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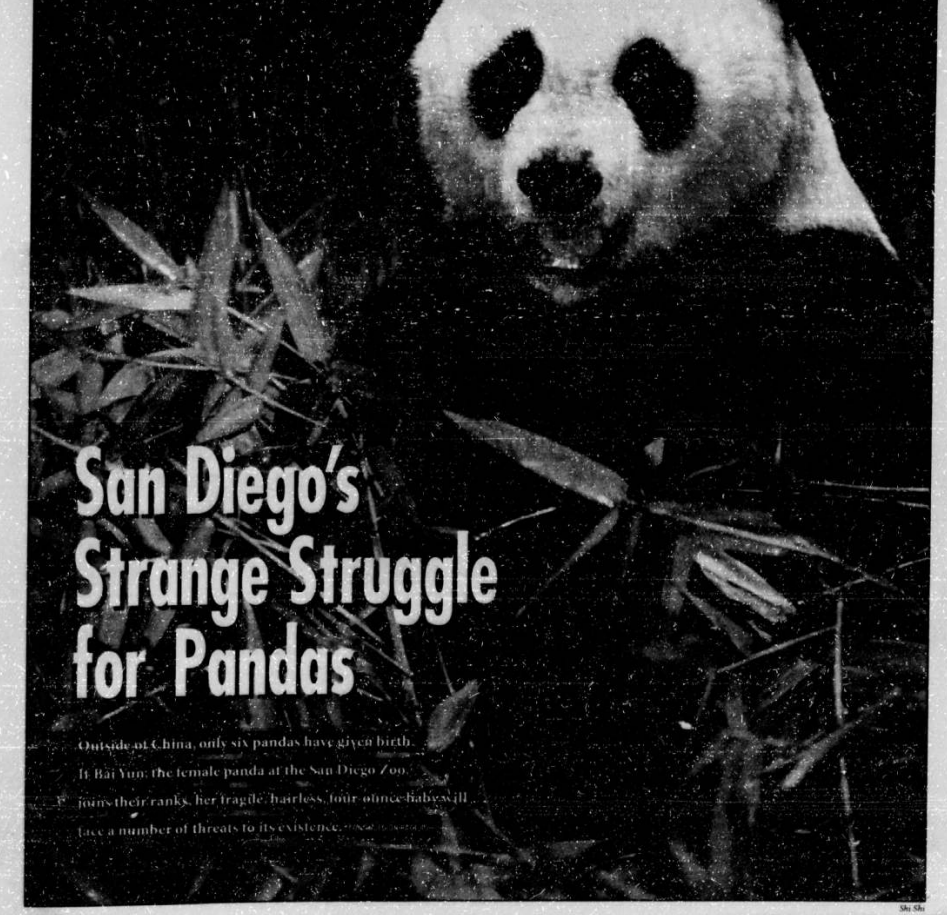
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DID ANDREW CUNANAN KILL TODD LOREN? SEE PAGE B6

SAN DIEGO WEEKLY

Reader



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LETTERS

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Wow!
Wow! Larry Prior for mayor! ("City Lights," July 16). While everyone else seems to be arm-wrestling to get their proposal accepted, the chief administrative officer studies and asks questions, as he should do. I guess he hasn't been around long enough to be an ole boy.

Richard A. Poedike
Vista

Drunken, Hot-Dog-Eating, Beer-Guzzling Gluttons
After reading your article "A Thousand Questions" ("City Lights," Page 4, July 16) I have a question. Why didn't Larry Prior ask, "How much are Padres fans being asked to contribute to the new ballpark financing plan?"

Not one penny will be coming out of Padres fans' pockets. Even our mayor seems to be recklessly and wantonly blind about this source of funds. He goes about shifting existing and future TOT tax money around, instead of going directly to the rightful source, the deep pockets of fanatic fans with disposable cash. These drunken, hot-dog-eating and beer-guzzling gluttons would never miss the money they should pay for the stadium. The task force on ballpark financing (which appears to be rigged with the mayor's cronies) did not answer this question when asked at a public task force meeting. The task force is dumbstruck on taxing hotel guests as Golding wishes.

The key to the mayor's financing package is to assume more hotels and more TOT tax will be collected. It is more just and fair to take \$10 from each Padres fan. It is more moral to restrict the use of TOT money for intended purposes, like travel's aid.

It is fairer to charge all users, commuters and baseball fans alike, the amortized monthly project costs and reserve TOT money just to assist travelers! Furthermore, this is not a public-demands-it, civic-minded project. It is a project being forced upon us. It is a completely nonessential, sports-world and entertainment-world project, specifically built for Moore and Lucchini because their franchise is losing money

from bad fiscal management and excessive salaries.

Karen Noel
San Diego

Press Ears, Drink Water
I completely enjoyed John Bizziola's piece on hiccoughs ("Hiccup Gwarp Hyka," July 16) and wanted to share a fairly well known cure which has never yet failed me. In my work as an RN in ICUs around the country, I never knew this trick, doubtless because it's too low tech. A former Navy corpsman friend taught it to me, and now that I know it, I've used it to cure numerous cases. But I have to admit, I've never yet been confronted with one of those refractory cases that goes on for days. These cases supposedly are due to irritation of the phrenic nerve, and are one of the legions of most docs. And by the way, hiccoughs are one of the complications that can result from cardiac surgery. Thorazine, a well-known and fairly sedating anti-psychotic drug, has been routinely given to treat post-op hiccoughs, generally with much effect on the hiccoughs.

Try this: the hiccougher slowly drinks from a glass of water, while the rescuer stands behind him, applying palms to the hiccougher's ears with slight pressure. The inability of the ears to relieve the pressure changes that occur in the act of swallowing causes the pressure instead to be exerted downward to the diaphragm. Three or four swallows generally seem to do it.

For the sake of singularity suffers everywhere, I vote that Matthew Alice and the elves conduct one of their highly scientific trials to determine the success rate of this method. Sue Thomas, R.N.
La Mesa

Opincar's Unique Message
Well, I was surprised to see that Abe Opincar had joined the ranks of those missing and overruled the word "signs" when he said "the most unique thing about it." I guess I expected more from Abe. But, alas, he falls victim to the "unique" craze. I think he means "most unusual."

Mark Lyle

Pure Hokum And Bunk
Since Herb Klein was a manipulator behind getting this new baseball stadium built and he's a big Republican, it's rather absurd to try to intimate that Republicans are trying to stop building this baseball stadium. That's pure hokum and bunk. I mean, he wants to ram it through, the Republicans want to ram it through, that other side wants to ram it through, shove it down everybody's throat. This Mr. X ("City Lights," July 19), or somebody you talked about, that's the strong man to try

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July 23, 1998 WWW.SDREADER.COM

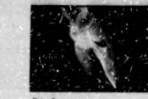
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SD WEEKLY

NEWS & FEATURES



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

Larry's revenge The U.S. State Department stands accused of stonewalling a request filed by a Washington lawyer for files involving the late Colorado lobbyist and ambassador **M. Larry Lawrence** and his young blonde widow **Shelia**. The inquiry comes from **Mark Zaid**, an attorney retained by columnist **Adrianne Huffington**, whom Shelia is suing for libel over references to Huffington made to Shelia's alleged affair with President **Bill Clinton** and Larry Lawrence's phony war record. Zaid told the *Washington Times* last week that he is being denied information about a private foundation the Lawrences established to raise money for fancy furnishings at the U.S. embassy in Switzerland when Lawrence was ambassador there. "Although I have purchased through this effort were considered property of the United States, after the ambassador's death, witnesses reported that Mrs. Lawrence took many of the items obtained through the refurbishment for her personal use," Zaid told the *Times*. "When she left, they literally had to go out and buy everything again." When Zaid tried to get the records under the Freedom of Information Act, the State Department found a federal judge who granted the government a stay until November of next year. Zaid says he will appeal the ruling.

All-smoking flights A Republican congressman from Georgia, who got one of many trips to the Super Bowl in private jets courtesy of Big Tobacco, says he's proud of it. Rep. **John Linder**, chairman of the National Republican Congressional Committee (NRCC), told the *Washington Post* he sees "nothing wrong" with accepting trips aboard private planes owned by interestees with business pending before Congress. The super reported this week that congressmen regularly call the tobacco lobby asking for five private jet travel, and there was special demand during Super Bowl week. "Word gets around pretty quick, as to who flies and who doesn't," an industry source was reported as saying. Members or campaign, he said, all the congressmen and say, "We are doing a trip. Is it possible that you can fly as from point A to X to Y?" Then, he said, "we decide, yes or no." Under federal law, the companies must eventually be reimbursed the equivalent of a first-class ticket to the same destination, but congressmen cover the trips aboard the tobacco jets because it gives them a chance to travel in luxury away from prying public eyes. Linder explains the flights are not "another big perk we get. I don't apologize for it." **Todd Harris**, co-sponsor for **Mayor Susan Gubling** who now works for the NRCC, told the committee made four separate "disbursements" to R.J. Reynolds to cover the January 23 Super Bowl trip. But he claimed those numbers might overstate the actual value of the jetliners, although he couldn't provide further details. Harris attacked Democratic congressman **Henry Waxman**, a long-time tobacco foe, who is investigating the trips. "What on earth is Henry Waxman doing, investigating the NRCC with taxpayer money? This is pure politics." In addition to the private travel arrangements, the tobacco companies also sponsored several Super Bowl bands for politicians and specialty shows. Union Tribune executives and other locals who helped hype the game and its generous taxpayer subsidy. The planes were supplied by the tobacco industry, the industry's lobbying arm, United States Tobacco, and three cigarette makers, Philip Morris Companies Inc., R.J. Reynolds Tobacco Co., and **Rich & Williamson** Tobacco Corp.

Rich and infamous **Deborah Seelye**, founder of the Golden Door farm and **Helen Capler**, owner of the *Union Tribune* and famous for her ghost-written Christmas commentaries, have the same PR agent? A news release highlighting the sale of the Golden Door to a big New York hotel chain quotes Seelye thusly: "I look forward to the opportunity to introduce more people to Golden Door resort spas and Golden Door CitySpas throughout North America and the Caribbean as Grand Bay shepherds the growth of its property concept." A news release reporting that an unnamed Rancho Santa Fe couple has a 1,600-sq-ft bathroom with flow-to-calling book case, three TVs, two whirlpool tubs, a pair of microwaves, a toilet, and a fancy steam shower built for eight.

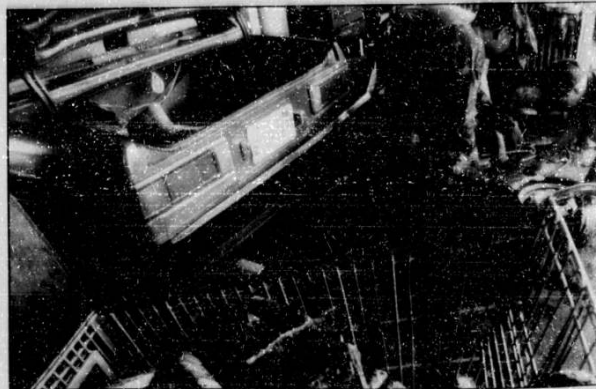
Contributor: Matt Patten

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Low End of the Dope Chain

By Bob Owens

The chiefs of Mexican narcotics cartels get the headlines, but they couldn't make a nickel without burros or mulas — donkeys or mules — who smuggle the contraband across the border. A Customs department spokeswoman in San Diego believes there are hundreds of these smugglers in action, most of them young men from the border cities who crave



Drug smugglers by U.S. Customs agents at Tijuana checkpoint.

money and adventure. A guy in the colonies, about 10 years older than Victor, was known to be a drug smuggler. Victor went to this acquaintance and told him he wanted to go to work, to make some real money. This acquaintance arranged a meeting with his boss, who was a rung higher on the narcotics-trafficking ladder. The boss waited for him in front of the racetrack, Victor recalls. "I told him, 'I needed some help that I wanted to work. He asked me when I could start. 'Right away,' I told him. 'Victor did a grand vision brought another old name to us to which could be longed. He also requested that I change his own name and a few minor details.'"

Two days later, by arrangement, Victor met this boss again at a strip mall parking lot in the city's 5th section. A few miles past the track, the boss told Victor the parking lot he had driven over the line many times without being pulled into the secondary inspection area for an automobile search.

Victor was 19 then, in his last year of high school. He'd been held back a year for too many fights, an activity he admits

took horses (bulls).

Victor was told to leave his own vehicle there, an old 4 x 4 Blazer, and take home a car the boss had parked in the lot, a new Cavalier, a car to be used to transport the dope from the meeting spot to Victor's home. Then the boss handed him a paper bag. Inside was \$10,000, American money. It was to buy another vehicle, the actual car used for smuggling, and to pay for any modifications necessary to pack the dope. "When I got home I opened the trunk of the Cavalier. There was 250 pounds of dope, marijuana," it was compacted into more than 100 one-kilo bricks, he says, each 2.2 pounds.

"My job was to bring the

going to do this for money, I'll give you my money."

Three days after he'd taken home the pot he was ready for his first crossing. Most of the bricks were packed inside the tires, but those that wouldn't fit were stuffed into a couple of gym bags and placed on the floor of the rear seat. Victor's fellow smuggler and mentor went with him the first time. He offered as advice a Mexican maxim: *Use la cabeza y sea el caballo*. Use your head and your eyesight, or be smart, be sharp, be smooth. Victor figured he could handle that.

He got to the border at 11:00 a.m., when the boss had told him to arrive. When he pulled up to the gate he was asked

Wild Dogs of Hillcrest

By Bill Manson

Last time Kevin Crooks crawled through a culvert under Genesee, he was thrilled to find tracks other than his own.

The culvert links Tecolote Canyon with a smaller canyon, I could see their tracks right along the drainage channel."

The tracks confirmed the presence in Claremont of San Diego's most elusive neighbor, the coyote — the "trickster," as Native Americans sometimes call it. Crooks says the name is appropriate.

"Where else in the world will you find such wild carnivores in the middle of the city?" Crooks says. "This is one of the most amazing animals I've studied, and he's among us right here."

The resident coyotes survive in San Diego, he says, is our canyon. "L.A. is just one big, flat ancient ocean basin. It doesn't have coyotes as we do. San Diego is an archipelago of canyon wild areas."

For three years Crooks, a 30-year-old graduate student at U.C. Santa Cruz, has been tracking San Diego's coyotes from Hillcrest, to Mount Soledad to see how they survive and how they influence everything from native plants to pet cats. He plans to put the results into a Ph.D. dissertation.

"Coyotes definitely play an important ecological role in urban wild areas," he says. "It's been suggested that the disappearance of coyotes from fragmented [urban canyon] sys-



Coyote at Wild Set Animals Wildlife Rehabilitation Center, Ramona.

Park, in canyon in Old Town and Hillcrest."

One thing that surprised Crooks was his discovery that coyotes are adept at moving from canyon to canyon. "Canyons such as the one right behind Heritage Park in Old Town have been isolated for at least a century. But that doesn't mean one population of coyotes has been [occupying] these canyons for 100 years. They're capable of moving — at night — from one canyon to another, making it through the streets or the storm drains and culverts."

Yet most of the people they live amongst aren't aware of

them. "One of the most beautiful and secret canyons is near Mount Soledad," he says.

"There are houses all around it, and their beautiful habitat, and yet it's not visited by people too much. I often walked into the bottom of this canyon, and this little wash, and there's a clay mud wall about 15 to 20 feet high, and then the shrub cover above you. And at the base is the big gorge. And that was where you had animal tracks. Fox, coyote. Great habitat. You got down in there and you forget you're in the middle of the city."

The irony is that in his three years, Crooks has rarely seen coyotes. His discovery by evidence. "I've detected them by putting powder on the ground at 'track stations,' pouring a smelly liquid like oil on a rock in the middle, then [later] looking for coyote tracks. I also look for coyote scat and set up remotely triggered cameras to see some of the canyons, set off [when coyotes cross] an infrared beam, to get pictures."

"Occasionally, if I was out in the early morning, I'd see them poking their heads out. I've found them with deer, puppies, pairs, or running up the opposite end of the fragments. They definitely breed in Balboa Park. But I also saw they were breeding in canyons that were much, much smaller, the size of a couple of backyards."

Crooks isn't saying coyotes are angels. It's a dog-eat-dog situation when so-called canids — the family of carnivores that includes wolves, coyotes, and

foxes — compete for the same resources.

In Central California's Central Valley, one study showed coyotes killing more than a third of the foxes living within their territory. Wolves were known to control coyote numbers the same way. Mountain lions still do. Biologists are concluding that a large predator defines a smaller one's range much more than food, habitat, or climate do. Crooks saw a graphic illustration of this recently. One day, walking around the rim of one of his canyons, he saw several coyotes surround a rattlesnake that had wandered into the canyon. They were attacking the large dog with nips and harassment.

He doesn't know if they killed it or not. He thinks probably not, given its size, although one doesn't always impress them. "In large areas like Yellowstone Park coyotes will attack deer and elk in packs," he says. "Let's say they're already bad humans, even kids. Domestic dogs are more likely to bite you than coyotes. It's safe to walk in these canyons."

Crooks says coyotes are teaching humans to become ecologically conscious. He sent out about 1500 questionnaires to people living around the city's various canyons to gauge their awareness of coyotes as wild neighbors and their attitude towards them.

"From my questionnaire data, nearly half of the cat owners, who believe there are coyotes in their canyon, restrict their cats outdoors because of the coyotes. Because coyotes occasionally kill cats, cats — and their owners — learn to behaviorally respond and avoid

them. So there are fewer cats visiting the canyons and killing native birds. This coyotes are saving bird life."

A sample survey question:

I like to have large carnivores (such as coyotes, foxes or bobcats) in my canyon. Strongly Agree, Agree, Neither, Disagree, Strongly Disagree.



Kevin Crooks.

Crooks got 600 replies from his survey questionnaire, a high figure, according to pollsters. And he was astounded with the replies. "More than 90 percent wanted coyotes in their canyons, even though two-thirds of the respondents said, yes, they realized that coyotes do attack and kill cats," he says. "The fact is many people love them. They like having wild life — including carnivores — in their backyards."

People love the coyotes too much. "Some people feed the coyotes, which is a very bad idea. I'm sure in almost every canyon, somebody's at least tried to feed them once. It's understandable, and I'm sure it's

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appear fresh. But, he explains, it also made it harder, so he would have to remove some product from each sprigged marijuana brick. This means he tossed out. He was not a user of most, except for a few times at a big party attended by some of the other burros. (The burros never came to these burro shindigs, nor did the burros go to any parties thrown by their higher-ups.) One day, he relates, while working in the safe house, Mexican federal police knocked on the door. "Hey, what you got inside?" I said. "You really want to know? Okay, I got dope." They looked inside and said, "Hey, you're a major dealer." I said, "No, I'm just a burro. And they said, 'We want a lot of green paper.' Victor laughs. "You know, dollars. That's what they wanted." Victor told the federal he'd have to talk to his boss. The boss agreed to pay them, through Victor, \$1000 a week. "And they came over on time, every week, for the money." Victor wasn't doing too badly either. After he'd reached a pre-set goal established by his boss — smuggling three tons of marijuana into the U.S. — he was given a raise to \$5000 a week. It seems a lot, but Victor was something more than just a burro, as he explains it. "I was my own burro, my own pack, my own delivery guy."

CITY LIGHTS

What did he do with all that money? A little went to his mother, he told her he was doing a lot of carpentry work for rich people. But for the bulk of it, his laconic reply: "Got drunk. Closed bars. Everybody naked. Girls dancing." He and some friends would march twice or three times a week into a bar in Tijuana's red-light district. He'd fork over to the club owner enough to close the place down for all but Victor and his buddies. The prostitutes would be paid generously to provide the evening's entertainment. With other burros and a few bar girls he'd sometimes drive all the way to Cabo or San Felipe, drunk all the way down and back. This, even though he had married a neighborhood girl not long after becoming a smuggler. He shrugs about the money-burning parties and admits to handling over large amounts to prostitutes who let him with hard-back stores, such as needing money for beloved relatives' life-saving operations. While on these overnight jaunts, to keep the product moving north to California, he says he paid former high school classmates \$50 or \$100 to drive his car over the border and do some shopping. He doesn't want to say if they were told there was dope in the tires. Victor was arrested in the border crossing around 1991. He became a burro. As his car

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neared the gate, the agent on duty, seeing the license plate number flash up on his computer screen, closed his gate, walked up to Victor's car, and slipped a handcuff over his left wrist. He says he knows who turned him in. One of the other burros, a relative of the guy who had initiated him into the trade. "The guy owed me money," he says. (The arrest report on Victor stated only that he was taken to the secondary checkpoint after showing signs of nervousness at primary.) He was taken to the secondary inspection area where, he says, one of the Customs agents shoved him after the handcuffs were removed. He showed back, and soon he, the agent, and a soldier on duty at the border were bawling. "I stopped when I saw all these guys pointing at me."

He recounts that he was stripped to his underwear and marched to various offices for interrogation. Victor stuck to his story; he was on an errand for a friend, although he suspected there was dope in the car. He was poor and had to feed his family, and the friend had offered him \$200.

He was appointed a public defender after being booked into the Metropolitan Correctional Center (MCC). To have an attorney would have made no sense of his cover story.

The other burros looked up in MCC, advised him to put off trial as long as possible. "They'd say, Postpone it, postpone it. You stay in jail here three months, then they let you go." I heard of one guy who had a big trailer full of dope, a lot more than I got caught with, and they let him go after 15 days. That was it, as long as he was willing to go back to Mexico.

According to Victor, "every one" in the MCC was smoking dope, and there were amenities like air conditioning and carpets. "But I was dying there. I wanted my day in court, no matter what happened." Bail was denied, even though his boss in Tijuana was willing to post bond.

His fellow burros behind bars gave him some final advice. "A lot of the guys told me to cry before the judge. Even my lawyer told me to do that. But I didn't cry. I got too much balls," his attorney had

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cute when the coyotes come up, but it gives them mixed messages. Because some people want to feed them and others want them out. We should let them run their own lives down in the canyon. [Feeding]



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Wild dogs

continued from page 5

cute when the coyotes come up, but it gives them mixed messages. Because some people want to feed them and others want them out. We should let them run their own lives down in the canyon. [Feeding

[illegible]

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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Illustration by Bill Conroy

Matthew: I've been listening to a lot of gospel music lately, and I'm confused about how many Blind Boys groups there are. There's the Five Blind Boys from Alabama. Are they related to the Five Blind Boys from Mississippi or the Original Five Blind Boys? And I've seen pictures where there are only four of them, or six. Are they all really blind?

—R. Ventura

The original Five Blind Boys (and also the Original Five Blind Boys) are the Five Blind Boys of Mississippi. FBB-M was founded in 1912 as the Cotton Blossom Singers by five blind boys from Pine Wood School for the Blind, near Jackson. That's in Mississippi. Later they became the Jackson Harmonies, named after Jackson, Mississippi. Then the Blind Boys. The group went into 1944, changing their name to the Original Five Blind Boys of Mississippi. The distinction was needed because by then there was another touring gospel group of five blind boys calling themselves the Blind Boys. Since the Harmonies were also famous blind gospel singers, there was confusion.

The Five Blind Boys of Alabama were founded in 1937 by five blind boys (elementary school students from Tallapoosa School for the Blind and Deaf) that sang Alabama. Originally they were the "Lagni- Land Jubilee Singers." Then the Blind Boys. Then, when they toured with FBB-Mississippi on the gospel circuit, they became the Five Blind Boys of Alabama.

Just so we don't leave out any sightless singers, for one guy in New York, there was an official of the Five Blind Boys of the world. It was the lead singer for FBB-Alabama plus one local. Truncated singers over the years account for discrepancies in the number in any groups at any given time.

Dear Matt:

With no disrespect to runners — why the hell do I see so many of them now not only running in my city, but also against traffic? Is it legal or just a new trend?

—Rosal Rago, San Diego

Because so many of life's little questions have more than one possible answer, the clues collected in a suitable inquires and will let you pick (A) the one that's factually correct or (2) the one you like best. So often, reality has a sort of vague duality to it. And since this is your middle name (Matthew F. Alice), you'll give you a choice. Or make up your own. Some questions are just asking for it.

So, Mr./Ms. Rago, pick one: (A) In law (V.C. 21956), pedestrians have to walk on the right side of the road. On the left side of the road to their left, though they do have to give right of way to oncoming vehicles (V.C. 21954(a)), but drivers can't hit them if they don't (V.C. 21954(b)); or (B) The 13 seconds you live for showing for pedestrians is a revenge plot against you, personally, organized by a local track club or it's just your "sore" time, it's "out" time, and courtesy is the opposite of road rage.

Dear Matthew:

Why do the so-called masses of men lead lives of quiet desperation? What led Thoreau to make such an observation?

—D. Kensington

(A) Because from his porch at Walden Pond, it seemed that everybody else pursued irrelevant goals, having lost the ability to live simply, day to day, in touch with nature — though, in the end, Thoreau opted for quiet desperation too, or (B) no Viagra in Massachusetts in 1854. (Yeah, I know. You were counting on "Straight from the Hip" to be a refuge from Viagra jokes. Well, screw up. Nothing is beneath us. Nothing.

Hi, Matt:

I am wondering why the interior of the earth is still not hot. It would seem that after four billion years, it would have cooled off by now.

—Ch. San Diego

(A) Earth's core is a solid moon-sized ball of iron spinning in an envelope of molting, gushing molten iron, which rotates molten because of the heat of radioactive decay and pressure, all a mere 25 miles wide, over heat or (B) The center of the earth is made of pizza cheese, which, as everyone knows, never cools off.

For Matthew Alice:

Why don't newer office buildings have windows that open? Is it for security reasons? To keep computer air office equipment at a certain temperature?

—Tim Carison, Just Want to Smell the Rain

(A) For building-wide temp and A/C control, or (B) So those of us leading lives of quiet desperation can't make a break for it one day.

Questions:

Ever wonder why critics of fiction always single out pro wrestling? Charles Bronson movies are fake. Stallone's not really Rambo. Broadway plays, cartoons, opera — where are the critics there? If they're going to review fiction and fiction, why not do so equally?

—James "Pucker" West, San Diego

(A) Despite how seriously Hollywood takes itself, unlike pro wrestling, it has never pretended to be anything but fake — like Stallone. Broadway plays, cartoons, opera — where are the critics there? If they're going to review fiction and fiction, why not do so equally?

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 83603, San Diego, CA 92186-5803, or fax your questions to 619-231-0450, or e-mail to [mat@uol.com](mailto:mailto:mat@uol.com) via the Internet.

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By Patrick Daugherty

THE HARDEST RECORD IN BASEBALL



You didn't have to be sitting out at the Q last Monday night to realize that baseball is having a very good year, although Qualcomm Stadium wasn't a bad place to figure that one out. Mark McGwire hit home run number 43 on a two-and-one pitch thrown by Brian Boehringer in the top of the fifth inning. The ball traveled 458 feet into the second deck in left center, the longest home run ever recorded here. Few cared that the Padres lost 13 to 1, but get what they came to see.

Until now no player has ever hit 40 home runs before August 1st. McGwire hit his 40th July 12th. At this rate, come the close of business on September 27th, McGwire will cash out with 72 home runs. This guy isn't human.

Also better than human is homeboy Greg Vaughn. Vaughn is on a run himself, hitting five homers in four games making a season total of 35 slammers, fourth best in baseball.

We have never seen a home run race like the one we're having this year. Go back 37 years if you want to witness Roger Maris hit his 61st record-tripper. Travel another 34 years back in time to see Babe Ruth score 60.

This is once-in-a-generation stuff and it's not only McGwire, Ken Griffey Jr. has hit 39 homers and is projected to finish with 64.

Sammy Sosa has 36 homers, projected to finish with 60. And San Diego's Greg Vaughn is charted to end up with 57.

This makes for happy faces, even happy faces on the greedy swine who run baseball. MLB national TV ratings are up 5 percent, attendance and merchandise sales are up 10 percent. Interleague games have been popular and the expansion teams of Tampa Bay and Arizona are doing prodigious business. Saying that, half the teams lost attendance this year, kids don't play baseball, revenue sharing will have to be dealt with, so will realignment, but nothing has to be done right now.

Right now is for records. And if you like records, there is a record race in progress that is far more difficult to achieve than 62 home runs in a season, or Cal Ripken's consecutive games, or the most steals, or most RBIs, or pitching and winning 30 games. The number one hardest record in baseball is 92 years old and belongs to the 1906 Chicago Cubs. That club had a season winning percentage of .763. As of Tuesday the New York Yankees have won 69 games and lost 25 for a winning percentage of .734. The Yankees need 124 wins to beat that record, a feat

regarded as impossible. Back in '06, the National League Boston Beaneaters (this is a real name) made 357 errors.

Major League Baseball teams ranged from top-to-the-line clubs to entities only marginally resembling a professional sports team. The Yankees are playing in a far removed and higher universe of competition. There are no automatic games on their schedule and yet, they still have a .734 winning record.

The weird part is, when you look at the Yankees, nothing jumps out at you. They are tenth in the AL for team home runs. Their hitting, defense, and pitching are solid, but there is not one superstar on their roster. There is no particular reason why New York has been playing this well. I mean not one. We have reached the realm of magic. What's behind the magic?

In other news: The Box is going up for this year's football contest. Some may recall how it went last year. The weekly football line was published in this column. Readers would make their picks using the published line and e-mail or fax them to me. It didn't matter how often you picked, or how many teams you picked. You could make 1 pick all season or 300. Every time you made a pick and won you got 1 point. Every 1.1 points, Punter didn't count. The person with the highest point total after Super Bowl Sunday won the tournament.

For example, if you only picked eight games all season and won every one, your point total would be 8. If you played 80 games, won 45 and lost 35, your point total would be 6.5. (45 wins at 1 point each = 45 points; 35 losses at minus 1.1 points each = -38.5 points. Subtract 38.5 from 45 and your point total is 6.5 points.)

There will be some changes this year. Minimum at bats will be one. You'll have to play at least nine weeks. There will also be a prize for the person with the worst score. If anyone has further ideas on the contest I invite you to e-mail me forthwith.

Finally, I am sending an appeal to all computer personhoods who read this column. Preceding 250 to 300 contestants on a weekly basis is ugly. There are solutions that can be had with databases and Web sites, but all cost many more thousands of dollars than anyone around here wants to spend. If you have a simple, cheap way to deal with this information glut, get a hold of me. Call collect.

THE VEGAS LINE

Odds to Win the 1998 National League Postseason

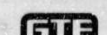
Team	Odds
Atlanta Braves	4 to 5
San Diego Padres	2 to 1
Houston Astros	4 to 1
San Francisco Giants	15 to 1
New York Mets	15 to 1
Los Angeles Dodgers	20 to 1
St. Louis Cardinals	100 to 1
Milwaukee Brewers	40 to 1
Philadelphia Phillies	35 to 1
Pittsburgh Pirates	1000 to 1
Chicago Cubs	4 to 1
Colorado Rockies	1000 to 1
Cincinnati Reds	1000 to 1
Arizona Diamondbacks	1000 to 1
Florida Marlins	1000 to 1
Montreal Expos	1000 to 1

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: Orthodox Presbyterian
Address: 5333 Lake Murray Boulevard, La Mesa
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Year founded locally: 1966
Congregation size: 250
Services: Sunday worship, 9:25 a.m. Closes and study groups throughout the week; call for details.
Sermon pastor: George Miladin
Church school enrollment: 260
Weekly giving: \$8400
Annual budget: \$438,000
Staff: three full-time
Diversity: predominantly white
Singles program: in development
Dress: dressy-casual to dressy

Last Sunday I was browsing the literature table at New Life Orthodox Presbyterian Church when a book called *What Is the OPC?* Basic Information to Acquaint You with the Orthodox Presbyterian Church caught my eye. Before I could reach into my pocket, Randy Dykstra, a New Life member, ambled up, whipped out his wallet, and smiling, said, "Here, let me buy that. Please let it be my gift to you."

I was surprised. Perhaps somewhere in the back of my mind lurked a stereotype of starchy Calvinists as standoffish, penny-pinchers. I had come to New Life, with few preconceptions. I didn't know what to expect. But Mr. Dykstra's spontaneous goodwill surprised me. I was surprised again and again at New Life.

I'd chosen to visit the church because I'd been hearing a lot about a resurgence of interest in Calvinism among American Protestants. Even Southern Baptists have started chattering about Presbyterianism. It's an interesting phenomenon, and it turns out, New Life is a very interesting church looking at it does to the Orthodox Presbyterian General Assembly, a smallish denomination that, since it was constituted in 1906, has been a standard bearer for Calvinist doctrine. Orthodox Presbyterians haven't "rediscovered" Calvin; they thought he was right on the money all along.

Sixteenth-century theologian John Calvin was by all accounts a genius. His doctrine, aimed at reforming many centuries of Roman Catholic thought, was complex. It's not the sort of thing you can mull over in a few pithy sentences. One of its greatest theses, however, is the absolute sovereignty of God's will. Humanity is utterly depraved, Calvin taught. No amount of good deeds or virtuous piety can save us from helplessness depravity into the kingdom of Heaven. Grace, and Grace alone, is the ticket.

sexuality, "modernist" biblical criticism, the ordination of women — all the usual suspects — are nonstarters at New Life. Calvin wasn't a free-and-easy kind of guy. But Calvin's notion of depravity was democratic. Everyone, including Calvinists, is neck-deep in sin and sinking. And if anyone at New Life ever thought they were any better than tongue-speaking Pentecostals or women ministers or Gay Pride-marching queers or Bible-criticizing modernist liberals, they had another thing coming after Pastor Miladin's last Sunday sermon.

Oddly enough, Orthodox Presbyterians have a formal liturgy, although not one as fixed as what you might find in an Episcopal or Lutheran church. (The Lord's Supper is celebrated only twice each month. It's as rare as a liturgy that matches from prelude to postlude, with a lot of singing and praying in between (ten hymns and at least six communal prayers). Skits about "showmanship." Ortho does Presbyterians are caught to make sure their worship isn't entertainment; the choir and musical accompaniment are tucked into an alcove on the sanctuary's far left-hand side.

On a near-perfect subtropical morning, in the spare setting of blond wood, new pew, and clear overhead light, Pastor Miladin's sermon on John 3:1-21 couldn't have been more striking. He explained that ingratitude to God was man's greatest sin.

He didn't cast Pastor Miladin's sermon in the week, his secretary told me he was busy writing his sermon. Using both Old Testament and New, he stressed to the "depth of God's love."

Why, he asked, were we all of us — so insensitive to this awesome generosity, this incomprehensible goodness? Because, he explained, we were sinners. We were all doing it: mortal sin.

I am amazed making this sound more distant than it was. I am definitely cutting corners because I can't transcribe his sermon here. For all that, I am, in Frank talk about ingratitude and sin. Pastor Miladin's sermon was a hope. It was home. It was the first sermon I've so far heard during my course of doing this column that dealt in an open, unselfish fashion with the great privilege of being a middle-class American and dared to ask why we are privileged, middle-class Americans, weren't down on our knees thankful for everything God has bestowed upon us. (Secular history buffs should not be surprised that a Calvinist would pose such a question. But other Protestants, like Anglicans and Lutherans, might very well ask themselves why their pastors can never quite come right out and make the same point.)

There is a great deal going on at New Life. Its members, coming from many denominational backgrounds, seem to share a sense of discontent, a passion about their church. They've found, at long last, a fundamentalist with a postmodernist tradition. A sense of tradition for which they've longed.

As an indifferent outsider, I remember Randy Dykstra's charity. He didn't know me from Adam. And I owe him a debt.



New Life Presbyterian Church
La Mesa
♦ ♦ ♦

Sermon	content	***
delivery		***
Liturgs		**
Musical		**
congregational		**
choir		**
Stacks	no stacks	**
Flowers	no flowers	**
Architecture		**
Friendliness		***
Peace to satisfaction	(none)	**
Good		**
Very good		**
Excellent		**
Extraordinary		***

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LONG-AGO SAN DIEGO

"ANATOMY OF FAILURE: PLANNING AND POLITICS IN SAN DIEGO'S NORTH CITY, 1970-1993"

NORMA S. DAMASHEK,
MASTER'S THESIS,
SDSU, 1995

by
Jeff
Smith

1970 to 1995, as her case study. "It is a tale of how planning fails, time and time again." In the mid-'60s, San Diego passed the Progress Guide and General Plan by popular vote. The intent: build a strong downtown core and minimize "urban sprawl," especially in the city's northern sector. In 1990, the City Council initiated a process that opened up North City as a "Future Urbanizing Area" (FUA). Damashek remarks: "the initiation of the North City FUA planning process...was an indirect but unmistakable signal that growth management, long professed to be a guiding tenet in San Diego planning and politics, was now considered expendable."

What followed became an example of how the "growth machine" works. "Growth is the essence of local politics," argues Nico Galavita, "a land-based elite in generally: he to legitimize the ideology of growth, and manipulate the planning process." In North City, Damashek contends that the city government transformed into a "mechanism that advances and legitimizes the manipulation of land use for private

interest profits.

"The city's early attempts at managing growth through a development planning process, as prescribed in the first General Plan, were immediately undermined by development forces," Damashek continues, "and the following two decades of growth-management strategies, policies, regulations, and planning processes were routinely subverted."

Efforts by community and environmental activists to initiate growth management failed to halt the planning process in general, and in particular, a "premature phase shift initiative in 1994" that opened up the North City FUA for development.

Damashek cites three methods of the growth machine: (1) it persistently subverts public practices and procedures to control the planning process; (2) the process is twisted to legitimate growth and development interests; (3) in a cynical perversion, planning was instituted as a retroactive activity to legitimize variant development proposals and to justify long-range political decisions to approve these proposals. (13) This subversion "undermines democratic principles by controlling public participation in the planning and regulation of local land use, creating an environment ripe for political abuse."

And city planners? They occupied "a Kalkesque world in which the services they provided were valued by the development indus-



Urban reserve showdown news
Planners to build more in San Diego North City

From San Diego Union-Tribune, March 28, 1995

try...while their professional status and integrity were degraded. By doing their job well, planners simultaneously facilitated growth machine interest; and their own impotence."

Has planning traditionally been in the service of the growth machine? "The answer is yes. The institution of planning, abetted by planners who function within it, has been a coequal force in the institutional web that insulated and nourished the growth and development industry and validated developer-driven land use policy."

MASTER'S THESIS EXCERPTS:

1. Of 39 members of the city's 1991 Economic Development Task Force, perhaps two represented interests other than those of the business and development industry.
2. Politicians might dally for a while in the local spotlight, and then float away, but lobbyists are members of a durable, recirculating elite cadre, fortified by overlapping alliances and longstanding associations and rooted in native terrain.
3. The budget process was a time for rewards and punishments, discreetly but decisively meted out by the City Manager, often but not always with tacit Council consent. Council members and their staff were rarely sufficiently sophisticated in fiscal matters to be able to understand, much less analyze, the annual multi-volume budget.
4. Every spring ushered in a political scramble in which each Councilmember attempted to stake out some small and isolated segment of the budget and claim expertise over it. No one but the City Manager himself held all the pieces of the budget puzzle. Certainly the budget process...was politics incarnate.
5. The San Diego public was traditionally wary of concentrating power in the hands of a strong Mayor, yet it turned a blind and uncomprehending eye as power accumulated in the hands of [the City Manager], an appointed official over whose tenure it has little effective control.
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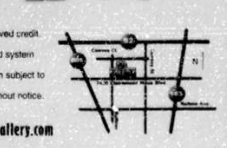
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The eleven kilobits of napalm that threatened to consume Fallbrook in a firestorm is headed to Texas. Fallbrook, however, remains a hot spot. Situated in the northwestern corner of San Diego County, Fallbrook stands as a lone sentinel, a rural buffer protecting this county's identity and safety from an Orange County offensive.

Let's be sure then to defuse a second incendiary device in that hamlet, for the so-called "Friendly Village" also houses the dangerous White Aryan Resistance, or WAR. Founded in 1983 by Tim Metzger, a former California Ku Klux Klan leader, WAR is a leading organization in the neo-Nazi skinhead movement in the United States. Through a regular tabloid, a hate message telephone service, and a Web page (www.rout.com), WAR disseminates potent bigotry against Jews, blacks, and immigrants, particularly Hispanics.

Metzger's is a familiar name to national watchdog organizations who monitor hate groups. Morris Dees, a civil rights attorney and founder of the Southern Poverty Law Center, secured a \$12.5 million judgment against WAR and Metzger in 1990 for inciting a gang of skinheads in Portland, Oregon, to murder Mulugeta Seraw, an Ethiopian immigrant, with baseball bats and steel-toed boots. WAR responded by illustrating the cover of its October 1997 tabloid with a picture of Dees's head set in a gun sight. Metzger made the news in San Diego a year ago when he asked permission to deliver a hate speech at Cal State University in San Marcos, a request that set up a debate over First Amendment rights that raged during May 1997. The university, under pressure because of several racist incidents on its campus that year, prevented Metzger from speaking by demanding huge fees for extra security. Despite these victories against WAR's offensives, the group continues to thrive. In part because of its Web page, which reaches a large audience for less money than a print publication.

The White Aryan Resistance's home page boasts browsers with a cartoon drawing of a Mexican man



Home page from www.rout.com

surrounded by buzzing flies and holding a check from the United States Treasury; a caption above reads "Current U.S. immigration policy: 'Cross the border... Get a check.'" Though such primitive drawings, which also adorn their tabloid covers, illustrate WAR's infantile views, the cartoon can be a persuasive medium and does not mask the ferocity of the group's racism. Another cartoon at the Web site, titled "Our Solution to Non-White Immigration," depicts the massacre of a Mexican family, including a pregnant woman.

WAR's stated goal is the survival of the Aryan race, but its project is neither private nor inward. Using Darwinian genetics as a paradigm, the group takes stances on abortion and homosexuality only as they relate to race that is, they support abortion rights for nonwhites and oppose homosexuality not on moral grounds, but only when it threatens white birth rates. WAR's preferred form of government is an "Aryan oligarchy based on genetic supremacy." In an article posted at the Web site titled "The Death of the White Race," Wyatt Kalenberg argues that the only "prize" is the survival and advancement of the White Race. "All other forms of racism, especially intellectual racism,

are futile," Kalenberg maintains, for instance, that "People who can't function in the real world [of Aryanism] become teachers, and people who are too stupid to teach become intellectuals. Most of the intellectuals in the Resistance are hogged down in the defensive position of Holocaust Revisionism. They feel that we need to argue with the Jews over how many scumbag criminals can fit in an oven... Holocaust Revisionism helps the Kikes control the international debate by focusing on Jewish suffering... Worrying about dead Jews is just White guilt, and White guilt is Jewish."

In contrast to an intellectual, ineffectual racism, Metzger promotes an active — meaning violent — one. "Guns," he believes, "are the playpen ideas of blind political parties, or any other system-oriented activity. The words, which transcend all other phrases today, are Survival or Death." As a call to arms, he writes in another editorial, "If you see yourself as a racial revolutionary, then be about that work. For instance, are you infiltrating every group that is a threat to our Struggle? Are you using the hundreds of clever ways to destabilize the race mixers? Are you constantly dreaming up new methods of attack?" Aryan supremacy is hard work, he advises. "In the meantime, battle the niggers and prepare for a blow."

Metzger has learned in recent years that the Internet is a powerful weapon in his war. "The only way you can control opinion is to control the major source of public information," he preaches. "With the cost of new technology dropping, it affords us a great opportunity to expand our ideology." A product link at the site that advertises a book of racist cartoons proves the efficacy of the Web as a distributor of hate propaganda. The danger of Metzger's site is that it offers his organization low community visibility but an international audience. Exposing WAR's home page, one hopes, is the best means to fighting its message. Either that, or Fallbrook will explode. ■

— Justin Wills

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at me excitedly. I managed to reach it through about 19 years of life without ever seeing a roach in the horrible, hard-shell flesh. On a visit to my brother Mark, who was living in an apartment in New York City, I was told that one of what was to come: I discovered what a roach can do to a man; in particular, what a roach can do to a man in love with a woman who comes unhinged at the sight of a cockroach. It was Mark's wife Lisa who was not home at the time, so I did not see the roach. But I could guess from Mark's intensity from the intensity of my brother's reaction. He sported the roach in the bedroom, and I was told that he had to get up and look at it; he missed. My stomach gave a little jump at its quirkiness, the speed with which it stopped and changed direction as if it had been programmed to register the superquick tapplings of its feet as it scuttled and scurried its way under the bed. Like a cat that has raised its pounce, the roach was ready to pounce on the next space and saying, in a low tone of controlled rage: "Where are you, you son of a bitch?"

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I was a kid, my dad always stressed the importance of closing screen doors, because if a fly got into the house, he would spend however long it took to capture the little buzzer. With religious patience, he stalked it, slowly lowering a glass over it as it rested on a wall, only to have it dash sideways and away. Over and over until he caught it, at which point he slid a piece of paper under the glass, carried the trapped fly outside, and released it. Spiders received the same treatment. The only bug I recall him swatting at were mosquitoes.

brother fly, but because swatting flies was messy, and spiders were valuable, since they caught flies. But I didn't know that at the time, and so I filed it away under avoiding cruelty whenever possible. I tried to avoid killing flies the way I avoided skoshing worms on sidewalks, decimating anthills, and salting slugs, pleasures I had indulged in in my younger days. (Mark once quoted to me, I think it was from Thomas More's *Utopia*, "every brutal act brutalizes the brutalizer," and so it came as no surprise when I learned, yes, is later, that most serial killers tortured animals as children.)

My own attitude toward flies was so far from Franciscan that I once took the poetic license to quote, in God's decision to keep them around. Pausing one afternoon as Dad and I weeded the vegetable garden, I rhymosized, "I wonder why/ God made the fly/ If I were God/ I'd make them die." This got me thinking that maybe flies (and even more likely, mosquitoes) were visited upon the world as a punishment for Adam's sin. How could something so infuriating and annoying possibly have caused in the Garden of Eden?

Mark was quick to correct me, noting that God completed His creation in the six days of Genesis; nothing further was made. He also reminded me that, insofar as a fly or mosquito is created, that is, has its being from God, it is good, since God cannot be the cause of evil. The evil of flies comes from their relation to us; it is not intrinsic to their

nature. And in a calmer moment, I am sure he would have said the same thing about roaches. On that damp D.C. evening, prone and cursing, eyes glaring, shoe-hand cocked back — I wonder. (For those of you who need closure in a story, he got the roach.)

[illegible]

And, concern for my wife aside, roaches have a unique effect on me. Slugs, snails, spiders, flies — nothing else brings on that tightening high in my

chest. Nothing else makes my face twitch with emotion. Nothing else tempts me toward hatred. Perhaps God didn't create roaches as punishment, perhaps the punishment was giving them their predilection for houses.

Our house is sometimes messy, but it is not dirty. Food doesn't get left around, grime doesn't accumulate, and dirty dishes do not spend days in the sink. Every now and then, Deirdre takes bleach to the whole of the kitchen, a habit that may have developed after she saw a roach at our Torrance Street apartment. So maybe it's El Niño, maybe it's the alley behind our house, maybe it's bad luck, but we have roaches. Great big roaches, one to one and a half inches long, brown-black like burnt caramel, their quickness all the more unnerving because of their size.

In the beginning, they came out to die. We would find them about once a week, belly up, lips folded neatly toward their middle, gruesome and perfect. We would find them near the fridge, in the water cooler on the other side of the kitchen, under the couch, under the liquor cabinet, even on the mantel (an eerie sight)—all dead or mostly dead. Sometimes, in an effort to stave off the inevitable, they would give futile kicks or their spiny legs or wave their two-inch antennae in vain defiance. I had to get a paper towel and, in one sweep, a mesquite business, during which I shook them, one by one, into the trash can. The situation was quite dire enough to call the 760s 10-6-0. It was they were dying, it was never more than once at a time, it was only once in a while.

Whatever was killing them must be something

however, because of late, we have had three encounters with healthy, nasty cockroaches. One was climbing in the cabinet above our water heater. I never

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had seen him the day before, and frightened curiosity drove her to see if he had remained, which he had. He died under a cloud of bug spray, but he didn't go without a fight. After my initial shot, he darted back behind the heater, and he was heavy enough that I could hear him drop to the floor. I caught him dashing for a crack in the wall.

We surprised another cat a nocturnal period of our freshly washed silverware. I knocked him to the floor and crushed him. I find myself using "him" instead of "it," as if cockroaches were people. I suppose this is tied up with my ascribing a moral quality—evil—to the roach.

The third was different. Dendre found him basking and frolicking in our fruit basket in broad daylight. She summoned me, and the roach and I began the Dance of Death. I led, making awkward lunges and jabbing with a fork in an effort to flush him, first from his hiding place in the fruit basket, then from behind the water cooler below the basket. Always, no matter how clever his position, I could see those antennae waving. It seemed an obscene gesture. Finally, I drove him to the floor and dashed around the table in time to smash him before he reached the water heater cabinet.

No doubt, dear reader, you are wondering, with not a little indignation, "This is a fatherhood column. What do roaches have to do with fatherhood?" I will tell you. I have offered all this to his signpost to a single short but traumatic story. Here it is: Dendre was in the bathroom. I was in the living room. Finian was in the kitchen, near the water cooler. My parental car, the cat, that listens for the silence that comes when a child is misbehaving, has been functioning for some time, and after two or three seconds of quiet, I looked over at the boy. He was bent over something, an intent expression on his face. He was chewing. My stomach dropped. I hurtled into the kitchen, snatched Fin up, and saw the roach. It was dead, belly up. I couldn't bear to inspect it for missing parts.

"Fin has just finished breakfast," I thought. "He might be chewing a peach. Yes, that's a peach." But I knew I had to rule out. I knew I had to inspect his mouth for roach legs. And I couldn't. I stood there, holding Finian at arm's length, paralyzed with fear. Fin kept on chewing his jaw set and jutting. He suspected that I was going to take whatever he is chewing away. He was wrong. I was too scared. Instead, I asked, "What have you got in your mouth? Do you have a roach leg in your mouth?" as if I expected a response. Time slowed to a sickly crawl.

Dendre had been listening to all this from the bathroom with growing alarm. Also I had repeated my pathetic question, the bathroom floor flew open and Dendre charged forth. She snatched me a look that told me I was an utter failure as a father and a man, and stuck her finger into Fin's mouth. Dendre, who both hated and feared roaches so much, was not about to let one, or any part of one, get inside her son.

As it turned out, he was chewing a peach. The roach was stuck on the kitchen floor. But I still have to live with the shame of failing my son. Given another moment, I might have swallowed hard and reached in, but I hesitated and was lost. A lesson learned, next time. I'll do better. Meanwhile, I'm calling the roach man. ■

Matthew Lickona

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The First Human to Touch My Daughter's Head

"DON'T PUSH" THE COMMAND LEAPED FROM MY LIPS AS IT HAD COUNTLESS TIMES IN THE PAST NINE YEARS, BUT THIS WAS DIFFERENT. THE PERINEAL SKIN BLANCHING WHITE JUST TWO FEET FROM MY FACE BELONGED TO MY WIFE TERRY, AND THAT CROWNING SKULL BENEATH THICK, SOFT LOCKS OF WARM BLACK HAIR GREASED WITH MINERAL OIL WAS MY SON OR DAUGHTER. THE EVENTS, PROBLEMS, AND DISAPPOINTMENTS THAT HAD COLLIDED WITH US IN OUR 22-HOUR JOURNEY TO THIS POINT DISAPPEARED FROM VIEW

AND MEMORY. IN MOMENTS, I WOULD KNOW IF WE WERE HAVING A NATHAN OR AN AMELIA.

We had thought that Terry's labor would proceed in the smooth fashion of her pregnancy. Two days before our expected due date of June 3, I checked Terry's cervix in my office. Sliding my gloved, lubricated index and middle fingers inward along the corrugated posterior wall of my wife's vagina, I was surprised at how quickly my fingertips met her soft, almost buttery cervix. I was able to insert my index finger through the cervical opening, which meant that it was one centimeter dilated, and just behind the opening I met the hard surface of our baby's skull, smooth under the two-layered amniotic sac, resting like a plastic grocery bag between our child's head and my finger. At that moment, I became the first human being to touch our baby's head. I took a moment to enjoy the warmth and thrill of that realization and then backed my fingers out of the vagina.

Our child's head had dropped to such a low level and Terry's cervix had softened so much that I almost felt giddy. Why should we be so lucky to get such a great starting position? Because if we weren't, Terry would have had a C-section. But we didn't know that at the start. She began to have the mild irregular contractions marking the onset of the initial, or prodromal, stage of labor on Tuesday afternoon, a few hours before her appointment with Janet, Terry's family practitioner. Janet, her associate Audrey, and I are the only family practitioners in Berkeley who do obstetrics, and we therefore share after-hours calls with each other. Janet, Terry, and I had agreed that as long as Terry didn't have any complications, I would deliver the baby. A male colleague had delivered his own baby during our residency, and he described the experience as sublime and not to be missed, if possible. By the time we arrived at Janet's office for Terry's scheduled appointment, Terry's cervix had opened to two centimeters, had "effaced" 80 percent (meaning that it retained only



The author and baby

20 percent of its original thickness), and the baby's head was at "plus-one" station, or about two and a half inches from the outside world, which was three to four inches closer than it usually is in prodromal labor. "I'll call you tonight before I go to bed to see how you're doing," Janet's voice and smile exuded optimism. "And, of course, if anything happens before then, let me know."

After dinner, Terry and I played Skip-Bo with her mother, who had flown out from Florida almost two weeks earlier and was staying in our house in Alameda. Terry's contractions had slowed to eight minutes apart, and they were strong enough to interrupt her concentration on a game that doesn't require much. She awoke just after midnight feeling greater pressure and intensity, so I

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the rapport with her that I have with many of the labor and delivery nurses there. From his perspective, we had checked Terry only that one time; what I had done at home didn't matter. This was the first time I felt awkward in the doctor-as-husband role. When it became clear to me that the thought of calling back had not crossed Mary's mind, I asked Mary in the kindest, most objective tone I could muster, "Do you, as a wife, want

Not much fluid was plastic after Janet swallowed the "mini hook," with its tip that resembles a small fish hook and a 2-inch yellow end, a curved hook terminating in the sharp hook that had just shredded Terry's amniotic sac. The clock on the wall said 11:00. Janet was wallfacing Terry's bed and was crying.

"Did I call her three or four times?" Janet asked. "I don't know. I and I noted the slight pinging in the head, indicating our baby had pooped a huge amount, common when this happens after the due date."

With the cesarean section required, Janet's cervix had not opened, saying something the doctors said doesn't happen, but in reality it does once in a while, particularly when the fetus is "presenting" part of the face. "It is not well applied, but it is not a good thing," the doctor said. "The fetus is losing ground, and the cervix was tight. Janet decided to wait."

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that is not under voluntary control. It thereby increases the strength of uterine contractions and is used to induce or augment labor.

We headed for the hallway again, and this time, with the added stimulus of her leaking amniotic sack, Terry's contractions became stronger than they had ever been. Each time she dooped to breathe through a contraction, I felt energized. This was going to work; with the head as low as it was, we were sure to have our baby by that afternoon.

As we approached our room, I noted the infusion pump poised on an IV pole sitting outside our door, ready to give Terry the pitocin that I now thought she might not need.

By 7:50, Terry's cervix had returned to four centimeters after a warm shower and another hour of rigorous contractions. She returned to her bed to be checked again. I can't remember that she had complained even once to this point, but labor and lack of sleep had taken a toll on her countenance. Her fair Maine-bred complexion had paled, and a sullen expression took over her face. I lay next to her at the head of the bed and held her head against my left shoulder while Janet prepared to check her again.

In this position, lying on the bed with my feet right next to Terry's watching Janet's gloved right hand advance toward Terry, I saw for the first time what my patient sees when I examine her cervix. I studied Janet's face as she guided her fingers around Terry's vagina, and I could almost feel those fingers inside of me. Perhaps I had spent too much energy to have any emotional reaction to that part of the experience because I recall nothing other than the sense of fascination that came over me as I recognized this surgical perspective. That and my disappointment as I noted Janet's lack of positive expression while she performed a long exam to assess the orientation of the baby's head and the shape of Terry's pelvis.

"Still four centimeters" was Janet's grim verdict. The part of our birth plan that mentioned "no drugs if possible" became impossible. Janet's voice seemed far away as she began to talk of an epidural and pitocin while I focused on Terry, who began to cry. In the seven years I have known her, I can't remember another instance where she shed tears for herself. I squeezed her.

"Honey, I know this won't be what we wanted, but sometimes an epidural is a good thing, and this is one of them," I said, trying to make her feel the same certainty about the correctness of the decision that I had, while hiding my own frustration. It helped that Terry had heard me say this before she has heard me advising patients countless times in the middle of the night about many situations, including ones similar to this. An epidural anesthetic relaxes the pelvic muscles, creating more room in the pelvis and facilitating cer-

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vical dilation. The pain relief allows the woman to rest, even sleep, during this first stage of labor, which gives her more strength when the time comes to push.

Terry had wanted to avoid an epidural for many reasons. An epidural confines the patient to bed for the rest of her labor and until the anesthesia wears off because it blocks many of the nerves controlling the leg muscles. Many women cannot urinate with an epidural and therefore require a Foley catheter to keep their bladders empty during labor. Epidurals decrease the strength and frequency of contractions, a problem that pitocin can usually fix, and diminish the urge to push, which often makes the woman push with less force. Many educated women know about these problems, but most do not know that epidurals cause significant fevers in over 10 percent of patients. The fevers are not dangerous, but because they also

occur when the bag of water gets infected, doctors often prescribe unnecessary antibiotics and subject mothers and newborns to needless tests, as such infections do cause harm to both mother and baby. Always one to be flexible, Terry did not have the dogmatic antagonism toward medical intervention that sometimes encounter in Berkeley, but she understood, as everyone who has an epidural should, that this procedure opens the door to a multitude of other possible interventions.

I should also mention that Terry has a Harrington rod next to her spine; that's the biggest reason she didn't want an epidural. Her mother, who had severe scoliosis, an S-shaped spinal curvature had enough trouble causing deformities in her rib cage, which would have led to problems with her heart and lungs. An orthopedic surgeon at Boston's Children's Hospital straightened her spine and implanted the stainless-steel rod to keep it that way.

The rod imposes a formidable barrier to an anesthesiologist trying to thread a needle into the epidural space, just outside the fluid-filled canal that surrounds the spinal cord.

When Gary, the anesthesiologist, arrived at 9:40, he was honest about his chances. Remarkably, Terry had regained

I should also mention that Terry has a Harrington rod next to her spine; that's the biggest reason she didn't want an epidural.

her composure, but her mother, knowing this wasn't going to be fun to watch, left the room. Four times my wife, sitting on the edge of her bed, tucked her chin forward, slumped her shoulders, and curled her spine like an angry cat. Four times Gary guided his needle between Terry's vertebral bodies at different lev-

els in the center of her back, his experience allowing him to feel Terry's tissue layers as though the needle were an extension of his fingertip. Four times Hillary, the nurse who had taken over at 7:00 a.m. and within moments showed an uncanny ability to anticipate and meet Terry's needs, rested her head against

midline in an effort to go around the rod. Because he works full time as an obstetrical anesthesiologist, he has more experience than most with this technique. He had everyone assume their positions again and advanced his needle, behind which he had a syringe filled with air that he would use to locate and expand the epidural space. Facing Gary from Terry's right side, I watched with hope each time he pressed on the syringe, only to have the plunger recoil with resistance, until the time it emptied.

"Could be a tissue plane [a space between soft tissue layers]," Gary said to avoid raising my hopes, and he was right: when he tried to pass the narrow catheter into the space, it would not go in. But the next time he advanced the needle, he was again able to inject air, and this time he was in the right place. Shortly after he gave Terry her first dose of anesthetic, Hillary started the pitocin infusion.

Although the procedure had taken 45 minutes instead of the usual 10, we all felt better. Most of Terry's pain went away. Hillary brought in breakfast for Terry, mother and me. I ate with greed and gratitude, aware all the while that my wife could not eat, but she begged for me the pleasure without seeming to mind. It helped, of course, that when Hillary checked Terry's cervix at 11:20, we had our first news of real progress: 5 to 6 centimeters. Our goal of 10 centimeters, which means complete cervical dilation, all seemed far away, but at least we were on our way.

At the late morning became afternoon, my mother-in-law and I tried at various times to get bits of sleep on the reclining chair and small sofa the hospital provides in each labor room. They weren't comfortable and we didn't do well. Terry's epidural, though a great help, left her with small painful areas because the surgical scars in her epide-

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outside, and counted to ten three times with each contraction to encourage her to push longer and harder each time. Before long, we could see the top of our baby's head with each push. Terry's mother got excited. "All that hair! It must be a girl!" Terry had thick black hair at birth.

Our baby had tolerated labor for all those hours without so much as a hint of distress. The external fetal heart monitor revealed a stable tracing throughout Terry's labor, an unusual but welcome occurrence because it allowed us to be patient. The meconium staining we had noted when Janet ruptured the membranes had cleared, so we would not have to apply suction deep into the baby's nose and trachea at birth to prevent meconium aspiration and its consequent lung disease. As the baby's thick black hair inched closer with Terry's efforts, we told Terry to touch it. "Hi sweetie!" Terry blurted out surprised and relieved at the discovery. Terry's mother was more reluctant, but when her fingers reached the

After all, it was my wife and baby. Hilare, who explained later that she felt part of the family, didn't glove up either. At one point, I felt obligated to tell the other medical personnel in the room who came to take care of the newborn that I didn't act so casually as a nurse but this was my baby. When I brought it up, they told me they hadn't noticed I wasn't gloved.

Minutes, which had passed like hours during the 4½, now felt like minutes. I played with my baby's hair as it advanced toward me. With each contraction, it edged further between the lips of Terry's vagina. Hilare brought me some mineral oil with which I massaged my wife's perineal (between the vagina and rectum) skin, the elasticity of which delighted me. Her perineum might not tear at all. I rubbed the oil on my child's head to facilitate a smooth entry into the world.

Delivered a woman's first vaginal baby requires patience, unless a sudden problem with either the infant or the mother

Because of the difficulties at the end, I knew I could not put her on my wife's belly, as Terry had hoped, so I reached for the clamps.

head, her lips parted with a broad grin.

Terry reached down to touch the head again, to which her mother reacted. "Stop touching we need down there!" Everyone laughed, as each of us remembered our own mother's voices. "You'll go blind."

"Oh that's why she [Terry] wears gloves," observed Janet. Touching her baby was strong motivation for Terry; she put forth so much effort we had to remind her at times to direct all her energy toward her rectal area, not into her face, feet, or hands. As the head continued its slow journey under and around Terry's pubis, something about the stool that remained in Terry's rectum out ahead of it. This always happens and is why obstetricians used to give women enemas during labor to clear out the colon before the baby came down, but there's no harm in letting the baby do the job instead. The scent of stool thus becomes birth's most powerful odor, and its physical presence contributes to the belief that the beauty of childbirth is in being there. I don't understand those who shoot video and rolls of film during labor and delivery.

Having chugged into greens when Terry began pushing, I gorged in preparation for the delivery, as Terry and the baby were doing well. Terry had a fever of 100.7 degrees, but she was working hard and had aspirated, both of which could be responsible for the low-grade fever. Janet would get bacterial cultures of the placenta after birth, but she wasn't very worried, and I was even less concerned.

I decided not to use gloves, necessitates a rapid birth. To minimize trauma to the vagina, labia (lips), and perineum, the head must come out at a snail's pace. Any sudden movement will cause cuts or tears. I explain this to my patients in advance so that they expect one to use my voice as a gas pedal, urging them to push as hard as they can until the head's socket emerges approaches the vaginal opening, at which time I have them push at lesser intensity, or stop to allow the perineal skin to stretch rather than tear. The intense burning from this stretching frightens women not using anesthesia. If you are a man or have never given birth, try to imagine passing a stool as wide and hard as a softball that's how it feels. Terry moaned. "The ring of fire," but the epidural numbed it, and she handled it with the same grace she had handled everything else.

She followed my instructions flawlessly, which eased our child's head to the point of no return, where the head slides forward and out on its own. After, "Don't push!" I drew Terry's perineal skin over our baby's forehead, eyes, nose, mouth and chin; the face first emerged with a blossoming flower's elegance. The face pointed down, with the occiput anterior, the easiest position to come out.

I did not maintain the same calmness I do with my patients. As I suctioned the mucus out of my baby's nose and mouth, I once squeezed the baby too quickly after removing its tip from the mouth, shooting a gleam of clear mucus at the face. I landed harmlessly on the baby's right cheek. As I took a



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treatment, I care almost as much about the outcome as I would if the child were my own. But once I leave the situation, I can concentrate on something in someone else. As my daughter lay in the warmer, I felt a glow flowing from the mask next to her swollen crown. I raised my head, and sparkling green eyes, the warm glow I felt so similar to what I have known hundreds of times before. Stronger, but familiar, and perhaps dulled by the immense relief that the labor was over. But this wouldn't end with congratulations, a few hugs or handshakes, and a walk out the door. I would take this home with me forever. ■



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however, the infant survives and thrives and grows the trademark black-and-white coat, its cuteness soon will outstrip even the formidable cuteness of the two adult pandas in Balboa Park. The cub will be the property of the People's Republic of China, and the deadline for its repatriation (18 months after its birth) by then will be fast approaching. Huge lines will materialize, as well as innumerable headlines and national TV spots. And here's one more prediction: If those heady days come, the average citizen won't remember that when the zoo asked the U.S. government for permission to bring pandas to San Diego to breed them, the government turned the zoo down.

That happened in 1933. The zoo only later succeeded at getting the pandas here by reworking its request and winning to undertake broad-based scientific research on the pandas. Nowhere did the zoo promise not to try for a birth as part of that research, and when the U.S. Department of the Interior finally granted the permit in 1955, it nowhere forbade such an attempt.

So if Bai Yun has a baby, the zoo won't get into trouble. Indeed, amidst the happy hubbub, uninformed observers may assume that the panda research led to the panda baby and that the political hoop-jumping was insignificant prelude. The truth, however, is closer to this large-scale political farce led to the birth of the San Diego Zoo's extraordinary panda research program.

As with all politics, the political forces that thrust the San Diego Zoo to the pinnacle of Western panda research have sprung out of the ground of history. That history is remarkably short, considering the animal's "popularity." "One of the stranger aspects of the panda's success is that it lacks the traditional background of ancient mythology and legend so typical of the other great animal stars," write the behaviorists Desmond and Desmond Morris in their 1966 book *Men and Pandas*. Although Chinese records mention the panda's existence more than 1300 years ago, the Morrises conclude that giant pandas made little if any impression upon Chinese artists, storytellers, or medicinal healers in the more civilized parts of China, remaining "virtually unknown" until at least the 19th Century. Outside China, no one knew the black-and-white bears existed until the famous French Lazarist missionary Père Armand David collected four dead specimens in 1869 and sent them to the Museum of Natural History in Paris. Two other European museums acquired a few panda parts, but awareness of the animal remained low until Western adventurers began competing to shoot one.

Theodore and Kermit Roosevelt, sons of Teddy, won first place in that informal contest in 1909, together slaughtering a sleepy old male whom they scared out of the hollow of a giant spruce tree in a region of China that is now part of Sichuan. The dead panda's stuffed and mounted carcass wound up in the Field Museum in Chicago, where it aroused the envy of other Western natural history museums. Several sought their own specimens, and though Chinese hunters supplied some of the demand, by 1935 only four other West-

Harkness had inadvertently chased off the mother.

The baby was thought to be a female, no more than ten days old. But few people knew much about panda genitalia in those days (the animal was male, a postmortem exam 17 months later was to reveal). And no one had ever seen a newborn panda. Harkness's specimen, which in fact was probably at least a month old, had outgrown the early stage of looking like a hairless rodent and blossomed into full-blown baby-panda cuteness. This had powerful consequences when Harkness arrived in San Francisco with the captured cub. Reporters and photographers mobbed her, then sent their breathless prose and photos around the world. In New York, Harkness received a visit from the Roosevelt brothers, and as Theodore dangled the cub in his arms, he declared that he would not at once shoot and stuff his own son as he would the panda baby. Fellow trophy hunters seemed to agree, but the public fascination with pandas triggered a race among zoos worldwide to acquire the animals for their collections.

The young San Diego Zoo played clear of the initial fray. A full ten years passed before the zoo's director, Bill Besenbrey, revealed that she was working through the U.S. State Department to obtain two pandas in exchange for fellowships at West Coast universities. But political upheaval in China sabotaged Besenbrey's overtures, and by 1958 director Charles Schroeder was declaring that the San Diego Zoo couldn't afford the going price for pandas (\$25,000 per head, by one report). By then every one of the 14 pandas that had made it to the West in the Great Panda Rush of the '30s and '40s had died, most soon after arriving in their respective cages and enclosures.

Tensions between China and America had also built, a situation that persisted until President Richard Nixon's 1972 trip to Beijing. After that diplomatic foray, the Chinese government presented the National Zoo in Washington, D.C., with the panda pair Ling-Ling and Hsing-Hsing. Another consequence of Nixon's trip was that more Americans began venturing into China, and one of them was Clayton Swanson, then the San Diego Zoo's general manager.

Now retired and living in Denver, Swanson says the warm and extensive relationship that exists between the zoo and numerous Chinese zoologists and government officials began by chance, when Swanson, traveling in Australia in 1978, met a young veterinarian from Hong Kong's Ocean Park Aquarium. The two got talking about

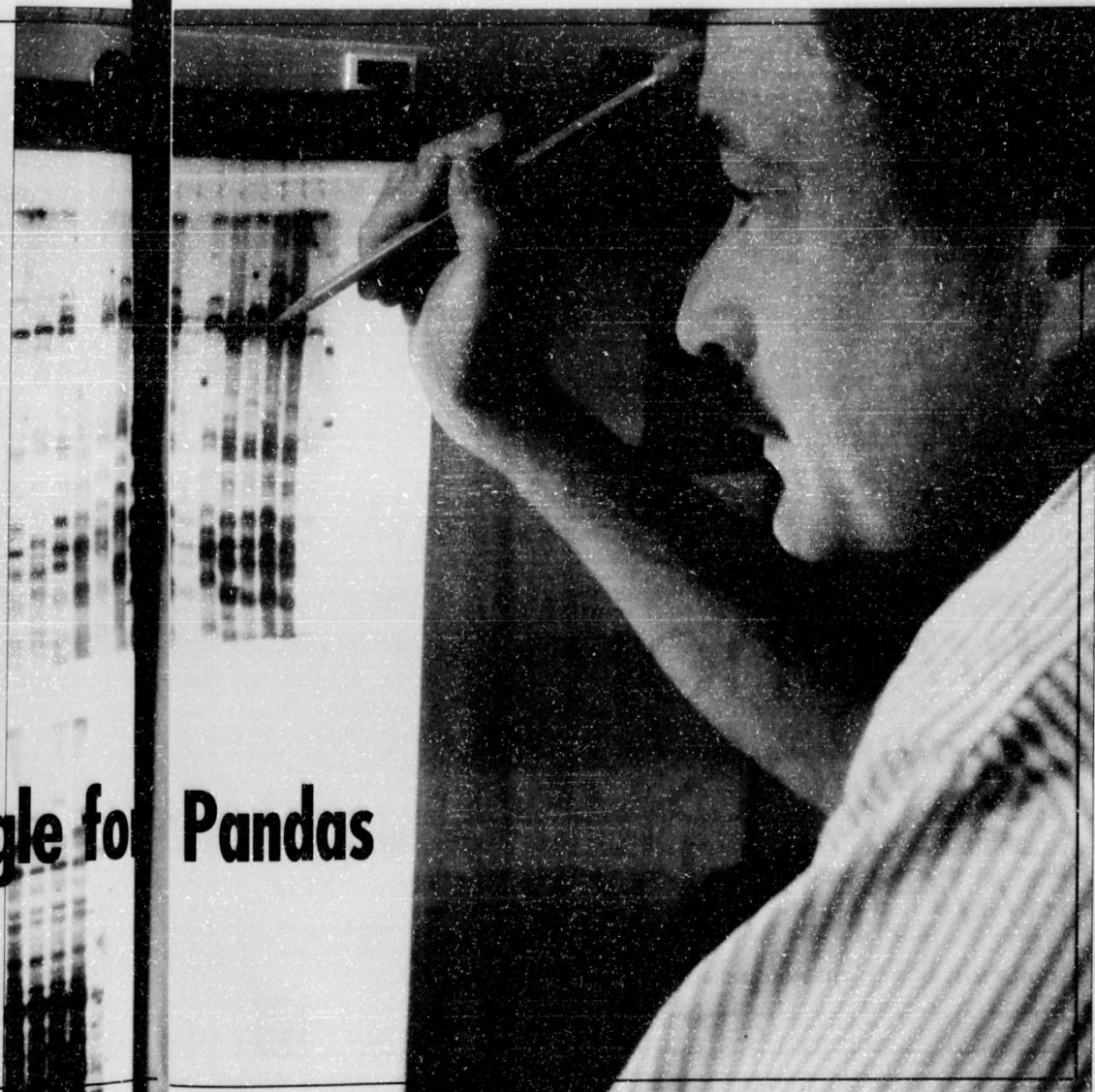
San Diego's Strange Struggle for Pandas

eriers had managed to kill a panda. By then, an even more exotic competition was heating up: the one to capture the first live panda and bring it to the West.

Two ambitious American animal collectors were vying for this honor in 1936 when one of them got sick in Shanghai and died. In a bizarre turn of events, this man's widow, an attractive New York dress designer named Ruth Harkness, thereupon decided to travel to China to carry out her late husband's quest. Led by a Chinese-American game hunter and aided by a tremendous string of good fortune, Harkness survived the grueling 1800-mile journey into the Chinese panda country. There her luck continued to hold, and on a wet morning on November 3, 1936, she laid her hands on a baby panda weighing less than three pounds. Some of the local hunters aiding

the possibility of their respective institutions exchanging animals with China and each other. They stayed in touch, and in 1979 Swanson received an invitation to the Forbidden Kingdom.

In December of that year, he visited Guangzhou, Fuzhou, Shanghai, and Beijing. Along the way, he suggested animals that the San Diego Zoo might lend or give to the Chinese institutions, and he produced a list of animals coveted in San Diego, including giant pandas. He was told that these were reserved as gifts of state. But Swanson found that the Chinese open to the idea of animal exchanges, and over the next five years he journeyed to China at least a dozen more times. As a result of his negotiations, the San Diego Zoo eventually could boast that it possessed the greatest collection of Chinese animals outside of China. When Swanson retired in 1984, the collection still



Dr. Oliver Ryder conducts DNA mapping.

San Diego Reader July 23, 1998

1991, the AAZPA declared a year later that any zoo obtaining a short-term loan of pandas would be suspended from the important professional organization. Myers, the San Diego Zoo's director, says it was thus a "wonderful surprise" when he learned sometime in 1991 that the Chinese Ministry of Forestry might be interested in granting a long-term loan. "No panda had been outside of China for more than six months," Myers says today. The ability to keep a breeding pair for substantially longer than that — say for three years — might dispel the sticky residue of the "rent-a-panda" era. A zoo could time the animals' travel so as not to disturb their reproductive cycles, then turn the full force of American technology upon the challenge of getting them to breed.

Myers says around the end of 1991 he told the zoo's board of trustees that a long-term loan looked like a possibility, and the board encouraged him to pursue it. Given the hot-blooded race among zoos for pandas in the past, it's easy to imagine Myers and the board members rubbing their hands at the thought of beating their competitors to the furry gold mine. But Myers paints a different picture of the atmosphere within the zoo's administrative building. He says he always envisioned that long-term loans would be made to several zoos around America, so he invited five or six directors of likely

panda recipients to come here and meet with him about developing a national panda policy. He says this meeting led to a larger AAZPA-sponsored gathering in Washington, D.C., of panda experts from around the world. They came up with the idea of forming a Giant Panda Conservation Action Group composed of about 25 member zoos. Myers says not all of these organizations were seeking pandas, but all agreed to contribute funds to support panda research. The group sent its first \$100,000 to the Chinese Ministry of Forestry to enable it to buy scientific equipment. But Myers says the gift also was "to illustrate to our government that we were serious about working with giant pandas and that the Chinese were serious about using the money we sent to them to help giant pandas."

By the middle of 1993, convincing Washington bureaucrats of the San Diego Zoo's good intentions had become a top priority for Myers. In September of 1992, the zoo had signed a tentative agreement with the Chinese to arrange the long-term breeding loan. But because giant pandas are a federally protected endangered species, the zoo needed a permit from the U.S. Fish and Wildlife Service to bring them into this country. And by the summer of 1994, the chances of getting a permit weren't looking good. For one thing, the World Wildlife Fund had urged the U.S. government to reject the San Diego request.



Waiting Panda Preserve, China

The conservation organization had criticized the choice of the two specific animals San Diego was seeking. Both were born in the wild, and even though the zoo claimed that both had been rescued after being injured and could not be released, the World Wildlife Fund argued that only

captive-born animals should be loaned in order to minimize the incentive to capture more wild pandas. The World Wildlife Fund also complained that the zoo had refused to set up an accounting system to track the money it would make off the pandas' presence. And it criticized

the zoo for charging ahead in its pursuit of a loan before an international breeding program had been organized.

At about the same time, Interior Secretary Bruce Babbitt, who had read George Schaller's newly released *Late Panda*, sent the zoo a grim letter warning that he was concerned China might not be doing enough to conserve wild pandas. The official had now come in September from Kenneth Stansell, deputy chief of the Fish and Wildlife Office of Management Authority. Although Stansell concluded that Shi Shi, the male panda sought by the zoo, had been legitimately rescued from the wild, he questioned the circumstances surrounding the capture of the female, and he stated that she didn't appear to be a good breeding prospect. Stansell's rejection letter raised other concerns, and it concluded that the agency could not grant the permit because a convincing case had not been made that a long-term loan of pandas to the San Diego Zoo would benefit the panda species.

A discouraging letter was must have been. Myers says he and the trustees never considered giving up. For one thing, the zoo had already paid a lot of money on the table. It had spent about a million dollars to build panda facilities, and it had run up costs worrying the permit, working zoo employees to China, and so on. Myers further more had sounded an agency, aliyim note at the news of the permit

rejection, telling the San Diego Union that "if the decision truly the panda does not have a chance."

So the zoo resolved to appeal, an unprecedented move. Today Myers, a polished man who exudes self-assurance, says props who he is now a frequent media-seeking presence. He reaches behind his imposing desk and grabs a thick binder. It represents the zoo's original application, he says. When officials heard that the zoo was pressing, they tried to forestall it by answering more questions. Myers places another binder on the pile. When the zoo replied after being turned down, that generated several more bulging binders, which he adds to the growing column. The Fish and Wildlife asked for an executive summary — a one-page document in Myers's own words — of the zoo's proposal. The final tower consists of well over 800 pages. "Bruce Babbitt told me that's the largest permit application they've ever received," Myers says with something like satisfaction.

Among these pages with more than mere empty verbiage: Two years before the U.S. government turned down the San Diego Zoo's bid, pandas had been born at the Chinese Ministry of Forestry's breeding center in the Wolong Nature Reserve, the first ever to be born and survive there. In the wake of the rejection, the Chinese agreed to substitute this animal, a female named Bai Yun, for the female

with the questionable origins. To deflect criticism that it would make money off the pandas, the zoo promised to provide the federal government with a detailed annual report about its panda-related income and expenses, which would include a \$1 million annual payment to the Ministry of Forestry.

This money was earmarked for increasing the size and number of panda reserves. If the income exceeded the expenses, the zoo pledged to spend the panda profits on conservation projects.

Still there remained a more fundamental question: whether importing pandas to breed them in captivity benefits the panda species. In the face of rejection of the zoo's permit application, one could read a negative answer to that question. Don Lindberg, the animal behaviorist who heads the San Diego Zoo's panda research program, suggests that one reason for this is that Western zoos have been claiming to be trying to breed pandas. They've often made a lot of money. But they've produced few panda babies.

Lindberg adds that over the past 20 years there's been a change of consciousness among conservationists. More and more have come to believe that pos-



Panda arrival in San Diego

sible concentrate just on breeding animals in captivity; they may lose the opportunity to save wild habitats — and the animals that are left in them. This view suggests that to save a species, you need to know much more about it than how to bring sperm and eggs together and ensure that the resulting embryos make it through gestation. You need to understand their natural behavior, and you need to

study the mechanisms that allow them to survive and thrive in the wild. In short, you need to do a whole bunch of scientific research of the sort that the San Diego Zoo has distinguished itself at doing. The zoo thus argued in its revised permit application, filed in July of 1994, that it should be allowed to import Shi Shi and Bai Yun to use them as the subjects for such research.

Five months later, Myers was grinning and shaking hands with Interior Secretary Bruce Babbitt, who made a special trip to San Diego to sign the import permit. "I know you were a little bit put off when I rejected that [first] application," Babbitt declared, but the rejection had led to a reworked application that is "just absolutely magnificent.... It's quite clear now that [the San Diego Zoo's]

research will focus on preserving the species in the wild." The cabinet member announced that "several weeks before" he had come to San Diego, Myers and headed to the zoo. "I arrived here, one morning, laid down my \$1.5 million fee, and spent two and a half wonderful hours. I had a really in-depth look to confirm what I already knew — that this zoo is one of the world's great conservation and research organizations."

Some observers don't believe that Babbitt changed his mind about granting the permit either as a result of that undercover visit or after reading the 800-page application. In arguments, Mark Berman, a program associate for the San Francisco-based Earth Island conservation organization, declares that Babbitt was pressured to reverse his earlier rejection of the permit by President Bill Clinton. "Clinton paid a visit to San Diego during one of his campaign swings, and he was approached by the board members of the San Diego Zoo who are part of the Democratic Party," Berman says. "They got to Clinton and had Clinton reverse Babbitt's decision."

Berman, however, offers no evidence to support this con-

temptation, and the president of the zoo's board of trustees, Dr. Kurt Benirschke, says, "I don't remember that at all."

With the permit in hand, an ebullient Myers declared that the pandas should be arriving in San Diego by mid- to late spring. The zoo director adds, "We dropped 'mid- to late spring' real fast and started saying 'soon.'"

For even though the Chinese had agreed more than two years before to loan the pandas to San Diego, a Chinese export permit still had to be signed by the two competing Chinese panda management ministries. And with the zoo's annual \$1 million payment about in hand, the two ministries began bickering over which would control the money. They finally worked out a deal, but then the permit had to go to the Chinese "State Council" for approval, and every hiccup in the diplomatic relations between America and China seemed to choke the process toward this final step. "First there were intellectual property concerns," Myers recalls. "Then we had some warships in the Straits of China." The U.S. government granted the Taiwanese president a visit to attend his class reunion at Cornell Uni-

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variety — and once more the elaborate panda arrangements threatened to collapse.

When more than a year had gone by and still no permit had materialized, the zoo enlisted the aid of U.S. Senator Dianne Feinstein, a friend of Chinese president Jiang Zemin since their days as respective mayors of the sister cities San Francisco and Shanghai. Feinstein pressed the issue in a meeting with Jiang and followed up with a written appeal. By June of 1996, grim notes were beginning to issue from Balfou Park, as the zoo calculated that the tab for its thus-far fruitless panda quest had reached the \$2.5 million mark. Feinstein wrote Jiang again, warning that the zoo might opt to put its energies into other areas which have not been given the attention they deserve because so much of the society's efforts have been directed to the panda project. "Bill Fox, then-president of the zoological society board of trustees, on June 25 asked the board of trustees to give the Chinese a deadline. Though the board refrained from doing so, the Chinese appear to have sensed the board's edginess because on June 27, word came that Beijing had finally dispensed the

necessary approval.

Less than three months later, Bai Yun and Shi Shi arrived at the zoo's gates, and after a seven-week quarantine, they made their first public appearance. "For this zoo, today is the Super Bowl, World Series, and Academy Awards rolled into one," a beaming Bill Fox told one reporter. "We are the envy of every zoo in the world." Despite the long lines of visitors, Fox pointed out that the pandas were not really on exhibit. "This is a research station," he declared, one in which the reproduction, habitat, nutrition, and genetics of the giant panda would be thoroughly investigated.

"Today there are still those who argue that pandas didn't have to be flown to San Diego to achieve that objective. The San Diego Zoo 'could have virtual reality and video of pandas in an exhibit in San Diego without having the live animals,'" suggests Berman of Earth Island. "Why did they have to build this exhibit that cost several million dollars? They could have funded all that money directly into panda conservation in China. . . . They should be pouring the money into habitat restoration and protecting pandas from poaching. Into edu-



Shi Shi and Bai Yun

cating the native people in China about how rare and important this species is to preserve. Or scolding over the equipment... where it's most needed to study the animals that are left."

Berman charges that the zoo in reality wanted the pandas in San Diego because "it's publicity. Increased gate receipts. They're the only zoo in the U.S. to have a pair of pandas at this

moment. And zoos on average have to have something new year after year to get people to come back."

Richard Tarnato, director of the Captive Wildlife Protection Program of the Humane Society of the United States, echoes Berman's statements, if in a less strident tone. "I don't begrudge the fact that pandas are a draw," he says. "But they're going to save pandas, it's not

going to be because we do research on their captivity since in zoos. It's going to be because pandas are cute, corridors are created, logging and poaching is stopped — and all of that has origin to occur in the country of origin."

Even though the San Diego Zoo's research is "probably valuable," he concedes, "I would question at the same time why it is necessary to bring two animals halfway around the world and

set them up in San Diego where the research could be done in China?"

Don Lindburg responds by pointing out that pandas in San Diego can generate a lot of money that can be used to preserve the wild population. And the zoo's Center for Reproduction of Endangered Species (CRES) also has had the opportunity to develop "new technologies that could be exported to China." Housed in the old zoo hospital not far from the Old Globe Theatre, the zoo's research arm has grown since 1975 into one of the top such centers in the world, with an annual budget of more than \$4 million and a staff of 35, including 15 senior scientists. None of them has been studying giant pandas exclusively, but most have been working with Bai Yun and Shi Shi.

Communication and transportation breakthroughs that have shrunk the distance between many places around the world haven't yet had much impact on the remote reaches of South America, where the Ministry of Forestry's Wologpanda breeding facility was located. The phone there receives only incoming calls and often doesn't work at all. The trip from San Diego to

the reserve requires almost 24 hours of travel, and conditions at the reserve are primitive. Nonetheless, the zoo has sent several of the CRES scientists to China at least once. Some have spent more time there than Don Swaisgood.

Swaisgood got his Ph.D. from UC Davis in 1994 after studying the predator-prey relationship between rattlesnakes and ground squirrels. Then one day an ad in *Science* magazine caught his eye. "Actually, it didn't mention pandas," he recalls today. It stated only that the San Diego Zoo was looking for an animal behaviorist willing to live in "Third World countries for up to six months every year to work with 'solitary mammals.'" After talking to Lindburg, Swaisgood decided that the job "was a wonderful opportunity." The fact that his principal study subject would be pandas "was an interesting change," he comments. "I went from studying some of the most hated species in the world — rattlesnakes and ground squirrels — to the world's favorite, the panda." He adds that he's enjoyed them all. "I like working with animals, period."

Swaisgood joined the zoo as a post-doctoral researcher in



Don Swaisgood (standing)

May of 1995, and the following March he made his first trip to Wologpanda. The Chinese who manage the reserve started enjoying significant success at breeding pandas in the early '90s, and told about 30 of the animals (all the austere enclosures there. In the three months of his first visit, Swaisgood concentrated on one of the mainstays of the field of animal behavior: simply watching the animals and recording

what they do. Although Western zoos have recognized this as a valuable activity for decades, animal behavior is still a new science in China. Swaisgood says. "The first Ph.D. was given in 1991."

Don Lindburg had first observed pandas in China in 1994 and had worked with a system of symbols for recording specific panda behaviors developed at the National Zoo.

Swaisgood took this "ethogram" with him to Wologpanda and refined it. When Bai Yun and Shi Shi arrived in San Diego in the fall of 1996, he had already set up a panda observation program. "The second they got off the truck, we started working," he says.

Today, some ten volunteer observers and three paid research assistants have the panda observation task. "Many

of the volunteers are students who are thinking about making a career in this area and want to get some hands-on experience," Swaisgood explains. Each makes a significant commitment to the observational research. During the breeding period, the pandas are observed twice a day (from 8:00 to 10:00 a.m. and again in the afternoon from 1:00 to 3:00) five days a week. During the spring, the observation period can be extended to around the clock. Swaisgood says the volunteers have to work in the program for at least six months because it takes them twice that long to get proficient.

During their assigned time, they show up at the panda quarters and, holding a clipboard, station themselves within viewing distance of one of the two animals. A device on the clipboard beeps once a minute, and each time it does, the volunteer writes down a letter or a number from the ethogram that indicates what the panda is doing. Swaisgood says the ethogram has grown to include about 70 behaviors, each quite specific.

There are three symbols for playing, for example: one for water play, another for playing with an object, and a third for somersaults and other "locomotor play." Pandas have scent glands that they rub on various objects in their environment in one of four basic ways, and each of these has its own notational symbol. In the handstand position, for example, the male panda will stand on his hands and rub his elevated hind end against a tree or other object. One explanation for this strange action, offers Swaisgood, "is that the higher the source of the scent, the further it will carry. So it may maximize the chance that other pandas will actually smell and find the scent."

Hardest of all for new volunteers is to distinguish the noises the pandas make. Those sounds "are really pretty remarkable," Swaisgood says. "They're got about a dozen pure vocalizations, but in addition to that, all those grade into each other, so there's an enormous complexity to it. . . . There's probably a dozen times a dozen variations that they can use." In the breeding season, both males and females bleat in a way that "almost sounds like a goat," Swaisgood says. Females in their peak of

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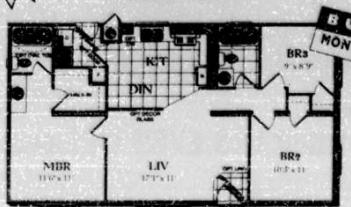


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as an important survival tool for the pandas.

When Swaisgood went to Wolong in the spring of 1997, part of his mission was therefore to find out more about the kind of information conveyed by the scent marks. "Picture a panda walking through the bamboo forest and coming upon a scent mark from another panda," he says today. The first thing it probably wants to know is whether a male or a female made the mark. Can the scent mark communicate that?

To find out, Swaisgood took pandas out of their pens, then brought in other pandas and recorded the responses of the newcomers. He found that males spent more time sniffing the empty pens of females and vice versa. "I did this many times with many different pandas," he says, and the response was consistent. "What's even more interesting is that I found if I brought a female that was in heat into a male's pen, her rate of sniffing and biting went up. This tells me that the males' scent alone can facilitate sexual arousal in the female." Males, in turn, bleated more when they sniffed the marks left by a female in heat.

While it's important to be able to tell the boys from the girls, Swaisgood points out the value of being able to identify particular individuals. If you're a male panda, knowing that the creature that left the scent mark is another male panda "doesn't tell you that much," Swaisgood says. "Is it a male that's dominant to you or subordinate? Is it a new male — an intruder and you might have to worry about him taking over your territory? Or is it a female that has come into estrus, it's very important to know which female, because then you'll have a better idea where to go look for her."

Swaisgood did another study to find out if pandas can indeed recognize individual scents. He says he began by going into a male panda's pen and rubbing his scent on a small piece of board. He took this into a female panda's pen. "She picked it up and sniffed it very intently. She rubbed it on her head. She kind of licked the board, licked the board. Very, very intense and prolonged interest in the scent." Then he did Swaisgood offered the female the wood again and found her still interested. But Swaisgood was content to repeat the offer for three more days. "I had a little graph that was really beautiful. Each day she was exposed to this scent from the same individual, she became less interested." On the 17th, however, he presented the female with two boards, one containing the now familiar scent and the other containing one from a new male. "She pretty much ignored the first scent because she'd habituated to it." Instead, she focused on the new smell. Swaisgood says he did this with about 20 pandas, and they all showed the ability to distinguish between a familiar scent and a new one. "And they

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could do it with scent marks and with urine, both males and females."

If the Wolong breeding center has been the primary focus for the San Diego Zoo's investigations into what the scent marks mean to the pandas, work toward understanding the chemistry of the scent marks has been concentrated in the zoo's building in Balboa Park. Lee Hagey has been at the center of that effort.

An analytical chemist, Hagey was a graduate student at UCSD when he met Dr. Kurt Benirschke, the UCSD professor of reproductive medicine and pathology who helped to found CES in 1975 (and who today serves as president of the zoo's board of trustees). After working on several projects for Benirschke, Hagey got a job at CES about a year before the arrival of Shi Shi and Hu Yon. The chemist says at that point no one had ever analyzed the chemical makeup of the giant panda scent marks. "But the same statement could be made for 5000 other species," he adds. "Probably the entire scent mark literature includes less than 50 [mammal] species." These range from ones of commercial interest such as the mark deer to attention-grabbing species like skunks. The compositions of scents, says Hagey, are common to animals such as dogs and cats have also been analyzed, though not in great detail. "For one thing, the instruments needed to do the work correctly have really only come about in the last couple of years," Hagey says.

In contrast, insects and the pheromones that they produce have attracted a lot of interest from chemists, in part because the pheromones have been seen as a potential source of control over insects. Also, because pheromones consist of "one or at most two very specific components," they send a simple message: "It's a 'Come and get me' message," Hagey says. But mammals emit scents. "And scents by nature are complex."

From a chemical perspective, "You could say pheromones and scents share a common goal," he elaborates. "They both want to get into the air." They also don't want their message to be dispersed too fast. "If someone's cooking her popcorn in the microwave, you'll get the message. But it won't last very long... If you're an animal sending out a message, you want it to persist — but not forever. You don't want to be dead for five years and have your smell still be there."

"Smells aren't just random molecules," Hagey says. "They're coded with a purpose. They're designed to survive in a forest and they're designed to attract. She lifts her leg and urinates on the forest floor. Now imagine you're the male panda. How many different animals do you think have urinated on the forest floor in the last week? Thousands! Everything from the giant Chinese rat to the jungle owl (or the squirrel) or the rabbit. Thousands of animals! And all

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those urines are chemical mes-
sages talking to their species, say-
ing, "Go on, I'm the biggest, bad-
dest guy in the forest." Or "Come
along, I'm an eager female."

On top of all the animal
scents, plants also emit odors.
"The essence of pine. The essence
of bamboo. The essence of dead
leaves and ground and soil." The
male panda has to make sense of
this olfactory jumble with his
nose. "We humans are primates,"
says Hagen. "We use our big old
eyes to see that red bird there in
the middle of those green trees.
For a giant panda, the forest is
pretty much black and white.
But if we could see what he sees,
there would be phosphorescent
yellow or orange trails like smoke
on the ground, trails that we
could follow just as easily as if
they were colored flares."

To study the chemical
makeup of panda scents, Hagen
needed samples of the panda
scents. He says his first ones came
directly from the scent glands
located beneath the animals' tails.
When Shi Shi and the Yuns arrived
at the zoo, they were anesthetized
so that they could undergo a
physical exam; and this gave
Hagen the opportunity to ex-
amine the critical area. It con-
tains no little bag, such as skunks
have, he says. "It's more like an
armpit. It's an area where there
are deep folds and character-
istics. But panda scent is more volatile
than human sweat. I can collect
a drop of human sweat," Hagen
says. "But you can't get a drop
of giant panda scent. There isn't
any such thing." Panda scent
glands contain no more liquid
than "your armpits after you've
showered and dried."

Despite its evasiveness, the
panda scent hasn't proven hard
to collect from Shi Shi and Shi
Shi's enclosures. "Let's say an
observer sees the giant panda
making a scent mark," says Hagen.
"He makes a mental note, and a
couple of hours later after the
panda is in another enclosure,
one of the keepers will go out
and soak rub that spot with a Q-
Tip." Hagen says some female
human researchers who've sniffed
such Q-Tips have detected a
slightly musky smell. "But if you
didn't know it was a scent, you'd
never identify that. It gave you
two Q-Tips, one with the scent
mark and one not, chances are
you couldn't tell."

Hagen, of course, doesn't
use his nose to analyze the panda
scents. Instead, the scent collec-
tors put the Q-Tips into glass
bottles and freeze them. Hagen
later thaws them out and inserts
a needle into the bottle through
a little rubber opening. Inside
the needle is a tiny silicon sponge
that engorges when Hagen pokes
on a little plunger. "It kind of
sucks the air that's coming off
the Q-Tip." After half an hour or
so, he retracts the sponge and
withdraws the needle, then he
sticks it into the injection port of
a gas chromatograph mass spec-
trometer. Inside this apparatus,
the scent is evaporated off the
sponge and separated into indi-
vidual components. The mass
spectrometer generates a picture
that shows "a bunch of peaks."
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nize the pattern," Hagen says.
"You can tell right away that it's
a giant panda scent mark." He
says the peaks in the pattern rep-
resent different chemical com-
pounds. "And the mass spec-
trometer actually looks inside
each of the peaks and gives me
clues as to what kind of molecules
made them." From those clues,
Hagen says he's been able to fig-
ure out the identity of 20 com-
pound molecules in the male
giant panda's scent. Fifteen of
the 20, it turns out, are products
of bacteria that sit in the folds
and creases of his scent gland.
There, "it's warm," Hagen says.
"It's dark. It's moist. It's heaven.
In a sense he's feeding them the
liquid he's secreting. They eat it,
and they kind of poop out the
scent for him."

The resulting product is
fairly long-lasting, and that makes
sense, says Hagen. "His is a ter-
ritorial message, and he'd like it
to last long enough for him to
make his circuit. It might take
him a week or two to patrol his
territory." Female panda scent
marks are another matter, Hagen
has learned. For one thing, they're
delivered differently. Male pan-
das rub their scent glands on
objects in their environment,
and their tails assist them in this
action. "Ever think about why a
giant panda has a tail?" he asks.
"It's not to keep flies off, right?"
Instead the males use their tails
like fluffy little paintbrushes.
"They rub up and down and
paint their little spots."

Female giant pandas ori-
nate to make their presence
known. Hagen says when he an-
alyzes their urine with his equip-
ment, he sees "just the highest and
the faintest little drooping" of the
scent-mark pattern, experimen-
ting on a far more complex
urine pattern. The latter proba-
bly includes some 200 com-
pounds, and the resulting mes-
sage is both more complex and
more under the control of the
panda (as opposed to the bac-
teria). "It's a quick, instant report
on her reproductive status. It
says, 'Here's how I was yesterday
or a few hours ago,'" Hagen says.
So far he's identified around 25
of the 200 olfactory compounds
in the female panda's urine. In
contrast, he says he could fabri-
cate the male's scent tomorrow.
"It's quite easy. It's just like mak-
ing a cake. I look at my com-
pound list. I need 50 percent of
this, 40 percent of that," and so
on. Put them together, stir them
up, and voilà! Eau de Giant Male
Panda.

Hagen says he can't yet tell
you exactly which male panda
scent he'd be creating. Given a
scent mark, "I can tell you giant
panda," no problem. But to say,
"This is Charlie or Fred, I'm in
trouble here." In another depart-
ment within CBRS, however,
other scientists have figured out
a way to read the DNA within a
given scent mark sample—and
thus to link it with a specific
individual.

Geneticist Oliver Ryder pre-
sides over this species' activity.
While studying at UCSD, he
also came to know Kurti
Beinschke, and after Ryder got
his Ph.D. in 1975, he says, "I

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more, the relevant
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s written material
word," Berg to the
withstanding. At-
duce readers to do

Stephen Berg, the *Reader Calendar* (July 9) advises the public. In terms of empirical truth there is a great deal to doubt about it.

For years, reading-instruction specialists, who have no commercial conflict of interest about the legitimacy of speed-reading assumptions, have vigorously challenged claims such as Berg's. Dr. Ronald Carver, of the University of Missouri, Kansas City, is one of Berg's worst nightmares in that regard.

In his 1990 book, *Reading Rate: A Review of Research and Theory* (Academic Press), and in a host of scholarly journal articles, Carver (and several other scholars) convincingly

commonplace idea at present, it remains the greatest desideratum in the history of linguistics. If this is something not to be casually misinterpreted, Berg does with it.

Furthermore, the relevant experimental evidence makes clear that mature, able readers process written material "word by word," Berg to the contrary notwithstanding. Attempts to induce readers to do otherwise consistently result in a significant decrease in the reading comprehension. Pushing silent-reading speed beyond 300 to 350 words per minute has the same consequence.

Carver, and the other of his peers who have empirical, tested, sound, reading over-



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
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
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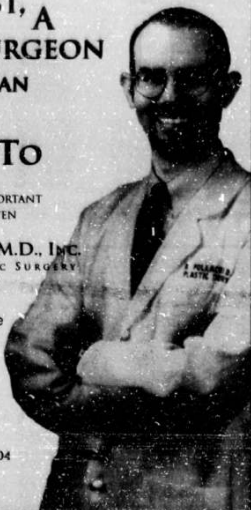
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ventions, explain what Berg actually accomplishes in his "Mega Speed-Reading" instructional sessions. It is true that intelligent people who read silently at the normal college-student rate and who have extensive background knowledge in history, economics, mathematics, fine arts, music, literature, science, etc., can skim or scan through material on cultural topics with which they are acquainted and demonstrate that they have gained some minimal learning from it of what its authors intended to convey.

However, the silent-reading tasks posed by school and the adult workplace usually are not on highly familiar material that one may skim or scan to obtain its general point. Students must study novel material diligently so as to be able to retain it for upcoming tests. Most reasonably well-paid workers are faced with increasingly unfamiliar reading requirements that reflect the ever-increasing technological nature of their jobs. Thus, Berg's techniques for skimming and scanning written material likely will be of little lasting usefulness for either today's students or workers.

Patrick Groff
Professor Emeritus

That Was Awesome!

Thank you for including Church on the Move as one of your editorial stops ("Sheep and Goats," July 9). I think Abe Opien's review of our service was fair and, for the most part, accurate. As a result of his review, we have had several people call the church who were themselves interested in being baptized in the Holy Spirit. That was awesome!

With regard to Opien's East Coast Catholic friend, I thought I would reiterate several points mentioned on the Sunday Opien was here and mention a few more he may

want to pass along. Before mentioning the "whats" and "whys," allow me to address one of his comments which is, in fact, inaccurate. He said, "Since these 'prayer languages' don't tend to resemble any known human language, translation is impossible." As I am sure he is aware, the Bible refers to this vocal phenomenon as "other tongues," "unknown tongues," or "diverse kinds of tongues." In any of these various applications, the words spoken are always unknown or unheard by the speaker, but this may or may not be the case on the part of the hearer(s).

In the case of the original Pentecost outpouring recorded in Acts 2:5, the speakers did not understand what they were speaking, yet the words were known to the hearers. This same type of application has occurred many times over around the world, where believers were obedient to speak out as the Spirit gave them utterance, only to find out that the words spoken, although not understood by the speaker, were understood by a hearer in his own known language and that the words consistently magnified God and His purposes.

The devotional aspect of tongues (which is primarily what I spoke about when Opien was here) does not necessarily require an interpretation, so that it is largely dialogue between the child of God and God Himself (see 1 Corinthians 14:2). It is within this aspect of the believer's devotional life that he can (as mentioned when Opien was here) quiet his own mind (1 Corinthians 14:14), stir up faith in his own heart (Jude 20), pray accurately and confidently for other saints (Romans 8:26, 27), and engage this very significant aspect of spiritual warfare by including its exercise as part of our spiritual armor (Ephesians 6:18). This addition to the devotional part of believers' lives

is also seen in Cornelius's household (Acts 10:44-48) and in the Ephesian Church (Acts 19:6).

The third expression of tongues is discussed and regulated in 1 Corinthians 12. The Apostle Paul gave the Corinthian believers practice instruction for the corporate operation of the gift of tongue (1 Corinthians 12:10). As he emphasized the importance of edification, so he instructed the church to refrain from a Spirit-inspired utterance in tongues unless there was interpretation. The resulting companionship of the operation of the gift of tongues and the interpretation of tongues (both received in 1 Corinthians 12:10) would be judged by the same standard as the gift of prophecy, namely: does it edify, exhort, or comfort? It was this standard that Steve (the short, mustached fellow) was held to. The words were very consistent with scripture and were ones fitted to build up, charge up, or bear up the hearers.

In each of the three facets of tongues, the common thread is that they are all part of the "promise of the Father" (Acts 1:4). The clear intent of this endowment is to empower believers for more effective service and in bearing witness to the message of the gospel from wherever we are unto the uttermost part of the earth (Acts 1:8). Anything described as the "promise of the Father" and administered by Jesus, the baptizer (Matthew 3:11, Mark 1:8), is something worth discovering and assimilating into our walk with Christ. I hope Opien's friend's study draws him ever closer to the Master!

Diane Demare
Pastor

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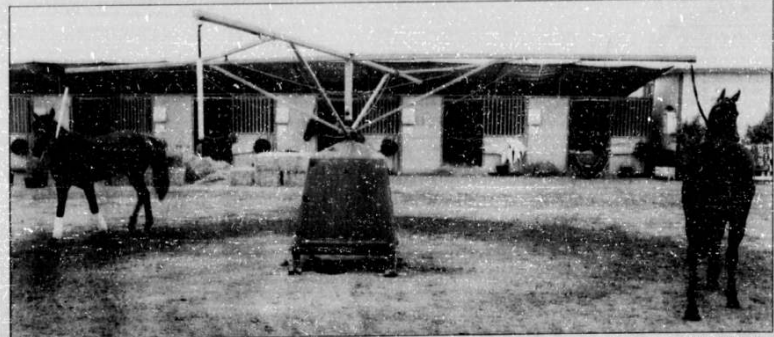
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Calendar

Luck Be a Lady

Racehorse Handicapping Seminars for Women



Horses on "hot walks"

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LOCAL EVENTS

Horse racing is less about beating the odds than about learning how to play them. In their six-week "Playing the Races" handicapping seminar each summer at the Del Mar track, Jim Quinn and Tom Brodamer teach participants how to "identify contenders and rate contenders." According to Quinn, expert handicapper and author of *Figure Handicapping*, "Knowledge and skill does beat the game, but there's a very high error factor in racing."

To make a six-figure income at the track, you must be willing to "invest" and risk large sums of money, notes Quinn. "You go beyond the comfort zone of most people." The big players make fewer and larger wagers. "The track crowd tends to be an uneducated or undereducated market," Quinn laments. Like untutored golfers who've picked up bad habits from "friends and associates" who introduced them to the game, "There's a lot of misinformation"—such as the crucial importance of jockey and post position—"there's a lot of clichés, and there's the old mystique of inside information," which the racing "industry" has been reluctant to combat through customer education. Many track

executives don't believe that "you can beat the races," says Quinn. But Del Mar "is way ahead of the game."

Quinn and Brodamer teach "demonstrably effective ways of playing the races," including speed handicapping, class evaluation, pace analysis, and more advanced methods. Track spokesman Mac McBride tells me their classes are "very popular; they stay out." People want to be informed, to make "rational decisions and hopefully see some monetary returns."

But these seminars are "90 percent male," claim handicapper and racing enthusiast Debbie Hayes. "It's a very, very male-dominated sport." The track atmosphere, filled with what McBride refers to as "cigar-chomping men," often intimidates women. Female players are reluctant to ask "dumb" questions before guys who embrace as a pet myth that women bet "superstitiously" on frivolous hunches, like Aunt Martha's birthday. "Hardened male gamblers" are among the most superstitious she's known. Hayes says. Quinn concurs that "Women are severely under-represented at the track" and often uncomfortable in his handicapping classes.

According to Julie Samro, director of promotion and customer services at Del Mar, a women's handicapping seminar is an idea that she, Quinn, and Dan Smith, director of marketing, have "kicked around for a few years." A class for women, taught by women—to provide

a "secure" environment in which they can ask basic questions about racing and combat stereotypes about women gamblers. "Karl and Debbie play well," notes handicapper Quinn of Debbie Hayes and Karlia Jones, who will lead the seminar.

Hayes, who rode horses as a girl, has been involved in breeding and training and married a "handicapper." She sees more women at the track than she did 20 years ago, particularly at Del Mar. Hayes hopes to give her students "a sense of independence and knowledge" at the track, beginning with racing lingo. "Terminology can be daunting." Novices are often so jargon-dazed they can't concentrate: par times, class demands, points of call, daily track period, track profiles, early speed, pace analysis, win, place, show.... Odds flapping across the board and cryptic figures on racing forms add to their confusion. Even horse's names—Seabiscuit, Whirlaway, Man o' War—seem invented by some magic linguist.

The first of three Saturday seminars tackles terminology, track layout, how to read horses' past performances. During the afternoon, participants will spend 10 to 15 minutes handicapping each race before it begins. The second Saturday, they learn to identify a race's main "contenders" through "class evaluation" (racehorses fall into classes on the basis of age and experience, speed, stamina, and determination). The final Saturday, participants rate contenders, using

methods of speed handicapping and pace analysis. They will touch upon "figure handicapping," which, according to Hayes, is a means of using some "common sense" like speed to analyze how horses have run against other horses in the past under varying conditions and postulate how they will perform against each other.

Some men have threatened to come in drag, says Hayes, curious about women's racing secrets. They won't turn men away. "There's no place for any kind of arrogance at the racetrack."

The \$30 fee includes admission to the track on seminar dates. Be ready for the Pacific Classic at Del Mar on August 15, which Jim Quinn says will likely match four of the country's top five horses. Gentlemen, "probably the best racehorses in Southern California in eight or nine years," four-year-old Silver Charm, who won the Kentucky Derby and Preakness last year, four-year-old Free House, and possibly Touch Gold, who beat Silver Charm at last year's Belmont Stakes. A great day for the races.

— William Lavan

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Calendar LOCAL EVENTS

Betting Ladies, veteran handicappers Debra Hayes and Karla Jones will be offering three-session courses for women, which will cover basic topics like early speed, class evaluation, and figure handicapping. It's sponsored by who else, the Del Mar Thoroughbred Club, Saturday, July 25, at the Del Mar Fairgrounds. For enrollment call 755-1141 x3424, \$25.

"Secular Humanism and Spirituality," at the next meeting of the Human Fellowship of San Diego, philosophy professor Paul Ricci counters the notion that humanism is spiritually lacking. Sunday, July 26, 10:45 a.m. Following a social hour that begins at 10, Thomas Paine Coffeehouse, 4247 Park Boulevard, at El Cajon Boulevard, Unit 101. High informal group discussion follows the talk.

"Southwestern Jewish History: The San Diego Jewish Community" is the topic when historians and au-

thors Abraham and Mildred Chaim of Tucson speak at a meeting of the Jewish Historical Society of San Diego to be held at Congregation Beth Israel, in the Youth Lounge, at Third Avenue and Laurel Street, downtown. It's set for Sunday, July 26, 1 p.m. Free. 232-5888.

Investment Workshop, a rep from Morgan Stanley Dean Witter will fill you in on the new Roth IRA, college planning, systematic investing, and all the other blue-chip stuff. Sunday, July 26, 2:30 p.m., Borders book store, 11190 Rancho Carmel Drive, Carmel Mountain Ranch. Free. 624-1900.

Chargers G.M. Bobby Beathard is the guest of honor at a luncheon on Monday, July 27, noon, in the boardroom of the San Diego Hall of Champions in Balboa Park. Space is limited. RSVP to 234-2244, \$35 for nonmembers. Check-in the day of the event is at 11:30.

Travel Writing, Karen Kesson gives you tips on writing about your experiences, for personal pleasure or for sale, in a three-part seminar that begins on Monday, July 27, continuing on August 3 and 10, at 477 7th, at the Book Works, Flower Hill Center,

2670 Via de la Valle, Del Mar. \$30. 755-3735.

"Modern Indian Politics," this World Affairs Council of San Diego forum is a lecture by Vishwas Gaidonde, a physician and writer on medicine and Indian politics. He will be addressing the recent threats of nuclear proliferation in the subcontinent and the nature of recent Indian political changes. The talk is scheduled for Tuesday, July 28, at 10 a.m. on the second floor of La Vida del Mar, 890 Del Mar Deans Road (north off Via de la Valle, near the racetrack), Solana Beach. Free. 755-942 or 487-3635.

The Best Books on Business and Finance, local financial expert George Chamberlain will make two appearances on Tuesday, July 28, at 10 a.m. and again at 7 p.m., at Borders bookstore, 11190 Rancho Carmel Drive, Carmel Mountain Ranch. 618-1818. Free.

"Is Religion an Addition?" asks the Ancient Coalition at a meeting set for Tuesday, July 28, 7 p.m., at the Thomas Paine Coffeehouse, 4247 Park Boulevard, at El Cajon Boulevard, University Heights. Michelle McNelly leads the discussion of the

connection between religion and political behavior. Free. All rational people welcome. They are 602-1802.

All Writers Welcome at the weekly writing critique workshop and book discussion group sponsored by the friends of the Carmel Valley Library and Esmeralda Books and Coffee. Events alternate between the two venues. This week, Tuesday, July 28, 7 to 8:45 p.m., writers meet at Esmeralda, 1551 Camino Del Mar, Del Mar. Free. 796-3801.

World Hunger and Food Security, local experts on the state of the world's food supplies will be on the panel for this presentation, sponsored by USIL, the World Affairs Council, Project Concern, and "Neighborhood House." "Global Food Security: Prospects for the 21st Century" is scheduled for Wednesday, July 29, noon to 8 p.m. (registration at 6), in Green Hall, on Academic Way on the USIL campus at 10933 Pomerado Road in Scripps Ranch. Admission \$5 or \$3 for students or anyone bringing a canned food donation for the San Diego Food Bank. For information call the World Markets Center at 235-0111.

Later to the Internet, a free introductory overview (not hands-on) of the Internet is offered one evening a month at the Vista branch of the San Diego County Library. The next workshop is scheduled for Wednesday, July 29, from 6:30 to 7:45 p.m. meet in the library's Community Room at 790 Encinitas Avenue, Vista. 760-945-5116.

"How Revolutionary Art Reflects Revolutionary Social Change," this is the final talk in the "Disciplines in Revolution" series, sponsored by the SDSU Museum of Art in Liberal Arts program. Kate Simpson, a studio artist and instructor of humanities at Gracemont College is the speaker. Wednesday, July 28, 7:30 to 9 p.m., in room 1401 of the student services building on the SDSU campus. Free and open to the public. 594-4426.

Chinese Brush Painting, a lecture and demonstration is presented by the San Diego Chinese Brush Painting Society in conjunction with an exhibit of their work, next Thursday, July 30, 8 p.m. at Casa 380, Fourth Avenue, Hillcrest. \$10. Space is limited. For reservations, call 293-3328.

African Healing, Susan Campbell, author of *Called to Heal* and *Angels*

Meen Modern in Southern Africa will talk about her experiences with more than 100 African master healers when she speaks at the University for Humanistic Studies, 380 Stevens Avenue, suite 207, Solana Beach, next Thursday, July 30, 7 p.m. 515-258-9733.

IN PERSON

"New Moon Poetry," a reading by members of California Poets in the Schools — Georgette James, Ruggie Moore, and John Lawrence Schuch — is scheduled for tonight, Thursday, July 23, at 7 p.m., at Earth Song Bookstore, 1140 Camino Del Mar, Del Mar. Free. 258-4234.

Accordion Concert, in conjunction with a four-day music camp, it will be an accordion concert at the Serra Conference Room of the Retreat Center of the Mission San Luis Rey, 4050 Mission Avenue, in Oceanside, tonight, Thursday, July 23, 7 p.m. Admission free. A resident of San Marcos, ready to play traditional music in a variety of arrangements, folk music, and other.

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Island Jackson 4444 Camino del Rio South San Diego 619 594-4444 Stand up comedy every Thursday and Friday at 10:00 p.m.

The Sunset Club 1000 Sunset Drive, San Diego 619 594-4444 Stand up comedy every Thursday and Friday at 10:00 p.m.

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Calendar LOCAL EVENTS

It seems So Long Ago, that night in Ventura, California, outside a movie theater, wondering what the significance was for. Surely not the premiere of *Joe Verses the Virgin*. Per Detective Perry, it was some local thing. As Ventura might somehow be connected to the city. But who was this Ben Carter? Air Saturday, July 25, at 8 p.m. on KNSD, Channel 35.

"And Gentlemen in England, now a bed, shall think themselves accursed they were not here; and hold their manhoods, cheap whilst any speaks that fought with us upon Saint Crispin's Day." Henry V. Would to make the blood ring in the cars. Air Saturday, July 25, at 10 p.m. on KNSD, Channel 35.

Southern California does a California film. Tom Cruise, Gene Hackman, Julia Roberts, Robert Downey Jr., Tommy Lee Jones, Michael Vartan, Sam Rockwell, Matt Damon, Sean Penn, Kevin Spacey, Samuel L. Jackson, Kenneth Branagh, Chris Pine, Ed Harris, Holly Hunter, Daniel Craig, director, Mike Nichols and others. The *Picture Perfect* airs Tuesday, July 28, at 8 p.m. on KNSD, Channel 35.

From the "P.O.V." Press Release, "According to the new tradition, 'Sons provide for the life beyond; daughters provide for this life.' This has translated to tens of thousands of young women entering Thailand's sex industry. Sacrifice less for of them tell their harrowing stories. Air Tuesday, July 28, at 10 p.m. on KNSD, Channel 35.

Whenever Someone Airs American Griffin, there is inevitably some mention of how it started the careers of Harrison Ford and Richard Dreyfuss and gave George Lucas the cash to make *Star Wars*. What you don't read is that Suzanne Somers started here as the chick in the white T-shirt. Air Tuesday, July 28, at 11 p.m. on TNT, Channel 35.

Todd Griffin on the implicit argument in *East and Country*. "Griffin is the underdog of the cleanest of suburban. Visualize term spirit is the backlash against the barriers and barriers family that produced it. The rebellion that pours through this deeply meaningful film is the rebellion spawned by sexuality." *Redeem* of *Griffin* airs Wednesday, July 29, at 10 p.m. on TNT, Channel 35.

SPORTS

A Winner Jumper Horse Show is scheduled for the Del Mar Hareway, at the fairgrounds, today, Tuesday, July 23, through Sunday, July 26, from 8 a.m. to 5 p.m. each day. Admission is free. The fairgrounds are located off Via de la Valle in Del Mar. 611-9085.

San Diego Surf Cup Soccer Tournament, the first weekend of the season, is scheduled for Friday through Sunday, July 24 through 26, at the San Diego Polo Club, 14555 El Camino Real, Rancho Santa Fe. Ages 13 and under play the first weekend, under 19 the following weekend. 760-944-7176.

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Calendar LOCAL EVENTS

FOR KIDS

The Story of Rapunzel is performed by the Pam McArthur Players, Friday through Sunday, July 14 through 26, the Perky Puppets' *Frog Prince* opens Wednesday, July 29, and runs through August 2. Shows are scheduled at 10 and 11:30 a.m., and 1 p.m. and 2:30 p.m. Saturday and Sunday, at the Marie Hatchcock Puppet Theater, located near the Aerospace Center in Balboa Park. For more information, call 683-5045. Regular admission is \$2 for adults, \$1.50 for children, free for those under two.

"Bats Alive!" You'll meet in Mission Gorge with a biologist from the California Department of Fish and Game to explore the natural history of these winged mammals. Co-sponsored by the San Diego Audubon Society, the San Diego History Museum and Mission Trails Regional Park Foundation, it's at Friday, July 24, 7 p.m., at Zany Bats, Park Valley Center, 1530 Camino de la Reina, Mission Valley. And on Sunday, July 26, a you're expert from Children, the Kowals people, will be on hand at 2 p.m. 291-9000, Free.

The Colorful Book Opera Joseph and the Amazing Technicolor Dreamcoat, a production by the San Diego Junior Theater, runs through Sunday, August 9. Shows are performed and technically crewed by Junior Theater students aged 8 to 18—in the Casa del Prado Theater in Balboa Park. Performances are at 7 p.m. on Fridays and at 2 p.m. on Saturdays and Sundays. The performance on Saturday, July 25, at 2 p.m. is interpreted for the hearing impaired. Tickets range from \$5 to \$8. For information and reservations, dial 239-8555.

"Show Me Geology," kids from grades one through three will explore minerals and gemstones with geologist Dale Ridge. The class pays special

Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schad

Crickets sing, cicadas buzz, and bullfrogs grow. A sparrow alights upon a yucca limb, then launches with outstretched wings to catch a puff of smoke moving up the canyon. A cottontail rabbit bounds across the trail and stops to take your measure with a sidelong stare. Los Peñasquitos Creek, rejuvenated by the El Nino-driven storms, slips silently through a sparkling pool and darts noisily down multiple paths in the concretion known as "the falls."

Despite the noise of suburban development lighting around it, Los Peñasquitos Canyon Preserve still retains its gentle, unselfconscious beauty. The preserve's 3000 acres of San Diego city and county-owned open-space stretch for almost seven miles between Interstates 5 and 15, encompassing much of Los Peñasquitos Creek and one of its tributaries—Lopez Canyon.



Down at the east end of the preserve, off Black Mountain Road, stands the refurbished 1862 Johnson-Taylor adobe ranch house. A section of the house appears to be the remains of an 1824 adobe cottage erected by Captain Francisco Maria Ruiz, a Commandant of the Presidio of San Diego. Farther afield, hikers, joggers, and equestrians have the run of the preserve. Mountain bikers are welcome too, but they must stick to the main 8-mile-long dirt road along Los Peñasquitos Creek. Probably the best summer hike (or bike ride) in the preserve—certainly the one with the most shade—is the ramble toward the falls from the east, 6.5 miles round trip.

Start at the parking lot on the west side of Black Mountain Road, opposite Merry Road. From there, follow the main dirt road hugging the base of the canyon's steep, chaparral-covered south slopes. Mile posts along the roadside help you gauge your progress. You wind in and out of dense oak woodlands (draped with poison oak in places) and across meadows dotted with small elderly trees. Now in fruit, at the three-mile marker the road winds up onto a chert-strewn slope in order to detour a narrow, rocky section of the canyon. Near the top there's a wide spot, with racks for securing bikes, and a foot trail descending north to the falls area, where the stream has carved a narrow constriction into the bedrock. Even at this late date, water still cascades through here. Polished rock ten feet up on either side teases to its maximum depth. The outcroppings of greenish-gray rock, just in this one small area, are a type called Santiago Peak volcanic, they're typical of the metamorphic volcanic rock found on Santiago Peak in the Santa Ana Mountains. Be very cautious if you choose to climb about on the water-polished slabs and boulders—and keep an eye out for rattlesnakes.



Los Peñasquitos Canyon

"Moles," the original story, will be told when Sam and some other friends make an appearance at Barnes and Noble, 1040 North El Camino Real, Encinitas, on Saturday, July 25, 11 a.m. Free. 760-941-0400.

"Out of the Ocean," a story by Debra Frasier is the feature for Saturday's story time, July 25, 11 a.m., at Barnes and Noble, 1040 North El Camino Real, Encinitas. There will be dolls on hand to make shell necklaces. Free. 298-0006.

First Book Story Time, Little's New Book Tower by Peter Mathis is the timely topic this Saturday, July 25, at 11 a.m. at Barnes and Noble, 12855 El Camino Real, Del Mar. Publishers of books featured in this monthly event make a donation to First Book,

which gives disadvantaged children new books of their own. Free.

Nature Crafts, every Saturday at 1 p.m., the staff of the Chula Vista Nature Center helps kids with a nature-oriented project. There's a fee materials fee. Call the center for directions. 422-2481.

Reptiles are the theme for this week's story time with Ms. Gora and a story time craft. Saturday, July 25, 11 a.m., at Barnes and Noble, 11100 Ranch Carmel Drive, Carmel Mountain Ranch. Free. 618-1814.

Handmade Books for kids third grade and above. Kathy Akas will teach how to make three kinds of handmade books: wall, accordion, and flag. Materials, including decorative art papers, will be provided. It's scheduled for Sunday, July 26, 1 p.m., at the Children's Room of the San Diego Public Library, 830 F Street, downtown. Free. Registration is limited. Call 236-5838 to save a place.

"Seashells," the little fruit but be friends to the beach this week's story time at the White Rabbit, 7755 Garden Avenue, La Jolla. Sunday, July 26, 2 p.m. Free. 434-5118.

"Seaside Stories," hands-on counters for preschool kids and kindergarten (maximum age 6) with marine-related stories, craft about seashells. This week's topic is "What Lives on a Shell?" Monday, July 27, and "Ochreous" Tuesday, July 28, from 9 to 11 a.m. at Birch Aquarium of Scripps Institution of Oceanography, 2300 Expedition Way (off North Torrey Pines Road), south of La Jolla Shores Drive. La Jolla. \$15 per week advance registration is required. 534-7525.

"Bald Meowies," children entering grades two and three explore survival strategies of sea creatures through observation of live animals and other activities. They'll also learn how sea animals transform their body shapes. Wednesday through Friday, July 28 through 31, 10 to 11:30 a.m., at Birch Aquarium at Scripps Institution of Oceanography, 2300 Expedition Way (off North

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Torrey Pines Road, south of La Jolla Shores Drive. La Jolla. \$50. Advance registration required. 534-7525.

Rug Walks, the next popular tour of the local insect population around the Chula Vista Nature Center is scheduled for Wednesday, July 29, at 9 a.m. Call 422-2481 for reservations and directions.

"Ocean Families," kids entering grades one and two learn what it would be like to grow up as a fishy shark, a water bug, a baby turtle, and other sea creatures. Wednesday through Friday, July 29 through 31, 10 to 11:30 a.m., at Birch Aquarium at Scripps Institution of Oceanography, 2300 Expedition Way (off North Torrey Pines Road), south of La Jolla Shores Drive. La Jolla. \$50. Advance registration is required. 534-7525.

Toy Trains, come see the display by the All-Gauge Toy Train Association. Wednesday, July 29, 11 a.m. to 7 p.m., at the Fletcher Hill Branch Library, 576 Garfield Avenue, El Cajon. Free. 446-1132.

What to Do with Household Toys, find out the ecologically correct way to deal with household toys in the home in the next Junior Ranger program at the Tijuana Estuary visitors center, 901 Camino del Rey, Imperial Beach. It's scheduled for next Thursday, July 30, 3:15 to 4:45 p.m. For kids in kindergarten through sixth grade; kids under six need to be with an adult. Free. 975-3631.

Carbide Children's Museum, the summer exhibit "Inside the Looking Lens: The Art and Science of Photography," explores how, camera or not, what it's like to develop photographs, and other aspects of the art and science of photography. Visitors may stand near a photomontage wall to watch their images crystallize in light, or jump inside a camera simulator to see the resulting image upside down and backwards. Take in the show through Monday, September 7.

In conjunction with the exhibit, Josh Ritter will explore film developing techniques from the 1880s in a workshop at 2 p.m. on Sunday, July 26, and continuing for the next two Sundays. Participants may try the process to develop a cyanotype (blue-toned photograph) or toner print (brown-toned photograph). The program is included in regular museum admission.

The museum is designed as an educational environment through art, science, and social activities targeted for children 2 through 12. Look for a medieval castle, magic mirror, microscope, and children's marketplace. Find the museum at 300 California Village Drive, suite 103, in Carlsbad. 739-0272.

Children's Museum of San Diego, new this month is "The Pans Shop: Guided Studio Experiences on Paper," a hands-on printing studio. On Saturday, July 25, at 1 p.m., work with professional printmakers to design and print on textiles—a T-shirt, tote bag, or other fabric item (which must be purchased at the museum to ensure compatibility with printing inks and paper). The class is for those eight years and older. Materials fee will vary. Call for more details and to register.

Kids play house with children in Mexico via the networked virtual reality environment, "Mi Casa Es Tu Casa/My House Is Your House," created for the museum and the National Center for the Arts in Mexico City by artist Sheldon Brown. Through interaction and on-screen avatars, children at each site construct characters and build a shared virtual environment.

Contrasting exhibitions include "A Story Quilt" (through Sunday, August 16), "Seashells/Sound It,"

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Children's Museum of San Diego, new this month is "The Pans Shop: Guided Studio Experiences on Paper," a hands-on printing studio. On Saturday, July 25, at 1 p.m., work with professional printmakers to design and print on textiles—a T-shirt, tote bag, or other fabric item (which must be purchased at the museum to ensure compatibility with printing inks and paper). The class is for those eight years and older. Materials fee will vary. Call for more details and to register.

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Contrasting exhibitions include "A Story Quilt" (through Sunday, August 16), "Seashells/Sound It,"

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I was recently in Venice, where I discovered that half of the exterior of the Doges' Palace, which is undergoing repairs, was covered over with a gigantic 60-foot-high color photograph of the exterior of

Concerts on Monday, July 27, with Joyce Jones offering selections by Handel, Bach, Widor, Litzke, Reger, and Powerby. Admission is free. Concerts begin at 8 p.m. Dial 226-0819 for details.



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Calendar
THEATER

Bard Bomb

Take one of Shakespeare's brightest gems and scrape away the luster.

If you only saw act one of the Old Globe's *As You Like It* — a June gloom staging that sent many first-nighters to the parking lot — you'd never know it's one of Shakespeare's funniest comedies. The production was lifeless, the cast solemn. Imagine an *As You Like It* where everyone is melancholy except Jaques. Now imagine having to watch it.

Act two brightened. But you couldn't shake the sense, during the three-hour show, that director Stephen Wadsworth squelched — or didn't get — the jokes and that the tone throughout is far too somber. A cogent essay on the play is C.L. Barber's piece "The Alliance of Seriousness and Levity in *As You Like It*." Wadsworth gets the seriousness, but whither fled the levity?

Jared Reed doesn't play Orlando, the spurned brother, he declares him in a high monotone. James Carpenter's Duke Frederick, the spurning brother of Duke Senior, is more suited for *Measure for Measure*, larding grim dollops of evil. With two exceptions, the cast performs stiffly, their movements so stylized they feel mechanical. You could expect this formality in the city, where laws of primogeniture rule. But when the suitor reaches the country, they remain stiff (and still dressed for court, though a stage direction said "like outlaws").

The exceptions: Ivan Brigger and Richard Easton. The latter plays the courtier Top Bottom and the shepherd, Corin, with ease, focus, and comic grace.

Compared to Easton, the rest are "doing Shakespeare." Thomas Lynch's set — tall tree trunks, patches of drooping ferns, and yellow, dormant grass — blends into its Babes Park surroundings. The actors stealth their way through the Forest of Arden like hunted animals. But as a playing space it makes little sense, since the actual "stage" is an oval of flooring, downstage center, maybe 10 or 12 feet long.

If, as Jaques says, "all the world's a stage," why do a majority of scenes, even crowd scenes, take place on this mini-stage? Is the cast afraid to dig up the dormant grass? And why does the cast circle around the edges of the mini-stage, with clockwise and counterclockwise movements? Rather than communicate some metaphorical message, the repetitious circlings produce visual tedium.

Wadsworth has some memorable touches, as when Jaques gives his famous speech about the "seven ages of man." Ivan Brigger — a three-dimensional, animated Jaques — doesn't imitate the arc of a life. He explains it to Duke Senior, who keeps an arm around Jaques. Late in the speech, young Orlando enters with white-haired, octogenarian Adam, "sans taste, sans everything." We see at least four of the "seven" ages.

Last summer the Old Globe opened its festival season with a feel good — or feel stupid — depending on your perspective — *Comedy of Errors*. Clogged with cutesy touches, the evening



Jared Reed, Francesca Faridany, Margaret Welsh in *As You Like It*

As You Like It, by William Shakespeare

Lowell Davies Festival Theatre, Old Globe Theatre, Simon Edison Centre for the Performing Arts, Babes Park

Directed by Stephen Wadsworth; cast: Jared Reed, James Patrick Stuart, Margaret Welsh, Francesca Faridany, Laurence O'Dwyer, Richard Easton, James Carpenter, Ivan Brigger, I. Michael Hynes; scenic design: Thomas Lynch; costumes: Anna Oliver; lighting: Peter Marchand; sound: Jeff Ladinsky

Playing through August 15; Tuesday through Sunday at 8:00 p.m. For information call 619-239-2255

The Captain's Tiger, by Athol Fugard

La Jolla Playhouse, Maudslayi West Theatre, UCSB

Co-directed by Athol Fugard and Susan Hilferty; cast: Athol Fugard, Felicity Jones, Tony Todd; scenic design: Susan Hilferty; lighting: Mark Smith; sound: Tony J. Martin; music: composer and arranger, Lulu van der Walt

Playing through August 9; Tuesday through Saturday at 8:00 p.m., Sunday at 7:00 p.m.; Matinee Saturday and Sunday at 2:00 p.m. For information call 619-550-1010

REVIEW
JEFF SMITH

LA JOLLA PLAYHOUSE

"CRITIC'S CHOICE."
A finely wrought production at La Jolla Playhouse.
—Anna Marie Welsh, San Diego Union-Tribune

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included cameos by Chewbacca and a Ken Caminiti look-alike. This summer's opening feels like an overreaction to *Comedy*'s excesses; take one of Shakespeare's brightest gems and scrape away the luster.

The 20-year-old protagonist of Athol Fugard's *Captain's Tiger* sets off on two "big adventures" at the same time. It's August 17, 1952. He heads a job as a super-nanny on a tramp steamer, the S.S. *Gregor*, headed from Cairo, Egypt, to Japan. He'll work as a "glorified servant," looking after the captain. He'll also settle down to some "serious writing" — a novel, in the manner of Tolstoy, about his mother when she was his age.

She won't be who she became. Instead it's an idealized portrait of her dreams fulfilled. She'll be a hero, which she might have become "if life had given her half a chance."

The young author befriends Donkeyman, a giant, dilapidated Kenyan who works in the engine room and becomes inspired by writing. The author also has long Platonic conversations with Betty, the character he's writing about. Where Donkeyman is grounded in reality, Betty moves wraithlike around hatch #4 — all in white, save for a pink rose at her waist — and communicates about the author's "creative authority."

Parts of the one-hour, 45-minute play bear toward the symbols (Betty is imagination, Donkeyman's reality, and the



Felicity Jones, Athol Fugard, Tony Todd in *The Captain's Tiger*

author must learn to negotiate between this literary Scylla and Charybdis). The piece also speculates about what makes meanings truthful, truth-telling, truth-meaningful. Eventually, Fugard's dramatic instincts take hold and the heavily narrated play comes to life.

Fugard subtitled *Tiger* "A Memoir for the Stage," and he plays the "author" — i.e. himself, 46 years ago. The casting creates an onstage fusion: Fugard today and in 1952. We see the boy in the man, and Fugard the actor's at his best when he sheds four and a half decades and becomes his giddy,

hungry, innocent self beginning the voyage of his life. Tony Todd, whose physique might turn the heads of NFL scouts, gives the wistfully wise Donkeyman dignity and charm. And Felicity Jones is outstanding as Betty, the author's idealized mistress. Jones darts about the stage like an Ariel and cajoles the author like a Puck.

Susan Hilferty did everything but write and perform in the show. She redrafted, designed the costumes — a trinity of looks from wispy white to sweat-soaked brown — and designed the wonderful set. On

three walls, a ghostly blue library comes half into view. In front of it, a most surprising flat playing area. Reflections from the water inch up the bookcases like smoke.

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. *Set*—matinee 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. Ad at the box office.

As You Like It
Reviewed this issue
LOWELL DAVIES FESTIVAL THEATRE
THROUGH AUGUST 15, TUESDAY
THROUGH SUNDAY AT 8:00 P.M.

Austic Mame

The North Coast Repertory Theatre opened its 1998-99 season with Lawrence and Lee's adaptation of the Patric Densin novel. With new artistic director Sean Murray at the helm, Mame's roaring spirit lives on, though the burly-berky play makes one wonder how it ever reached Broadway, even with Rose Russell in the lead. The script's as audacious as Mame: 30 characters, huge scene and costume changes. Instead of an orgy of props and people, Murray offers a minimalist Mame stressing the theatricality of 14 performers. This pared-down version has two results: a maturity of the cast does engaging work, but minus its glamour, the book begs for better rhythmic, pacing, and motivation (it's as if the authors assume everyone's read the book, so they don't have to tell us to do it).

Amid their gaps Sandra Ellis-Troy gives us a resonant Mame, at once haughty and feeling. James Webb, too long from local stages, does expert support work in aristocratic roles. Sara Tobin scores in cameo, especially as Gloria Upson, a social club where people's worldliness gets fried on her own grid. Myra McVethy comes within millimeters of creating the line between acting and just plain cheating. She plays the repressed Agnes Gooch — the anti-Mame — who learns liberation under Mame's tutelage. Throughout act two, McVethy steals scenes and gets much-needed laughs because

without her, the book would fall flat.
Worth a try:
NORTH COAST REPERTORY THEATRE
THROUGH JULY 26, THURSDAY
THROUGH SUNDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Beau Jest

Lamb's *Players* is restaging its crowd-pleaser for the second time. Sarah Goldstein's "beast" Chris, is a gentle, feasting her Jewish parents will object. Sarah hires Bob Schroeder from the Heaven Sent Talent Agency to play her boyfriend, Dr. David Sterling, at a family dinner. It sounds simple. But Bob, an aspiring actor, finds himself in the Act's Nightmare. He must play the doctor without a script. Fighting out his role as he goes along. James Sherman's comedy has a *deja vu*, "speak for yourself, John Alden" quality (the mood of the substitute lover). Here it's a mad-on assertion training seminar for the dithering Sarah, who begins to fall for Bob and learns that standing up for oneself doesn't necessarily stop on a note, so she. The play is light summer fare, but Lamb's Director Kerry Made stages it for all it's worth. She keeps the pace lively and banes the jokes by best effect. And the cast, especially the original (Cynthia Leiber, Mike Buckley, Steve Callison, Trina Kaplan), take it from there.

Worth a try:
LYCELIN THEATRE, 70 HORTON PLAZA, DOWNTOWN, FRIDAY, JULY 24, THROUGH AUGUST 30, WEDNESDAY AND THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M. AND SATURDAY AT 8:30 P.M. FOR INFORMATION CALL 1010-677-0000.

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The Dining Room
OnStage Productions offers A.R. Gurney's mosaic of scenes about WASPs and a near-extinct room, where families used to gather to sort things out. Brent A. Stringfield directed.

Which makes the Theatre in Old Town or a purgatory where the Plaids got stuck, is awfully drab for such a perky show, though lanc Reisman's savvy lighting knows when to twerk the brightnesses. **Worth a try.**

THEATRE IN OLD TOWN, OPEN-ENDED RUN, TUESDAY THROUGH FRIDAY AT

Fifth Annual Fritz Blitz at New Place
The Fritz Theater shows exciting playscripts and young directing talent. For information regarding plays in play and playing times, call 11- theater at (619) 231-7905.
FRITZ THEATER, THURSDAY, JULY 23, THROUGH SATURDAY, THURSDAY, AUGUST 2, 8:00 P.M.
FRITZ THEATER, THURSDAY, JULY 23, THROUGH SATURDAY, THURSDAY, AUGUST 2, 8:00 P.M. SUN. DAY AT 7:00 P.M.

(original) merits major kudos. One shouldn't have to point this out, but Starlight also got the elemental things right: the sound system flattered the singers, the speakers and Parmer Fuller's adept orchestra; set changes went smoothly, and the costumes, a cornucopia of colors, looked and fit well. In the last few years, many Starlight shows have been less assured in these areas. Oh yeah, the jets. Starlight's still southeast of Lindbergh Field. And the planes intruded, as always. One in particular really caused concern: it soared in east of the amphitheater, its left wing dipped low. **Worth a try.**

STARLIGHT MUSICAL THEATRE

Joy and Maria's Italian Wedding
 UniStar Productions presents an interactive wedding ceremony in which everything that can go wrong, will. The Grossi and Carattelli families, both dysfunctional, celebrate the nuptials of Joey and Maria.
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 INFORMATION: CALL (800) 944-JOY.

Lettice and Lovage
 Lettice Douffet abhors the mundane, the ordinary, the "mere." The "gray" 20th Century is no place for her. She burns for baroque embellishment. Her

inure; entice, enliven, enlighten. When she meets Little Schenck, the reactionary, Lettice is shocked that what may become a loathsome companion. Playwright Peter Shaffer always errs on the side of the elite. In *Amadeus*, *Equus*, and *The Royal Hunt of the Sun*, good individuals succumb above the paltry masses. Shaffer doesn't think much of us in this plays, in fact, he is distance us from greatness. What gives Lettice a faint glimmer of hope is the thought of *Amadeus*, *Equus*, *Amadeus*, *Equus*, *Amadeus*, *Equus*.

Moon Over Buffalo
Palomar College states Ken Ludwig's backstage farce about Geor-

in this interactive murder mystery, written by David Landau. Along with audience participation and a funny script as swim with r

76-seat performing space, Bookspace, with an original work by Punit Auerbacher, detailing the events that led to his admis-

is between \$14,000 and \$18,000. "A goal yet to be reached". Katherine Faulconer and Ron Choularton will perform Morris Pritsky's *Vigil*, and



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Aug. 14, 15
Aug. 21, 22
Aug. 28, 29

Sept. 4, 5, 6
Sept. 11, 12

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7:00 P.M. FOR INFORMATION CALL
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Sylvia
The Coronado Playhouse offers A.R. Gurney, Jr.'s comedy about a husband of 22 years who adopts a dog and then really bonds with the dog. Ruff Yeager directed.
CORONADO PLAYHOUSE, THROUGH AUGUST 16; THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE, SUNDAY AT 2:00 P.M.

Telling Stories and Telling Stories II: Agnes Day
Sweettooth Theatre presents a re-creation, with a new ending, of C. K. Baker's

turn engagement on G.F. Saker's comedy drama about a nameless storyteller in a post-apocalyptic world. A book-burning society prompts rebels to memorize text

to save them for the future. The storyteller roams from clearing to riverbank telling stories; fewer and fewer people come in these "bad times." And his stories sound only vaguely familiar: how lezzizzrist cured leopards of their spots; how Clap-

White Whale. Using only a wooden box for a prop, Richard Rottman dresses in homeless garb and sports a gray, Whitmanlike beard. He narrates the stories engagingly (whenever a story starts to cohere, it slips into another one). Rottman could improve his delivery if he lowered it. He speaks

throughout with earnest naivete. As someone who travels more than his audience (thus having more news than they do), you'd expect him to register more trepidation, more concern for the fate of his listeners. That said, the piece intrigues nonetheless. And Riker's a playwright worth watch-

Worth a try.
SWEETTOOTH THEATRE, THROUGH
JULY 26; TELLING STORIES, THURSDAY

Theatresports
San Diego's chapter of this international organization presents a competition. Performers create scenes and musical skits on the spot, and

Triple Espresso: A Highly Caffeinated Comedy

talented, when the plot has them complain of difficulties to overcome, you wish they'd quit trumping up the pseudo-drama and get on with this entertaining, if lightweight show (note: the original cast members have been gene-testing: Jeanette Thomas directed).

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West Side Story
The Christian Community Theatre offers the musical based on Shakespeare's *Romeo and Juliet*, and it would seem, like today. Paul Rinaldi directed.

Twelfth Night
For its annual Shakespeare-by-the-Lake series, Octad-One Productions stages the Bard's comedy about twins separated during a storm at sea — and their eventual reunion. Danny Campbell directed. *A admission is free.*

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<p>days of the new</p>  <p>days of the new</p>	<p>eve 6</p>  <p>eve 6</p>	<p>celine dion</p>  <p>let's talk about love</p>	<p>natalie imbruglia</p>  <p>left of the middle</p>
<p>berenaked ladies</p>  <p>stunt</p>	<p>matchbox 20</p>  <p>you're self or someone like you</p>	<p>candlebox</p>  <p>happy pills</p>	<p>featuring mark anthony & tina arena</p>  <p>the mask of zorro soundtrack</p>

der and Flib's musical, based on the novel *Zorba the Greek*, by Nikos Kazantzakis. Mikel Toket directed. VANGUARD PRODUCTIONS. THROUGH JULY 26. FRIDAY AND SATURDAY AT

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San Diego Reader July 23, 1948

San Diego Herald/July 23, 1978 63

Calendar
MUSIC SCENE

Did Andrew Cunanan Kill Todd Loren?

"Professor Deena Weinstein was using the comics in her sociology class at De Paul University."

I told Todd Loren in 1988 that I thought his newest brainstrom was the dumbest idea I'd ever heard. Rock 'N' Roll Comics? He wanted each comic book issue to be about a different band, with straight biographies and Mad magazine-style parodies. I was a freelance music writer at the time.

Todd wanted me to research scripts for his comics and to provide marketing tips since I'd worked in comic book distribution. I was a little confused about how he planned to pull off this venture. He'd never published a comic book, plus he already had a full-time job running his mail-order rock memorabilia business, Muscade.

Todd's comic biographies were unauthorized. He named the publishing company Revolutionary Comics and the first Rock 'N' Roll Comics, on Guns 'N' Roses, sold almost ten thousand copies in just a few weeks. The comic book was black-and-white, crudely drawn, had some factual errors, and looked more like a Home Depot mailer. But collectors were snapping it up, especially after Rolling Stone mentioned that Guns 'N' Roses' lawyer Peter Paterno had sent Todd a cease-and-desist order. They never got around to filing a lawsuit, but the publicity proved to be a gold mine for Revolutionary.

Todd ran things from the Muscade office in Sorrento Valley, and together we began filling milk crates with articles and newspaper clippings from decades' worth of rock magazines that we were buying in bulk at swap meets and record stores.

Todd's explosive-laden columns gave each issue an editorial voice and a convincing patina of rebellion. Todd didn't talk much about the money, but it was easy to do the math. The first Guns 'N' Roses issue sold 175,000 copies, with the Metallica issue doing nearly as well. Issue numbers three and four, on Bon Jovi and Mötley Crüe respectively, brought the momentum to a halt. The bands had exclusive merchandising deals with Great Southern/Winterland Productions. Todd's comics were considered bootleg merchandise, akin to an unauthorized T-shirt.

"Great Southern's lawyer" managed to scare most of the major comic book distributors into dropping all of our books," Todd wrote in a self-penned bio. "Never mind that he had no legal grounds to make his threats, never mind that licensing rights such as those which Great Southern

owns do not entitle anyone to censor First Amendment-protected free speech." Todd's argument was simple: If Sports Illustrated and Rolling Stone don't have to pay someone every time they write about them, why should Rock 'N' Roll Comics? "We're no merchandisers. We're a communications medium just like newspapers. We shouldn't have to have permission to write about someone."

Rival publisher Gary Groth at Fantagraphics Books saw it differently. "Actually, Loren's legal problems (and losses) have nothing to do with First Amendment freedoms. They are civil suits based upon property rights such as copyright and trademarks. The First Amendment theoretically protects the freedom to publish something as long as someone else doesn't own it."

Ultimately Todd settled with Great Southern. Thousands of remaining copies of the Bon Jovi and Mötley Crüe comics were destroyed, creating scarce collectibles. The upcoming eighth issue, on Skid Row (a band also with Great Southern), was canceled. Todd moved right on to number nine with no number eight ever being published, a fact that continues to perplex collectors.

I took over writing Rock 'N' Roll Comics as Todd focused on new titles. He closed Muscade and then invited his father, Herb Shapiro, to work as vice president for the growing company. Rock 'N' Roll Number 12, in early 1990, featured an unauthorized bio of the New Kids on the Block. It got us sued by Great Southern/Winterland again. Famed Boston attorney Robert Dushman commented, "It's a fascinating case that fits in between the cracks of a lot of other cases. You clearly cannot prohibit an unauthorized biography even if it has some pictures. But it primarily pictures that are being sold! It comes down to this question: is a comic more like a statue of Elvis or more like an unauthorized book?"

In mid-April, U.S. District Judge John S. Rhodes declared that Rock 'N' Roll Comics number 12 could legally be distributed because it is "part biography and part satire." His ruling also stated, "Bookstores are filled with biographies—both authorized and unauthorized—of public figures. And while the subjects of such biographies may be offended by the publication of their



Todd Loren's legacy: Revolutionary Comics

life stories, they generally have no claim for trademark infringement." He added, "It appears that the First Amendment may trump any claim that the plaintiffs have for trademark infringement." That didn't stop the New Kids from suing us over the trademark issue. A settlement between the New Kids' lawyer and Revolutionary was reached that kept us from displaying their logo.

Todd had to destroy 12,000 copies of the original comic. He'd spent nearly \$20,000 in legal fees. Thumbing his nose at the settlement, he reprinted the New Kids' comic without depicting the band's logo. Several months later, Todd asked me to write an issue of Rock 'N' Roll entitled "The Fall of the New Kids." When the comic was announced, Capital City Distribution, one of the two main comic distributors, refused to carry it, eight years after the settlement.

Whenver there is potential litigation, we like to back off and let the parties settle their dispute. "I hadn't written a word of this comic yet, so I was pretty surprised to read that Capital was already calling it 'inflammatory and incendiary.'" Groth at Fantagraphics was not very happy as Revolutionary's comics began outselling his own line. "Todd Loren is the latest in a long line of vulgar, self-promoting buffoons that makes the comics profession such a sinkhole of dishonesty and opportunism." In October 1990 the Comics Journal, a critical magazine published by Groth, ran an article by him entitled "Todd Loren: First Amendment Advocate or Living Sock of Shit?"

Another competing publisher, Denis Kitchen, had an even more specific reason to grouse. His company, Kitchen Sink Press, had paid big money

for the official license to publish comic books featuring the Grateful Dead. In February 1992, Grateful Dead Merchandising Corporation attorney Joseph A. Yami sent us a cease-and-desist letter regarding the unauthorized three-issue Dead series I was writing. In a faxed letter to Todd, Kitchen said, "You appear to be an arrogant, confrontational loudmouth.... I think you were smart enough to see a vacuum in the market for rock comics and filled the void with quantity at least, and so there's something to be said for your business acumen. And you certainly have enough chutzpah, if that's a favorable observation. I guess, in summary, I think of you as the comics' counterpart to Larry Flynt; he also has, thankfully, a First Amendment right to produce Flynter and is often the one obnoxious enough to be on the visible cutting edge of the law, but no one respects him or his product or takes him seriously."

Todd loved the Flynt comparison. "Just about every innovator, every visionary since the dawn of time experienced this," he said. "The man who discovered fire was probably burned at the stake.... Show me a man who is hated by his peers, and I'll show you a fearless innovator." The competition didn't like us, but some hands were starting to respect us. It was becoming a status symbol to be immortalized in our comic book. Ice-T and NWA called to comment us on the research done on their respective comics. Anthrax offered our comic about them through their fan club. Frank Zappa's wife Gail mentioned that her husband had a copy of the cover of his comic mounted on his office wall.

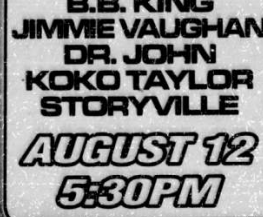
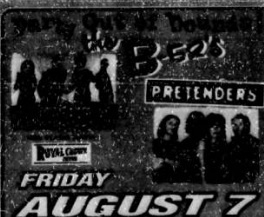
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Calendar
MUSIC SCENE

lished, at the request of the police and Todd's parents.) Todd had been the first person to hire me to write a comic book, handing me a new ca-

"The man who discovered fire was probably burned at the stake."

reer that still earns me a living. He was also the first person to publish my artwork and photography. It was the first time I'd ever delivered a first (I could have done with out). A week after his burial, Herb announced that he'd decided to keep Revolutionary open. "Todd had indicated to me...that if anything ever happened to him, he would like his dream fulfilled. And that is what we are going to do." He offered me the job of managing editor, which had been Todd's job, while Herb became company president.

The logistics of taking over the operation were hard. Dozens of people's livelihoods were at stake. The most difficult thing for me was sitting behind Todd's desk. We barely missed a beat with our publication schedule, but the psychic toll on the staff and me was enormous. We ended up moving our office from Hillcrest to Miramar. There was far too much Todd in the old office. Plus, the murderer was still on the loose and nobody knew the motivation for the killing.

We put out more than 150 comics over the next two years — more than Revolutionary had released during Todd's lifetime. We were one of the only independent comic companies on newsstands. We went full color on many titles and, for the first time, began getting positive press coverage, even in the comic book trade press.

Our Kiss Pre-History series became a top seller. Jim Hendrix bassist Noel Redding called me to compliment our Hendrix comic. Doors drummer John Densmore favorably reviewed the two-issue "Boys" series I wrote, and King Diamond, Soundgarden, Prong, Mojo Nixon, and others worked directly with us on new projects.

The creative and marketing niche we'd pioneered, however — comics based on real people — became crowded with imitators. Even the big mainstream publishers began trying rock comics. Herb and his wife grew tired. Profits were down. The excitement and adrenaline we'd once been infused with had long since drained from all of us. Herb declared bankruptcy, and the doors were closed permanently

in June 1994.

In July 1997, while watching TV reports about Andrew Cunanan's killing spree, I had an uneasy feeling. Cunanan targeted well-off gay businessmen, brutally bludgeoning them and sometimes stealing their cars. In 1992 Cunanan hung out in Hillcrest at the same places Todd frequented. Cunanan also collected gay

dark hair, active in financial circles, and might have been living with an older guy in La Jolla.

Local police and the FBI were looking into the Todd/Cunanan link as well. All I could confirm for them was that Todd had been a very private individual. He rarely told anyone where he lived, and only someone very close to him could have gotten access to his condo, let alone his bedroom. Since there were no signs of forced entry and no evidence of kidnapping, Todd's killer would have to be a good friend or lover. Could Todd have been Cunanan's first victim?

Cunanan's suicide in a Florida houseboat effectively ended the investigation as no physical evidence was ever found linking the two. Homicide Lt. Tim Collins holds out very little hope for any resolution. "It's a real long shot. I don't want to get the family's hopes up. But we'd be remiss if we didn't compare the evidence."

The murder is still unsolved. ■

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"The lady's all 'This is the Emmys. You've won an Emmy. I told the lady to shut up... I thought one of my friends was messing with me."

Elizabeth LeDbetter's video features interviews with

blurt

THE INSIDE TRACK

San Diego rap artists, breakdancers, DJs, and hip-hop fans and is the result of five years of filming at local events. Her introductory voice-over describes hip-hop as "a Harlem Renaissance at the Double Tree Hotel in Mission Valley."

"She's been into this since high school," says her mom. "I like some of the bad words, but not all hip-hop has had words. I realize that it's a whole scene and a lifestyle for these kids. At least

kids wanted Barbies and Legos, but I wanted this limo, and my mom got it for me... I thought I was a real broadcaster... spinning on my head at 12 years old."

LeDbetter graduated from SDSU in May and was immediately offered a full-time job running cameras at KUSI.

For the fourth year, BeateFair celebrated all that is 6th. Brooke is one of the founders of Come Together, which organizes the event (held this year at the Double Tree Hotel in Mission

Valley). "We started out as a fan club with the main objective of getting Paul McCartney to San Diego. This time, we almost had Cynthia Lennon (John's ex-wife) here, but she had a



EMMY-WINNING LEDBETTER

conflict in her schedule. Amy, a teenage girl wearing a T-shirt with the TV cartoon Beavis, carries a bag stuffed with beanie babies. "My parents never really listened to music. I discovered the Beatles through their movies. I grew up on Yellow Submarine. I found so much stuff today,

Calendar

MUSIC SCENE

I'm in complete Beate heaven." Several bands perform. Mollard (of Badfinger) is the star guest. Badfinger was arguably the best and most popular band on the hit "Come and Get It" was given to them by McCartney. Mollard plays two songs with Rockade, as well as a solo acoustic set of requests. As he wraps up, a fan named Steve waits

alongside the stage, holding several Badfinger LPs that he hopes Mollard will sign. "He's had a hard life, even though he was very blessed to work with all of the Beatles. Two guys in Badfinger committed suicide, and the record disappeared because they were owned by Apple, which went out of business. Now his old drummer wants to sue him for putting Badfinger stuff on his CD."

"It doesn't sound like the Beatles connection was much of a blessing." "Yeah, but he got to go to John Lennon's house once." Now that, Beate hears. —J.A.K.

"ESPN was smart enough to keep the indoors and skateboards at opposite ends of the week," says X Games gold medalist and Ocean Beach resident Andy Macdonald. He will be the guy "blowing doors" (blowing for beating the competition) in the half pipe when hardcore bands like Rancid and Bad Religion take the stage.

Before the Warped Tour, there was the X Games. Macdonald's strategy in the half pipe earned him two golds and one silver medal. In addition to the Warped Tour, Macdonald travels to Germany for the World Cup Skateboarding and to Turin, Switzerland, for the X Games as skateboarding's premier event. "World Cup is the biggest," Macdonald says. "It's been going on for 17 years... Only skateboarders go."

Compared to other pro sports, X Games athletes do not hit the jackpot, according to Macdonald. His three medals combined earned an Xtrone prize of \$21,000. Not bad for a week's pay, he admits, but "just to get Tiger Woods to come to your contest, you have to pay him... [ESPN and the X Games] have done a lot for skateboarding as far as getting

weak song on any of 'em."

—K.C.



GOLD MEDALIST MACDONALD

the word out, but they've still got a long way to go as far as compensating the athletes.

Considering all the advertising and sirtine they get, not to mention sponsors like AT&T and Chevy kicking in two million apiece... and I won \$5000 for Vert Doubles!"

Pro sports, such as baseball and golf, generally divide proceeds so that the athletes' share totals approximately 65 percent of the profit. The X Games, by comparison, award the athletes 3 percent, according to Macdonald. "I'm not going to buy my mom a house like Michael Jordan."

In homage to the Music Trustee, the institution that, time after time, has taken my tired old CDs and provided me with drinking money, I recently spoke with Jeff Clark, the chair's owner, about his new band Ten Sugar Coffee.

"How would you describe Ten Sugar Coffee?" "I'm calling it Southern California country-rock alternative." "Are the songs on the album originals?" "Unfortunately, I do not write. Every time that I try, it turns into a parody... I continuously go back to the Linda Ronstadt albums from like '73 to '80. I think it's a pretty valid comparison because she doesn't write... Albums after album you can still listen to 'em today... There's just not a

"As big of a Linda Ronstadt fan as you might be, if someone brings in that crappy album she wrote with baby songs on it, you're not going to buy that, are you?" "Dedicated to the One I Love!" He laughs. "No, that one didn't do well... When she began to follow trends rather than her heart... that's when her audience began to erode... [However,] you've got to give an artist the room to experiment."

—K.C.

"Yeah, she takes up a lot of room these days." "Hallelujah, baby! I saw a picture of her I think in the Enquirer—full page." He laughs. "Can I go into Music Trustee and I'll get you CD there?"

"Yes. It has prominent placement in all the Music Trustee stores. Oh, and let it be noted that we do have a little questionnaire in the store." At Clark's Pacific Beach store I notice a display for TSC's. Addicted along with the questionnaire. "It is an interesting win thing," says Clark. "We are giving away 500 bucks... Plus, every store is going to give away a dozen [Ten Sugar Coffee] CDs. We ask that the customer listen to [the CD] on the listening centers there."

What I can read or the entire left in the Fleegas entry box have glowing



commentary. With a chance to win \$300 for my stack, I'm almost tempted. As he skims through the stack, he doesn't recognize Ten Sugar Coffee. He holds it up to get an appraisal from an employee across the room, who does recognize it. "Ouch," he says, "that hurts—a back."

At the next store, a young woman sets the box's CD aside with two others in the stack, saying, "We don't buy these. We have no market for them."

Ten Sugar Coffee will play at the next store. —P.S.

I've been known to repeat myself, so tell me if you've already heard this. In 1971, I think it was, driving with some rock manager criteen to an all-night New York restaurant frequented by heroin addicts and prostitutes, I introduced gratuitous use of the unadorned U.S. (possibly even Anglo-U.S.) rock rock rock and roll. The Blue Oyster Cult, formerly the Stalk-Forrest Group, formerly the Soft White Underbelly, were looking for just the right fa-nan touch—so was then the

It came to me: a pointless unadorned over one of the vowels, how "bout the 'O'?" They thus became Blue Oyster Cult, had some hits and plenty of misses, and that you got it, I mean, Mötley Crüe, who's! Mothead.

CD Review: Üm, Süla Scinde—Public Humiliation for the Well-Tempered Speaker. Vinyl Communications VC131

Contributors: Kristan Collier, Kim Tafford, Richard Melzer, Jay Allen Sanford, Pat Sherman

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—R.M.

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Saturday, July 25 • 9:30 PM
Yavaz
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Hot Chickens
Monday, July 27 • 9 PM
Hot Chickens
Tuesday, July 28 • 9 PM
Hot Chickens
Wednesday, July 29 • 9 PM
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1954: Janice Vaughan, and
Stacyville (422) (Con: Amphitheater,
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NY Army and the New York (19)
live! (Wednesday, August 12, 8 p.m.,
5301 Ave. Street, San Diego.
619-542-0562.

The Dicks Brothers (19) and
Rocky Group (28) (Con: Amphitheater,
Wednesday, August 12, 8 p.m., 2050
City Valley Road, Chula Vista.
619-233-9497 or
619-523-1010.

The Big Six (446) (Con: Amphitheater,
Wednesday, August 12, 8 p.m., 2050
City Valley Road, Chula Vista.
619-542-0562.

Feats and the Marjorie (723) and
Shade (742) (Con: Amphitheater,
Wednesday, August 12, 8:30 p.m., 143
South Coast Avenue, Solana Beach.
619-481-8140.

"Legends of Motown" featuring the
Barbers and the Vandellas (197)
and the **Marvlettes (198)** (Con:
Amphitheater, Wednesday, August 12, 7 p.m., 2050
City Valley Road, Chula Vista.
619-233-9497 or
619-523-1010.

Air Supply (420) and **Blk**
Springfield (412) (Con: Amphitheater,
Wednesday, August 12, 7:30 p.m., 2050
City Valley Road, Chula Vista.
619-233-9497 or
619-523-1010.

James Taylor (822) (Con:
Amphitheater, Friday, August 14, 8 p.m.,
2050 City Valley Road, Chula Vista.
619-233-9497.

Friday (776) (Con: Amphitheater,
Friday, August 14, 8 p.m., 2050
City Valley Road, Chula Vista.
619-233-9497 or
619-523-1010.

The New Mighty Shy (449)
Con: Amphitheater, Friday, August 14, 8 p.m.,
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619-523-1010.

Bob Weinstock and the Shiner
Specialists (Con: Amphitheater, Friday,
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"Smokin' Grooves" with Pablo
**Con: Amphitheater, Friday, August 14, 8 p.m., 2050
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AB-Sexy, Black Spyl Puss, and
Clay (742) (Con: Amphitheater,
Saturday, August 15, 8:30 p.m., 2050
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4/12 Seminars (192) (Con: Amphitheater,
Saturday, August 15, 8 p.m., 2050
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619-523-1010.

W Vex, No Hypocrites, and the Miley
North Foundation (764) (Con:
Amphitheater, Saturday, August 15, 8:30 p.m., 2050
City Valley Road, Chula Vista.
619-233-9497 or
619-523-1010.

Radical from the Crypt (163)
Featuring **TV and Crossover Legends: 3rd**
and **4th (Con: Amphitheater, Saturday,**
August 15, 7:30 p.m., 2050 City Valley Road,
Chula Vista.
619-233-9497 or
619-523-1010.

Grease Washington, 8, (721) and
Charlie Hunter (672) (Con: Amphitheater,
Saturday, August 15, 7 p.m., 2050 City Valley Road,
Chula Vista.
619-233-9497 or
619-523-1010.

John Fogerty (448) (Con:
Amphitheater, Sunday, August 16, 7:30
p.m., 2050 City Valley Road, Chula Vista.
619-233-9497 or
619-523-1010.

Supernatural (472) and **Blk Diego**
and **Amphitheater: 5th to 10th** (Con:
Amphitheater, Sunday, August 16, 7:30 p.m.,
2050 City Valley Road, Chula Vista.
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Chase John (688) (Con: Amphitheater,
Sunday, August 16, 8 p.m., 2050 City
Valley Road, Chula Vista.
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The Band (473) (Con: Amphitheater,
Sunday, August 16, 8:30 p.m., 2050
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Grand Funk Railroad (422)
Con: Amphitheater, Sunday, August 16, 8 p.m., 2050
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The World Lovers, the
Bayou Playboys, and the
Bayou Playboys (Con: Amphitheater, Sunday,
August 16, 8:30 p.m., 2050 City Valley Road,
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619-523-1010.

Barney (722) (Con: Amphitheater,
Sunday, August 16, 8:30 p.m., 2050
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619-523-1010.

Harry Belafonte (428) (Con:
Amphitheater, Sunday, August 16, 8 p.m., 2050
City Valley Road, Chula Vista.
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619-523-1010.

Headlines: Golden Era, (Con: Amphitheater,
Sunday, August 16, 8 p.m., 2050 City Valley Road,
Chula Vista.
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Home (498) and **the South**
**Con: Amphitheater, Sunday, August 16, 8 p.m., 2050
City Valley Road, Chula Vista.
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Paula Abdul (732) (Con: Amphitheater,
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Saturday, July 25

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Wednesday, July 29

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Thursday, July 30

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San Diego Reader July 26, 1992 10

Calendar

MUSIC SCENE

LOCAL MUSIC

If you wish to submit a listing, fax 619-432-1122 or by 5 pm Friday, the week prior to publication. To send weekly or monthly schedules, fax to Leroy Hays at 760-786-0129 or mail to Leroy Hays, San Diego, CA 92101. San Diego CA 92101. The listings are free.

North County

The Alley, 421 Grand Avenue, Carlsbad, 760-434-1173. Thursday through Saturday, 7 pm to 11 pm. Rock and roll. Sunday, open jam session. Wednesday, the Texas Twisters, blues rock.

The Beach House, 2530 South Highway 101, Carlsbad, 760-755-1321. Thursday and Friday, 7 to 10 pm. Swing/jazz blues. Saturday, David Plauer and Chris MacCallum acoustic. Sunday, Tony Lundy, South American guitar. Wednesday, David Plauer and Chris MacCallum acoustic.

Beaver Creek Saloon, 1320-L East Valley Parkway (in Trafalgar Square), Escondido, 760-740-7408. Tuesday, 10 pm. Country. Friday through Sunday, and Wednesday, live Latin music.

Reddies Winery and Restaurant, 5410 Paces del Norte, Carlsbad, 760-463-1919. Vintage 7 pm to 11 pm. Thursday and Tuesday, 8 pm to 11 pm. Live Latin music. Peter Sprague, Bob Bink, and friends, jazz.

Billy Up Tavern, 145 South Camino Anas, Solana Beach, 619-481-9022. Thursday, 9 pm. MC and Acoustic. Wednesday, 5:30 pm to 8 pm. 40. Mar Liza, pop, 8:15 pm. 2nd. Puccini and the Mighty Flyers, 9 pm to 11 pm. Tami Thomas's Rhythm Band, 9:15 pm. Common Sense and Zeno.

reggae. Sunday, 8 pm. Toots and the Maytals. Monday, 9 pm. The Duff's. Tuesday, 8 pm. Toots and the Maytals. Wednesday, 8 pm. Toots and the Maytals. Thursday, 8 pm. Toots and the Maytals. Friday, 8 pm. Toots and the Maytals. Saturday, 8 pm. Toots and the Maytals. Sunday, 8 pm. Toots and the Maytals.

Big Daddy's Roadhouse Grill, 130 Highway 101, Escondido, 760-434-2365. Saturday, 7 to 10 pm. Jazz.

Big Steve's Lounge, 1221 "C" 15th Avenue, Poway, 619-748-1637. Friday and Saturday, 10 pm. Country.

Blue Creek's, 390 Grand Avenue, Carlsbad, 760-729-2989. Thursday, 8 pm. Michael Chandler, acoustic folk. Saturday, 8 pm. Lucy Long, southern rock.

Bob's Winery, 301 Pine View Way, Escondido, 760-757-8185. Thursday, 8 pm. Michael Chandler, acoustic folk. Saturday, 8 pm. Lucy Long, southern rock.

The Calypso Cafe, 576 North Highway 101, Escondido, 760-432-8232. Thursday, Doug Randall and Mervyn Jones, blues. Friday, Big Daddy and the Mighty Shakers, rockabilly. Saturday, 8 pm. Toots and the Maytals, reggae. Sunday, 8 pm. Toots and the Maytals, reggae.

The Country Inn, 887 San Marcos Boulevard, San Marcos, 760-744-1332. Thursday, the Green Daddies, rock. Friday, the Strong Winds, Irish folk. Saturday, Gene Warren.

Carven, 11440 Bernardo Plaza Drive, Rancho Bernardo, 619-566-2400. Thursday, 8 pm to 11 pm. Live Latin music. Peter Sprague, Bob Bink, and friends, jazz.

Cosmo Bar and Grill, 500 Carlsbad Village Drive, Carlsbad, 760-729-2989. Thursday, 8 pm. MC and Acoustic. Wednesday, 5:30 pm to 8 pm. 40. Mar Liza, pop, 8:15 pm. 2nd. Puccini and the Mighty Flyers, 9 pm to 11 pm. Tami Thomas's Rhythm Band, 9:15 pm. Common Sense and Zeno.

NOTE

By William Crain

When we were in the fourth grade, my friend Ken invited me and our classmate, Marty, over to his house after school one day. Unlike Ken or me, Marty was African-American, and the first thing he said after stepping into Ken's house for the first time was a cocky "Well, aren't you afraid I'm going to steal anything?" We were floored. I think singer/songwriter **Stew** (Mark Stewart) was employing a similar tactic when he named his great LA pop band the **Negro Problem**. Given our society's racial tensions, the fact that Stew is black is going to come up one way or another when people deal with his music. With that band name, he takes the "bush off himself" forcing his potential listeners to wonder what kind of statement

he's trying to make. They're so busy wondering that they hardly give a second thought to the fact that Stew is an African-American writing the kind of finely crafted pop that is usually thought to belong exclusively to pasty-faced Brits like XTC. That band comes up a lot in reviews of the Negro Problem's self-released CD, *Post Minister Syndrome*, but to my ears, the Negro Problem is a lot more enjoyable. Stew's throaty vocals add a human touch that's often missing from this kind of highly arranged pop. And his lyrics are distinctively weird. "Birdage" attacks longtime LA Times music critic Robert H. Burt — not a great way to win friends among the press, but the Negro Problem gets good reviews anyway. "ed Buzzing" tackles matters of race with the ironic cou-



THE NEGRO PROBLEM

plet. Come celebrate Bill Cosby's face / Such a credit to your race. Once again, I'm floored. **Cooksey and the Shambles** also perform.

THE NEGRO PROBLEM, Java Joe's, Friday, July 24, 9 p.m. 619-623-0206, 96.

Open Air Theatre

SAN DIEGO STATE UNIVERSITY

1998 SEASON

THIS SATURDAY!



Ziggy Marley & The Melody Makers

with Ghetto Youth Crew

Featuring The Marley Brothers and Francis Dunnery

SATURDAY JULY 25 • 7:30 PM

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MONDAY AUGUST 3

BUDDY GUY

JONNY LANG

BIG HEAD TODD & THE MONSTERS

FRIDAY AUGUST 21

STEVE MILLER BAND

BIG BAD VODOO DADDY

SUNDAY AUGUST 23

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ALL SHOWS ARE ON SALE NOW!

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This Sunday - Festival Seating wear a hat!

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LATIN JAZZ FEST 98

Sunday - July 26th

5:00 pm - 8:00 pm



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THE TURIYA MAREYA JAZZ QUARTET

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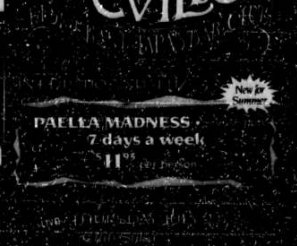
3rd Annual Calle Diez **LATIN JAZZ FEST 98** **Sunday July 26 • 333 J Street**

Sevilla

PAELLA MADNESS

7 days a week

11:00 am - 1:00 pm



Authentic FLAMENCO

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FROM SPAIN

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Swingin' Saturdays

Tio Leo's • Del Mar

Saturday • July 25

Swing Dance Lessons • 7 pm

Swingin' Kings

August 1 - Sylvia & Salvador

August 8 - Billy Watson

August 15 - Bedbreakers

August 22 - Swingin' Kings

August 29 - The Rockin' Aces

Drink Specials

5510 Valley Center Dr. • Del Mar
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DOWN TOWN - DOWNTOWN JAZZ - SPOT - ASK ANYONE!

Happy Hour Prices till 7:30 pm

Live Music, Dancing, Booz & Billiards

THURSDAY JULY 23	JONNY VIAU & THE BLUE ALLSTARS
FRIDAY JULY 24	LITTLE JOHNNY AND THE GIANTS
FRIDAY JULY 24	BUICK WILSON
FRIDAY JULY 24	RED LANE ROCKS
FRIDAY JULY 24	TEXAS TWISTERS
FRIDAY JULY 24	RONNIE LANE

Every Wednesday • 9 pm - 1:30 am
THE PRESERVATION REVUE
"Old School Preservation" - Blues and Soul

James, Blues, Soul, Rock 'n' Roll!
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THURSDAY, JULY 23

JUKE JOINT JAM SESSION

FRIDAY, JULY 24

MARGUERITA PAGE

SATURDAY, JULY 25

HARRY PICKENS

SUNDAY, JULY 26

BARBARA JAMERSON

LIVE MUSIC THURSDAY SUNDAY 8:30 PM
HAPPY HOUR FRIDAY 5-7 PM
SUPPER CLUB
FEATURING WEST COAST SOUL FOOD BY CHEF MEL JOHNSON
no cover with dinner

JUKE JOINT CAFE

Delicious SOUTHERN-STYLE COOKING

327 4th Avenue, Downtown
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Calendar

MUSIC SCENE

8PM. Thursday, Paul's Upper Jam session. Monday, Mark Hala and Pete Harrison jam. Tuesday, Jody and Company jam.

Miracles Cafe. 1913 San Tito Avenue. Caribbe. 760-843-7024. Friday, 7:30 pm. Anderson Farmer, folk. Saturday, 7:30 pm. Michael Hunter, folk.

Molly Mac's Sports Bar. 1270 Main Street, Ramona. 760-739-5594. Friday and Saturday, Andrew Webb and Croffon, country.

The Naked Hour. 520 Hacienda Street. 10:30. The Funk for Live (opening center). Vito, 760-630-5282. Friday, 9 pm. Jack Hannon, blues, rock.

Neptune Bar and Grill. 300 Caribbe Village Drive, Caribbe. 760-729-1311. Thursday, the OFF! Expressive alternative. Saturday, the Offbeat, ska, Samba, merengue and salsa music. Monday, Tom and Maureen, swing. Tuesday, Cliff Ray and the Funky Rockabilly, swing. In the Cafe, Friday, 5 pm to 8 pm. Tom Jernick, 2 handed guitar. Saturday, 5 pm to 8 pm, the Moonlighters, jazz.

Powderhouse Pub and Grill. 101 West San Marcos Boulevard #105, San Marcos. 760-744-8792. Friday, Square Fox, rock.

Providence. 121 West Grand Avenue, Encinitas. 760-739-1288. Friday, Cindy Tate, the Holograms and the Big Caravan Trio, alternative. Saturday, Nightingale, Regatta and Against the Cuckoo, alternative.

The Relative. 755 Raintree Drive, Caribbe. 760-931-1327. Performers are from 8 pm to 10 pm. Friday, FRI, classic rock. Saturday, the Pelican Pointe Chicks.

Raggs' Cocktail Lounge. 1013 South Mission Avenue, Torrey. 760-941-5083. Friday, the Bill Mayer Blues Band.

Knocking Plant Coffee and Cafe. 5870 Valley Center Drive (Carmel Valley Road exit), Del Mar. 619-793-6777. Thursday, Tony Lundy, South American guitarist. Friday, 3 O'Clock Shadow, contemporary dancin. Saturday, call club for information.

Ruby Restaurant. 517 First Street, Encinitas. 760-436-9001. Friday, 7:30 pm, the Peter Popping Quartet. Saturday, 7:30 pm, Lauren Golden and John McLeary, flute and guitar duo.

San Luis Rey Dancers. 31474 Golf Club Drive, Bonita. 760-739-5762. Thursday and Saturday, Red Cords, big band. Friday, live country.

The Sandbar Cafe. 3878 Caribbe Boulevard, Caribbe. 760-729-0363. Thursday, Burning Mystic, reggae. Friday, Burnside, rock. Saturday, Jesse Staden, rock and roll. Sunday, Black Cat Blues, blues. Monday, Tomcat Country and the Blues.

Shades, Blues, Tuesday, the Sun Brothers, acoustic. Wednesday, Red Surf and Eagle Pass, swing.

Steele's. 123 West Plaza Street (Corner Santa Fe and Highway 161). Salsa beach. 619-755-9474. Salsa starts at 9 pm except on Sunday, 5 pm. Friday, Samba and Fado. Samba reggae. Saturday, Da Givers, classic soul. Sunday, 5 pm to 8 pm, Samba and Fado. 9:30 pm, Electronic Groove. Wednesday, South Cafe, rock.

Tin Lads. 1010 Valley Center Drive, Del Mar. 619-390-1400. Saturday, the Sings Kings, swing.

Terraviva Grill. Inside the Sheraton Grande Torrey Pines Hotel, 10950 North Torrey Pines Road, Del Mar. 619-650-8571. Saturday, 8 pm to midnight, Tim Magliore and Friends, jazz.

Yacht B. 25 East E Street, Encinitas. 760-240-3900. Friday, Peter Zeller, Frank Morgan, and F-Rose Wolf, blues and contemporary.

Yacht B. 7538 Shadybrook Drive, Suite B, Vista. 760-508-5942. Thursday, 7 pm to 9 pm, Jack Brown, alternative.

NOTE

By Gina Arnold

One of the more memorable comments I ever overheard at a rock concert came from a poorly guy with a mustache sitting next to me at Fleetwood Mac. It was circa 1990, at a tour prematurely billed as the band's "farewell" outing, and **Stevie Nicks** had just made one of her periodic appearances to sing "Rhiannon" or "Dreams" or something and had then flopped off in a wisp of lace and satin. This guy turned to me with a look of outrage on his face. "Where's she going," he spat out. "Off to go stuff her face with more DOUGHNUTS!" My brother, who was sitting next to me, laughed so hard he choked, but I felt bad for Stevie. It wasn't just that she was slightly overweight, but that she'd come so far from her heyday — 75, '76 — when she represented the pinnacle of feminine beauty. Picture her on the cover



STEVIE NICKS

band, she can surely hold her own.

(To hear a sample of Stevie Nicks, call 619-233-9797, wait for the prompt, then punch in ext. 4484.)

STEVIE NICKS, Coors Amphitheatre, Tuesday, July 26, 7:30 p.m. 619-233-9497, 619-755-825-75.

alternative. Friday, Country Soca and Piece of Love, Saturday, the Evolution, rock. Sunday, 2 pm to 7 pm, salsa music. 8 pm, Vegas Monday, Merid Angel, flamenco, and Viceroy.

The Catechism Brass Band. 1999 Mission Boulevard, Mission Beach. 619-488-1981. The Catechism Brass Band. Thursday, Karl Brown's Tiny Timbers, jazz. Friday, the Heretics, pop rock. Sunday, Rick Wadling, Sunday pop music. Wednesday, John Pao Long Band, jazz.

The Catechism Brass Band. 1999 Mission Boulevard, Mission Beach. 619-488-1981. The Catechism Brass Band. Thursday, Karl Brown's Tiny Timbers, jazz. Friday, the Heretics, pop rock. Sunday, Rick Wadling, Sunday pop music. Wednesday, John Pao Long Band, jazz.

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Doors open at 7 pm

JULY 25 SRH & VEGAS Presents THE DOLLHOUSE
EVERY SATURDAY NIGHT NO COVER BEFORE 8 PM

JULY 26 & 27 SUNDAY & MONDAY KARAOKE W/DJ ORIN
1/2 LB. BURGER & FRIES FOR ONLY \$3

JULY 28 4th Psycho Tuesday with DJ Scott Martin and THE UPBEAT
\$2 DRINKS UNTIL 10 PM - \$2 BOTTLED BEER SPECIALS

JULY 29 Pili's MARTINI MILL
PERFORMING LIVE THREE BAD JACKS
\$3 MARTINI SPECIALS TAKE \$5 OR MORE

MUST BE 21 with PROPER ID

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LIVE MUSIC LOUNGE

THURSDAY JULY 23
G.D. Productions presents "Live Music Spotlight"
Crossing Guard • Detour • Glory Detour
July 30: Stinger • Trouble City • Bush Lark

FRIDAY JULY 24
The Pump Symphony
MAHALO BOOGIE
(The Maternity Spiritual Show)
Newline (CD Release)

SATURDAY JULY 25
HOT CHICKEN STEW

SUNDAY JULY 26
Blueberry Jam
(Dinner 8:30-9:30 pm with host Tonya and 8:30-9:30 pm with host Tonya and 8:30-9:30 pm with host Tonya)

MONDAY JULY 27 — Swing Night
Dance lessons 7:30 pm with Whirl of Swing

TUESDAY JULY 28 — The Fourhouse of Blues with FRED HEATH

WEDNESDAY JULY 29 — Buck Productions presents CREAM
Dh Greyboy & Deacon

BUFFALO JOE'S AT STR & MARKET

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Tonight • Thursday, July 23
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\$500 FOSTER'S LONGBOARD
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Ride the FOSTER'S SURF MACHINE to qualify to win.
Call for details. Tons of giveaways

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with
SOSUMTHIN
10 pm
BLUES & SOUTHWEST
WHITNEY CONWELL & THE TONE KINGS
Jan • Monday, July 27 • Jan
TIN MAGLIONE & FRIENDS

Saturday Night Fever
with
THE DISCO PUMPS
San Diego's Original Disco Party
Tuesday
Jan & Martin with
GEORGE FAIRBIE GROUP
2 Martini
Wednesday, July 29
We'll one ESRL Inc.
Music by
ROAD TO RUINS
Drink specials all night • ESRL lap part gloves
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Wherehouse
Features: *Into The Fire, I Will Not Forget You and Lost*
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407

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Thursday, July 23
Taco & Sordalino presents
DECADENCE
52 DANCE ALL NIGHT

Friday, July 24
COMMON SENSE
PIECES OF LISA
with guests

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SATURDAY NIGHT FEVER
ROOM 1: DJ SCOTT MARTIN
ROOM 2: DJ JIMMY STANLEY
THE HOTTEST 70s DANCE & DISCO

OCEANFRONT OUTDOOR DINING
FROM OUR ROOFTOP DECK
SUNSET VIEWS AND GOOD BREWS

Sunday, July 26
SUNDAY SCHOOL FLAMBOOYANT

Monday, July 27
MORRIS ANGEL INCANTATION • UNDER

Tuesday, July 28
SKANK • THE URBAN JEFFREY'S FUN CLUB

Wednesday, July 29
K'S CHOICE THE TORRES
with guests

Thursday, August 1
QUINO
OF THE MOUNTAINS
with guests

Friday, August 2
COMMON SENSE

Saturday, August 3
KOTTON MOUTH KINGS
10 Release Party

Sunday, August 4
THE KNACK
10 Release Party

21+ ALL SHOWS
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Calendar MUSIC SCENE

Max, 3071 Fifth Avenue, Hillcrest
829-299-6499. All performances begin
at 10 p.m. Thursday, Friday and the last
Friday, 10 p.m. Saturday, 11 p.m. Sunday.
Last Wednesday, 11 p.m. Sunday.

The Nevada Inn, 8513 Nevada Road,
San Carlos, 414-440-1700. Thursday
through Saturday, live rock and roll.

Newbreak Coffee Company, 323
University Avenue, Hillcrest 619-293-
1000. Friday and Saturday, 8 p.m. to
11 p.m. Friday, contemporary; 8 p.m. to
11 p.m. Saturday, contemporary.

O'Connell's Pub and Nightclub,
1310 Mission Boulevard, San Diego
619-278-3637. Friday, Tuesday,
contemporary and the Blues; Thursday, blue;
Saturday, contemporary and the Blues.

The Ould Ball, 1313 Adams Avenue,
Normal Heights, 619-284-9944. All
performances are 9 p.m. to 1 a.m.
Friday, live rock and roll; Saturday, live
rock and roll; Sunday, live rock and roll.

Pal Joey's, 5147 Waring Road, Alhambra,
626-418-1286. 10 p.m. to 1 a.m. Friday
and Saturday, live rock and roll; Sunday,
live rock and roll.

Franklin Coffee and Tea, 1407
Grand Avenue, La Jolla, 619-434-4444.
Saturday, 10 p.m. to 1 a.m. Sunday,
10 p.m. to 1 a.m. Sunday.

Peapack Italian Restaurant, 1900
University Center Lane, La Jolla
619-534-0479. Thursday, 7 p.m. to
10:30 p.m. Friday, 7 p.m. to 10:30 p.m.
Saturday, 7 p.m. to 10:30 p.m.

Peggy's Sport Bar and Grill, 799
Amesbury Street, San Diego 619-571-
0706. Friday, 10 p.m. to 1 a.m. Saturday,
10 p.m. to 1 a.m. Sunday, 10 p.m. to 1 a.m.

Rock Bottom, 6906 Via La Jolla
Blvd., La Jolla, 619-490-9277. Thursday,
10 p.m. to 1 a.m. Friday, 10 p.m. to 1 a.m.
Saturday, 10 p.m. to 1 a.m. Sunday, 10 p.m. to 1 a.m.

The Rocket, 619-434-4444. 10 p.m. to 1 a.m.
Friday, 10 p.m. to 1 a.m. Saturday, 10 p.m. to 1 a.m.
Sunday, 10 p.m. to 1 a.m.

**Sherman San Diego Hotel and
Marina**, 1700 Harbor Island Drive,
Harbor Island 619-291-2000. Friday,
10 p.m. to 1 a.m. Saturday, 10 p.m. to 1 a.m.
Sunday, 10 p.m. to 1 a.m.

Downtown
Amesbury, 2500 Kettner
Boulevard, San Diego 619-297-1190.
Saturday, 8 p.m. to midnight, the A-
Team, dance music.

The Haven Bar and Grill, 129 Market
Street, downtown 619-696-8742.
Friday and Saturday, 10 p.m. to 1
a.m. Sunday, 12:30 p.m. to 1
a.m.

Blarney Stone Pub, 502 Fifth Avenue,
downtown 619-233-8511. Thursday,
Saturday, Sunday, and Wednesday,
live rock and roll; Friday, the Blues.

Bullseye Inn, 1001 Fifth Avenue,
downtown 619-236-1616. Thursday,
Friday, live rock and roll; Friday, 10 p.m. to 1 a.m.
Saturday, 10 p.m. to 1 a.m.

Cafe Seattle, 553 Fourth Avenue,
downtown 619-233-8511. Thursday,
Friday, live rock and roll; Friday, 10 p.m. to 1 a.m.
Saturday, 10 p.m. to 1 a.m.

The Cactus, 2501 Kettner Boulevard,
downtown 619-233-8511. Thursday,
Friday, live rock and roll; Friday, 10 p.m. to 1 a.m.
Saturday, 10 p.m. to 1 a.m.

Crow's Restaurant and Bar, 802
Fifth Avenue, downtown 619-233-
8511. Thursday, live rock and roll; Friday, 10 p.m. to 1 a.m.
Saturday, 10 p.m. to 1 a.m.

Crow's Top Bar and Grill, 802
Fifth Avenue, downtown 619-233-
8511. Thursday, live rock and roll; Friday, 10 p.m. to 1 a.m.
Saturday, 10 p.m. to 1 a.m.

The Crows Bar, 1412 K St.
Downtown, downtown 619-233-8511.
Thursday, live rock and roll; Friday, 10 p.m. to 1 a.m.
Saturday, 10 p.m. to 1 a.m.

The Crows Bar, 1412 K St.
Downtown, downtown 619-233-8511.
Thursday, live rock and roll; Friday, 10 p.m. to 1 a.m.
Saturday, 10 p.m. to 1 a.m.

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Saturday, 10 p.m. to 1 a.m.

The Crows Bar, 1412 K St.
Downtown, downtown 619-233-8511.
Thursday, live rock and roll; Friday, 10 p.m. to 1 a.m.
Saturday, 10 p.m. to 1 a.m.

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sugar
coffee**

Live music at the bottom!
Tonight, Thursday, July 23 • 7 p.m.
Latin Soul
Saturday, July 24 • 8 p.m.
Tomcat
Courtney

Friday, July 25
9-11 p.m.
Java Joe's
434-7889 or 434-7888

LA COSTA
TOURNAMENT
OF CHAMPIONS
FLOUNCE

Friday & Saturday
North County's finest night!
July 24 & 25
MAKAI
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Friday & Saturday
July 24 & 25
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10 COVER AT THE DOOR
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• Complimentary bus service
• Complimentary ferry service
• Complimentary boat service
• Complimentary helicopter service
• Complimentary private jet service
• Complimentary charter service
• Complimentary limousine service
• Complimentary motorcade service
• Complimentary parade service
• Complimentary procession service
• Complimentary funeral service
• Complimentary wedding service
• Complimentary ceremony service
• Complimentary reception service
• Complimentary entertainment service
• Complimentary catering service
• Complimentary floral service
• Complimentary photography service
• Complimentary videography service
• Complimentary DJ service
• Complimentary lighting service
• Complimentary sound service
• Complimentary stage service
• Complimentary rig service
• Complimentary backline service
• Complimentary monitor service
• Complimentary front-of-house service
• Complimentary bar service
• Complimentary food service
• Complimentary beverage service
• Complimentary restroom service
• Complimentary security service
• Complimentary medical service
• Complimentary first aid service
• Complimentary fire service
• Complimentary police service
• Complimentary sheriff's service
• Complimentary coroner's service
• Complimentary funeral home service
• Complimentary cemetery service
• Complimentary crematorium service
• Complimentary mausoleum service
• Complimentary columbarium service
• Complimentary funeral home service
• Complimentary cemetery service
• Complimentary crematorium service
• Complimentary mausoleum service
• Complimentary columbarium service

Winston's
Live music at the bottom!
Tonight, Thursday, July 23 • 7 p.m.
Latin Soul
Saturday, July 24 • 8 p.m.
Tomcat
Courtney

Friday, July 25
9-11 p.m.
Java Joe's
434-7889 or 434-7888

LIVE MUSIC AT THE BOTTOM!
Tonight, Thursday, July 23 • 7 p.m.
Latin Soul
Saturday, July 24 • 8 p.m.
Tomcat
Courtney

Friday, July 25
9-11 p.m.
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OF CHAMPIONS
FLOUNCE

Friday & Saturday
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MAKAI
DANCE BAND

Friday & Saturday
July 24 & 25
PACIFIC BRASS
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• Complimentary procession service
• Complimentary funeral service
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• Complimentary lighting service
• Complimentary sound service
• Complimentary stage service
• Complimentary rig service
• Complimentary backline service
• Complimentary monitor service
• Complimentary front-of-house service
• Complimentary bar service
• Complimentary food service
• Complimentary beverage service
• Complimentary restroom service
• Complimentary security service
• Complimentary medical service
• Complimentary first aid service
• Complimentary fire service
• Complimentary police service
• Complimentary sheriff's service
• Complimentary coroner's service
• Complimentary funeral home service
• Complimentary cemetery service
• Complimentary crematorium service
• Complimentary mausoleum service
• Complimentary columbarium service

Winston's
Live music at the bottom!
Tonight, Thursday, July 23 • 7 p.m.
Latin Soul
Saturday, July 24 • 8 p.m.
Tomcat
Courtney

Friday, July 25
9-11 p.m.
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interviews
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Into the Jaws of Spielberg

The twenty-some-minute final battle makes a fine symmetry with the twenty-some-minute opening battle.

Steven Spielberg's new war movie, *Saving Private Ryan*, is naturally not just a war movie. As sure as it was made by Steven Spielberg, it cannot be "just" anything. It has to be war as you have never before experienced war. It has to be the truth as no one has ever yet told it. It has to be screen violence to cure the

REVIEW DUNCAN SHEPHERD

craving for violence on screen. It has to be the Spielberg movie that will startle, jolt, shock, and unsettle the viewer whose image of Spielberg has closed ranks with *Close Encounters*, *J. Edgar*, and *Indiana Jones* and the *Temple of Doom*, *The Color Purple*, *Empire of the Sun*, *Jurassic Park*, *Schindler's List*—especially that—and *Amistad* (*Bloody Steve*). It must be the one movie to end not merely all war movies, but perhaps war itself. As modest as usual, no more and no less. But a bit more watchable than usual, too. *Saving Private Ryan* is at

its best when it is most contentedly conventional and at its worst when it is trying for more (Spielberg is a nut-shell), and it is very often very conventional. Whether or not the filmmaker has achieved his flag-waving, trumpet-blowing goal of honoring the survivors and the fallen at Omaha Beach, he has at least honored a Hollywood genre that has dwindled down close to extinction, and has evolved (whenever a straggler wanders along) almost exclusively into the anti-war movie. Spielberg, in his striving for "more," has here supplied plenty of ammunition (or to speak to the pacifist, but he does not venture so far as to attempt to muddy the reputation of the Last Good War).

The essence of this inexorably long movie (to the simple and literal mind, "more" must mean more minutes, and nearly three hours of them might seem nearly enough) is a clear-cut and small-scale mission. Eight

Calendar MOVIES



Saving Private Ryan

hand-picked infantrymen from the Normandy beachhead are assigned to locate a solitary paratrooper by the name of Ryan somewhere behind enemy lines and to escort him safely out. The why of this mission weighs heavily on the minds of the eight who are risking their own necks for a lowly pri-

vate (heavier on some than on others), not to mention the minds of viewers who do not automatically think of the Army as highly attuned to the needs of the individual. But this particular paratrooper's three brothers had been wiped out at once on D-Day, and the fresh precedent of the

Sullivan brothers (bad luck of the Irish, it would seem) is brought up explicitly: five sailors simultaneously killed in the South Pacific. (The Hollywood film that commemorated the Sullivans, though no one explicitly brings up that, would have been released a few months previous.)

The scene in which the paper-pushers in the War Department awaken to the possibility of a tragic recurrence is full of balance and bad acting. With stricken faces, scurrying movements, and swelling ranks, they can hardly and/or fast enough on the matter, except for Chief of Staff George C. Marshall, who insists on taking a moment to read aloud to the crowd of go-getters a letter of condolence, written in similar circumstances, which he has always kept close at hand for personal fortification. The author of the letter: *Alec* (mildly). Prostrate an official car raves a cloud of dust on its path to the front door of a lonely Iowa farmhouse, where a mother of one, formerly of four, collapses on the front porch at the sight of the brass hat and the clerical collar.

If none of this persuades the spectator as to the paucity, much less practicality, of the mission, Spielberg has an ace up his sleeve, which he will keep there until late in the action: the casting of Matt Damon in the title role. *Saving Good Will Hunting*—to chase away any doubts that he was worth saving, and even worth

sacrificing any number of the seven lower-priced actors in the ensemble, excluding only Tom Hanks as their recurring and thoughtful leader ("We've crossed some strange boundaries here. The world has taken a turn for the surreal"). Damon's neck of the events on the final night he spent with his brother's before shipping out, punctuated by forced spontaneous eye-to-eye through telescopic sights with his German counterpart. And what matters even more, on the strictly visual level, are the tactical details of the operation, the obstacles encountered and overcome along the way, the topography of the battlefields as well as of the peaceful fields in between, the plainly laid-out plans of engagement and the unpredictable deviations from them. All of this is rooted firmly in the cinematic lore of the Second World War, and treated here respectfully and knowledgeably and competently. And the twenty-some-minute ferocious final battle makes a fine symmetry with the twenty-some-minute ferocious opening battle. And the question of who will get out alive provides the most fundamental ration of drama and suspense.

mother, the Italian, the Jew (whose in-your-face declaration of efficacy to a passing column of captured Germans is a pitifully poor relation to the exquisite climactic scene in *The Thin Red Line*), and last but far from least, the Southern sharpshooter who murmurs a strength-giving prayer whenever lining up a target (nice moment: coming eyeball-to-eyeball through telescopic sights with his German counterpart). And what matters even more, on the strictly visual level, are the tactical details of the operation, the obstacles encountered and overcome along the way, the topography of the battlefields as well as of the peaceful fields in between, the plainly laid-out plans of engagement and the unpredictable deviations from them. All of this is rooted firmly in the cinematic lore of the Second World War, and treated here respectfully and knowledgeably and competently. And the twenty-some-minute ferocious final battle makes a fine symmetry with the twenty-some-minute ferocious opening battle. And the question of who will get out alive provides the most fundamental ration of drama and suspense.

We presume somebody will, because the movie is structured as an extended flashback through the eyes of a hoary American tourist visiting a forest of white crosses on French soil, with a sizable family of three generations in tow. (This is more or less the cemetery scene at the end of *Schindler's List*, vaulted into the starting position.) The catch—in fact, the cheat—is that the prime tourist is not a recognizable actor in old-age makeup, but a separate actor altogether. And the cheat is made worse when Spielberg repeats the camera movement that introduces the flashback—a close-up dolly into the eyes—as it to pick out the matching character among the younger actors by means of a matching shot. But this proves to be misdirection. Or bad direction.

It is only where Spielberg hungers for "more," however, that the direction becomes potentially stomach-turning—and not because he is on a one-man mission to push our faces deeper than ever before into the meat grinder of war. Such pungent taboos as the soldier picking up his own detached arm and staggering across the

beach with it or another soldier lying next to a pile of his own innards and hollering for medical assistance have become standardized horrors-of-war imagery since the explosion of movie violence in the late Sixties. (Additional evidence: this, of Spielberg's approach to the simple and the literal mind, war is horrible not so much because so many die as because so many die so horrible.) See, for some historical perspective, *Catch-22*. See *How I Won the War*. See, above all, *Rescue Dawn*. The truth is that these butcher-shop grotesqueries have become a war-movie convention in their own right, if not so venerable a one, nor so embraceable a one. Spielberg appears here to be counting on the same sort of mass senility that made *Schindler's List* such a revelation. Far more nettlesome in these scenes of carnage is the schizophrenic point of view that wants to be all things to all people, shutting back and forth between (or spurning simultaneously) a newsworld realism and an arty fictionism. In the latter category we would have to place the sun-faded, pressed-flower color of cinematographer Janusz Kaminski, the subjective loss

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RESTAURANTS

RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Widmer 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. Less than \$10; moderate \$10 to \$15; expensive more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

NORTH COASTAL

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LA ESPECIALE NORTH 664 N. Highway 101, Encinitas, 760-434-7993. If you're searching for a romantic, low-key, intimate Mexican restaurant, then this should be right up your alley (the same name only). Recommended are grilled cod, grilled shrimp, chicken breast in several preparations, and small portions of fresh seafood with potatoes and vegetables. Full vegetarian menu with 35 items. Everything Central Mexican-style ingredients, delicate preparations. Outdoor patio is for smokers. Open daily. Same menu lunch and dinner. Low.

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ANTHONY'S RANCHO BERNARDO 1200 Avenida Pico off Bernardo Circle, Desert, Rancho Bernardo, 619-331-2070. One of the best restaurants in the San Diego area. The menu is a mix of Italian and American. The food is excellent. Open daily, lunch and dinner. Moderate to expensive.

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