 7 am Saturday
Mail: Reader Matches, P.O. Box 85803, San Diego, CA 92186 Fax: (619) 233-7907

LATE AD DEADLINE: 6 pm Tuesday
(Must include \$20 service fee.)
Fax: (619) 233-7907 Phone: (619) 235-8200

Web-In: 1703 India St. (at Date St.) downtown

W. cannot accept your ad without the following information. Please print.

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Address _____
City _____ Zip _____
Phone (day) _____
Phone (evening) _____
E-mail (optional) _____
Signature _____
Choose One ☐ Shared interests ☐ Woman seeking a man ☐ Man seeking a woman

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Headlines.....x \$12 each line.....\$
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DISCLAIMER: The San Diego Reader does not assume any liability for the content or style of its Reader Matches advertisements. The advertiser assumes complete liability for the content of, and all replies to, any advertisement or recorded message and the advertiser makes against the San Diego Reader as a result thereof. The advertiser agrees to indemnify and hold the San Diego Reader and its employees harmless from all claims, expenses (including all attorney fees), liabilities and damages resulting from or caused by the publication or recording placed by the advertiser or any reply to any such advertisement. To using Reader Matches, the advertiser agrees to waive his/her telephone number, San Diego or address in the San Diego morning newspaper.

READER MATCHES PARTY
THURSDAY, MAY 28 • 6:00-8:30 PM
FIND LOVE IN CYBERSPACE!

We're launching a new and improved version of our online personals! Come to Cafe Cybernet and be one of the first to see how you can use our new service to quickly and easily browse through the Reader Matches and narrow down your search using various criteria — including the ability to specify the age range you're interested in! You'll also learn how to respond to ads via anonymous e-mail. Whether you're an Internet virgin or write code all day, this fun, casual evening will allow you to mingle with others around the hard drives, flirt over steaming cups of latte, sample treats from the Cafe's chefs, and write your very own free 50-word Reader Matches ad (\$30 value) that will appear in print and online. \$5 cover includes use of computers during event. Cafe Cybernet is located in La Jolla Village Square between Ralphs and Trader Joe's. Make your reservations today by calling 619-235-8200 x266.

READER MATCHES PARTY
FRIDAY, JUNE 12 • 6:00-8:30 PM
IT'S THE SUMMER OF LOVE!

Shake off your June gloom and join us at the Cat for a great evening of dancing and mixing! The Rhythm Dogs will set the mood and get you on the dance floor. The Catamaran staff will serve up great hot drinks as the sun sets over the bay, and to get you started on a hot summer romance, we'll give you a FREE 50-word Matches ad (\$30 value). To complete the evening at 9:00, Rhythm Dogs, part of the cast from Bootleggers, will take the stage with a musical mystery tune, back to another time. You don't want to miss it! Heck, we'll even throw in a cash prize of 50 bucks to the person dressed in the most authentic '60s or '70s garb. All this for a mere \$5. Call in your reservation today at 619-235-8200, x266. Peace.

READER MATCHES PARTY
SATURDAY, JUNE 13 • 6:00-8:30 PM
IT'S THE SUMMER OF LOVE!

Shake off your June gloom and join us at the Cat for a great evening of dancing and mixing! The Rhythm Dogs will set the mood and get you on the dance floor. The Catamaran staff will serve up great hot drinks as the sun sets over the bay, and to get you started on a hot summer romance, we'll give you a FREE 50-word Matches ad (\$30 value). To complete the evening at 9:00, Rhythm Dogs, part of the cast from Bootleggers, will take the stage with a musical mystery tune, back to another time. You don't want to miss it! Heck, we'll even throw in a cash prize of 50 bucks to the person dressed in the most authentic '60s or '70s garb. All this for a mere \$5. Call in your reservation today at 619-235-8200, x266. Peace.

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San Diego Reader May 28, 1988 **A47**



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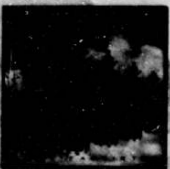
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