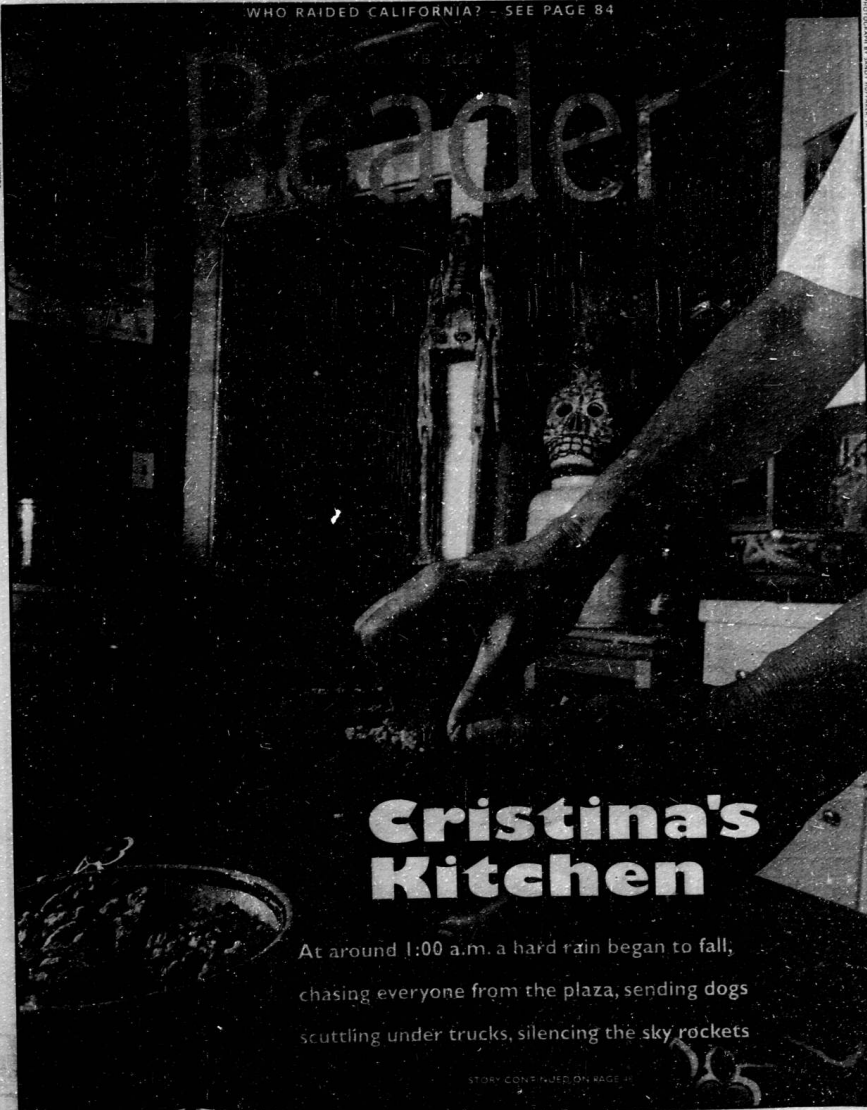


Volume 28 / Number 17 / November 24, 1999

WHO RAIDED CALIFORNIA? - SEE PAGE 84



## Cristina's Kitchen

At around 1:00 a.m. a hard rain began to fall, chasing everyone from the plaza, sending dogs scuttling under trucks, silencing the sky rockets

STORY CONTINUED ON PAGE 11

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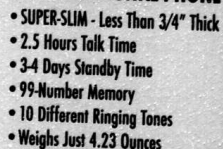
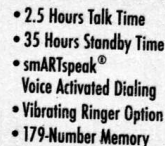
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**La Costa's Strange Attraction**  
Re "Mob Scene," November 18. Seems that high-priced prostitutes aren't the only whores attracted to La Costa and the

Roger Newell

If young people are looking for heroes and role models to emulate, they need not search any further than Dr. Rodney Hood ("City Lights," Doctor From the Hood," November 18).

There is no lack of genuine heroes in our society. The problem is that we're looking in the wrong places. Skip the rich and famous and you will find a nation full of outstanding role models who provide a rich example of people with intelligence and creativity whose lifework is directed to helping others.

Let's have some more stories about their lives, which are often invisible.

I've read with interest the two recent articles regarding the San Diego Wine Company ("Crush," November 11 and 18). I'm always amused when a retail merchant like Terry Hudson starts to feel the squeeze from being underpriced and wants to blame his competition rather than acknowledge he has lost the battle to the marketplace. A couple of his quotes say all that is interested and informed should needs to know. He can't take the heat so he wants the San Diego Wine Co. out of the kitchen. "...[so], you might as well make a little bit more you know?" Well, guess who pays "a little bit more"? I do and I want full value for my hard-earned money. "...and sells it at five dollars less than [our price], I have a problem with that." Sure, he has a problem; he doesn't understand his

Nobody believes the San Diego Wine Co. is giving its products away, as implied by Mr. Hudson. Informed consumers recognize good value for their money, and they vote with their wallets when it is time to select their favorite wine store. Informed customers don't like to hear about win-

merchants "getting together" to discuss wine prices. Yes, Mr. Hudson, it does look like price fixing to me, and a good reason I will avoid shopping at the WineSellar in the future. In a free-market society, the consumer determines which store stays in business and which store closes its doors. I don't believe the San Diego Wine Co. will be closing its doors any time soon.

**Mike Collier**  
Encinitas

While the temptation to respond to the frequent outbursts of idiocy printed in the *Reader* is constant, I finally felt compelled to say something about the letter from Cheri Agonia of the San Diego BREATH Coalition (Letters, November 11) and her borderline hysterical anti-tobacco ravings that are becoming more and more common in these self-righteous days of Rent-a-Hysteric.

Yes, we all know cigarettes cause cancer, and apparently this means we must not be allowed near them. Even the squeakiest, most ignorant crew-cut in the government knows the War on Drugs cannot ever be won, and therefore cannot end, but the shrewdest crew-cuts know that the average American is insanely gullible and complacent and doesn't notice the failure of this particular war and won't care if another one is started on cigarettes. Philip Morris, to my knowledge, doesn't inject "children" (I use quotation marks because the government's definition of children has branched out to include

everyone) with nicotine, and from what I can tell, it takes a little effort to even start smoking. Then again, "free will" is an antiquated notion, and you've got the smokers to prove it, since their blarney is based on the idea that they were incapable of ending their cigarette habit without addiction, so like all good blackmailers they try to squeeze as much out of their prey as they can before they expire. The former head of the DEA has stated publicly that he believes cigarettes should be outlawed within the next 15 years, and prohibition is obviously the government's ultimate goal.

There's very little wrong with a pious judge, and the Cheri Agonias are just the sort for that particular job. But why worry, the government loves you and only wants to oppress you for

**Lawsuits Will Fly Like Confetti**  
Who in hell does Steve Canaday (Letters, November 4) think he is? Does he even know how to pronounce "freedom?"  
*continued on page 1*

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An archive of City Lights stories can now be searched on the Internet at [www.adreader.com](http://www.adreader.com)

**Mapes meets his match** Maybe it's a perverse kind of destiny, but there's just no way around it: the demise of the historic Mapes Hotel in Reno, Nevada, seems inextricably linked to San Diego. Way back on December 17, 1947, Charles W. Mapes, Jr., a colorful and wildly propensuous Reno developer, opened the doors to his luxurious 12-story Mapes Hotel, said to be the first establishment in the country to offer gambling, dining, entertainment, and lodging under one grand roof. In its heyday, the hotel on the banks of the Truckee River in downtown Reno played host to a long list of celebrities, entertainers, and high rollers, including Frank Sinatra, Shirley Temple, Marilyn Monroe, and Clark Gable. Performers there included Sammy Davis, Jr., Gypsy Rose Lee, Danny Thomas, the Marx Brothers, and Mae West. But as the years went by, the Mapes, despite its Art Deco facade and sweeping views of the Sierra, began to fade as the city's downtown gambling center shifted north to the Lovernese 40 freeway and hobnob took over the now-scurrying neighborhood. The hotel closed down exactly 35 years after its opening, on December 17, 1982, and city fathers have been stewing over what to do with it ever since. A few years back, they contracted with the San Diego development company of Oliver McMillan, famous for its garish Gaslamp Quarter theater complex at Fifth and C Streets, to do something with the Mapes. At first the plan was to tear it down, but when Reno's historic preservationists raised a fuss, Point Loma's Morgan Deane Oliver and James McMillan said they would look into renovating the place. That deal didn't pan out, and now, despite a threatened lawsuit from the National Trust for Historic Preservation, the Reno City Council has again moved to tear down the Mapes. The demolition contractor? Lakeside's Claus Construction, a well-known destruction specialty company run by Patrick Claus, who had a big role in cleaning up the tangle of buildings and freeways left in the wake of L.A.'s Northridge earthquake. Even more eerie for fans of the Mapes is the fact that Charles W. Mapes, Jr. himself met his end following heart surgery in an unnamed San Diego hospital just a little more than six months ago, on May 13, 1999. He was 78.

**Dissonance roles** Yet one more San Diego has been indicted for financial hanky-panky. A federal grand jury in Phoenix last week tagged **Burton William "Bernie" Watkins** with four counts of fraud and one count of conspiracy, which allegedly resulted in the loss of \$8.8 million for Korean investors, reports the *Arizona Republic*. Watkins had been earlier named in a civil suit accusing him of cheating more than 650 Germans and Austrians out of \$2.4 million. A big wheel in Scottsdale's high society in years past, Watkins has also run an insurance business out of Coronado, state corporate records show. The newspaper says he returned here to live about a year ago. The *New York Times* has picked La Jolla as one of the top stock-swindling capitals of the world. In a "special report" headlined "Dangerous Dangle: Penny Stock Fraud Is Billion-Dollar Game," the paper says that it has interviewed artists, "who all seem to know each other, cluster in just a few spots: San Diego and La Jolla in Southern California, Boca Raton, Florida, Vancouver, and New York, the ground zero of stock fraud."

**Web warning** Services Medicines Internacionales de Mexico, a Tijuana-based HMO, has been warned by the United States Food and Drug Administration that promoting prescription drugs for importation into the U.S. on its website violates U.S. law. A Republican presidential candidate **Gary Bauer** has been nominated one of the savviest investors among the candidates by the *Wall Street Journal's* *SmartMoney* Web page. Bauer is said to have loaded up on Qualcomm stock when it was cheap. —Salem Communications, the Christian broadcasting outfit from Camarillo that took over Santer's K230 AM and looked out its stable of Sunday talk-show hosts, including ex-city councilman **Fred Schnabel**, is having financial problems. Last week it announced a loss of \$3.7 million, and its stock dropped \$6.75 to \$19.50. Meanwhile, Schnabel says he's considering his future for reviving his radio career, including moving his call-in show to the Web.

Contributor: Matt Potter

The Reader offers \$25 for news tips published in this column. Call our voice-mail at 619-235-3006, ext. 440, or fax your tip to 619-235-3096.

## Comedian in the Mist

By Abe Opinar

Jennifer at the San Diego Zoo's media relations office adopted a strident tone.

"Well, if you can't tell me exactly what Mr. Sedaris will be writing — I mean, if you can't give me a clear idea of exactly what he's going to do, then I'm afraid we can't help you."

I'd explained to Jennifer that Mr. Sedaris, David Sedaris, was a well-known humorist, a *New York Times* best-selling author, a frequent contributor to *Esquire*, a commentator on National Public Radio. I'd explained to Jennifer that Mr. Sedaris was smoking a Kool near the entrance to the La Jolla Marriott when I broke the news to him about Jennifer. I explained that the zoo was probably teasing because the feds had recently nailed the zoo's reptile

proval. My publisher said, "Everyone here loves the cover." My thinking is, "Well, then, let everyone at Little, Brown go on a book tour and sign it."

Last summer I'd gone with Sedaris to the zoo in the Bois de Vincennes in Paris, where we'd watched an adult chimp pick up a stone and beat a discarded infant chimp. The infant chimp screamed hallooedly. "I can't understand," said Sedaris, "why parents take their children to visit a hospital for the criminally insane."

Sedaris was anxious to visit what he kept calling the "World-Famous San Diego Zoo." We decided that, Jennifer's anxiety notwithstanding, we'd go ahead and go. When we got to the entrance, Sedaris looked relieved. "I thought I was going to be one of those safari-type places."

"On Hoof and Horn Mesa alone there are three pig exhibits. Move pigs over the small caravans. Even more pigs near the bongo, whatever they are. There have to be at least three different meerkat exhibits. Pig and meerkat. They just use them as fill. The zoo has an empty space and it's, 'Hey, I know! Let's put some pigs in there!' Or, 'I think some meerkats would look wonderful next to the Kiwi House!' They just use the pigs and meerkats as fill."

Sedaris was annoyed by Prime Mesa. To him, the animals were dia phoning. "The just sit there and fidget, or they stare into space. I worked once at a psychiatric hospital and I'm telling you, looking at these monkeys reminds me of the psychiatric hospital. The same amnesia. The same edging. The same stare."

## ODE TO HIGHWAY 54

By Susan Luzzaro

In the time of the falling leaves, in the time of the last bird-pecked fig and the flowering datura, in the time of the Santa

Ana winds, the freeway noise rages.

It's dark yet the delicate whorl of your upturned ear is filling with sound. Not the swoosh and suck of the ocean, rather the grrr, humm, swoom of noise poison, potent as the kind poured into Hamlet's father's ear. You check your clock and see that it is only 4:00 in the morning. You think about closing the window, but the first hint of cooler air is riding in on the back of the noise. Coolness is your due, as well as silence. You consider whether you have to pee, but the bathroom seems a long journey from which you will return wide awake.

So you change sides, slide your extra pillow over your head and hope that by muffling the sound you will be able to sleep. Once you considered snuggles, but you're afraid of not hearing the back door open, the prowler enter. The hour advances, the onramps empty more vehicles onto the freeway, the sound intensifies. Your mind turns to the morning. Your "to do" list is extensive. You live the day in advance, hour by hour, to make sure you have not forgotten anything. Like a tongue running over the teeth to discover the sore spot, your mind suddenly hits pain: you have forgotten to run off the material for the 10:00 a.m. class. You start the day over, try to figure where you can squeeze in the

forgoten task. Your jaws begin to clench, so you try to realign your spine in the way your physical therapist told you: you don't want your TMJ (Temporomandibular Joint Syndrome) to return. You check the clock again. Maybe you will call in sick. You remember how terrible it was to try to teach without sleep the last time. It was only yesterday. The synapses between the cottonballs in your brain refused to fire, and the students had to finish your sentences. You opt for deep breathing. Breathe in through your nose like Lilac advised you on your yoga cassette tape: let your belly swell with air then exhale slowly; increase the count with each exhalation. You're almost there. You feel your limbs relaxing, when the southbound NAFTA semi-accelerates on the incline and you go rigid again. You realize you do feel nauseous, but deadlines at work pop into your head. No, you can't call in sick, though you wonder if you can vomit noise.

The sound is everywhere, as if you live in a belfry or the top of a bell jar. It whisks around the second story of the house, coaxes every window. You know by morning when you open the back door the rear of Highway 54 will stop your breath, hurl you backward like so much debris in an airport runway. When you start the day over, try to figure where you can squeeze in the



on the north side of Chula Vista it was incredibly quiet at night. Crickets and frogs, that's all you could hear. And the sky still had stars. But since then, Highway 805 was built, then 54. You could see how the landscape had been transformed, uglified, but the radical change in the soundscape was invisible. Now the quality of the night is changed; it is not strained like the macy from heaven. There are no more frogs, the crickets are drowned out by freeway noise, there is never even a rough approximation of silence, and a bright yellow neon sign tells you to buy something, though you can't quite make out what. You think about the peo-

ple who can afford to buy silence, darkness. You grab your teeth. Perhaps if you read for a few minutes you could lull yourself to sleep. You need to quiet your mind because now the idea of the noise is making you as angry as the noise itself. Nights like these you write letters in your head. Dear Editor, Dear Mayor, Dear Governor, Dear Caltrans. You resist the idea, opt for the book instead. You turn on the little book light and scan the pile beside you. You're too tired to concentrate on the novel. *Charming Billy* you are only on the first chapter and there are too many characters to sort out. Not like other novel titles, the one you just down over a month ago because you sensed something very bad was about to happen. Your hand selects *A Year in Thoreau's Journal*, 1851, which is a good idea because you're just looking for the quick hit, a few pages at most. You think you're in luck because the August 17 entry opens with *For a day or two it has been quite cool* — a coolness that was felt even when sitting by an open window in this cat on the west side of the house. Even now you feel your own breath cover you with a veneer of coolness. You read on till you get to the bottom of the page, then you throw the book to the floor in anger, get up, and slam the windows shut. The passage that so moved you said: *the stillness some deep and significant — each sound seems to come from out of a greater thoughtfulness in nature* — as if nature had acquired some character and mind — the cricket — the gurgling stream — the rushing wind amid the trees — all speak to me soberly yet encouragingly of the steady

onward progress of the universe — My heart leaps into my mouth at the sound of the wind in the woods — I whose life was but yesterday so desultory and shallow — suddenly recover my spirit — my spirituality through my hearing. What is the relationship between quiet and spirituality, between silence and meditation? How will the species evolve without this dimension? At this moment, the truck changing gears on 54 is robbing you of your spirituality. Still you try to resurrect your mantra. It went to something like *this is a moment pause ohm*. You add deep breathing and thum the ohm. Amen, it's working. The ohm is substituting the "to do" list that was marring its many-headed self again. Thank God it suppressed the Christmas list that was snaking its way to the surface, your mind is a catalog in which you could shop all night. Ohm, you drop off. And dream you are riding a motorcycle. You start awake and begin the letter.

Last year during the month of October I called you. I spoke with your well-chosen complaint representative. Don't get me wrong, he was truly empathetic. When I discussed the efficacy of thicker windows, he pointed I out to me that the idea of windows was to open them when it was hot. We had a long conversation about the noise level, and I remember he told me that even if we were to establish that the noise level was higher than the legal decibel level, that there was no money to do anything about it. He said I would have to obtain my evidence and then begin the interminable process for some kind

of sound barrier at the Chula Vista City Council. Quite frankly, I began to believe he was only hired to placate me. He said he would put my backyard on the waiting list for a noise study. One year has passed, yet no one has contacted me. I begin to believe your agency is insincere, or the representative was an alien, or that the government wants everyone to go deaf and dumb.

Sincerely,  
Fissed Off.  
Then you wipe the slate of your mind clean again because you don't really believe in Caltrans or the efficacy of government planning. You believe in the calibrations of complaint and the silver lining of microbial mitigation.

There is one last thing to do. Count backward from 199. This has worked before. It's 5:26 but you know if you fall asleep for even a half an hour you will have the illusion of rest. 199, 198, 187, 186, 170. Maybe a little less of hearing wouldn't be so bad! Last yesterday the newspaper reported that more and more people are reporting damage to their cars from noise, but the good news was that hearing aids have improved. It makes you worry about the tiny creatures. Birds and such. How can their little pinhole ears sustain survive this noise? You remember reading somewhere that condors abandon their nests if there is too much noise. And owls, you used to hear in the canyon, are they still there? How can they, with their delicately calibrated hearing, find their manner, their feedings, the field mouse scurrying under the dry grass?

continued on page 8



David Sedaris

plained that he was coming to town to lecture at UCSD and that, while here, he'd wanted to work on a piece about monkeys, that he wanted to interview someone at the zoo who worked with monkeys.

"What exactly does he want to write about monkeys?" Jennifer was getting testy. I knew that Sedaris planned to include several pieces on monkeys in his new book, *Primates on the Scene*, and that, as a child, he'd fantasized about traveling America with a proboscis monkey sidekick. I also knew that in Paris, where he now lives, he'd interviewed many people who'd kept monkeys as pets.

"Oh, no," said Jennifer. "No, No. We'd absolutely want nothing at all to do with anything like people keeping monkeys as pets. We're all about animal conservation."

I thought it useless to explain

curator for dealing snakes on the side. "I understand," Sedaris shrugged and studied his cigarette. There's a convention of dermatologists here at the hotel. Only one of the three doctors. It took me less time to fly from Portland to San Diego than it took me to get from my room to the lobby. The dermatologists are attending a seminar titled "Unknown Skin Diseases."

Sedaris was tired. His visit to San Diego came at the tail end of a weeks-long lecture tour around the United States. "I just got off the phone with Little, Brown, my publisher. On the cover of *Primates on the Scene* they want to use a picture of a chimp smoking a cigarette. The chimp is wearing clothes. I hate chimps wearing clothes. It reminds my publisher that my contract gives me cover ap-

proval. My publisher said, "Everyone here loves the cover." My thinking is, "Well, then, let everyone at Little, Brown go on a book tour and sign it."

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A SAN DIEGO THINKING











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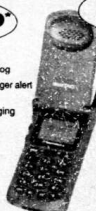
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## STRAIGHT FROM THE HIP

BY MATTHEW ALICE

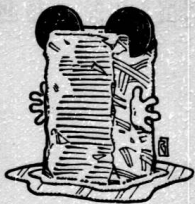


Illustration by Bob Conroy

**Ya, Matt:**  
Why do pawn shops have a logo like three cherries? What's the story behind them? And what ailment is Walt Disney waiting for a cure for while frozen? Do you age during your animated suspension, cryogenically speaking?

—C.G., Shelter Island

Yo-ho-ho, C.G. A little too much salt air blowing through the brain cells, matey. Too many hours on that deck chair in the sun. If we aged in our frozen suspension, what would be the point of being popped into the big Zip-Loc in the first place? Early on, cryonists did have problems with freezer burn, like any lamb shank you might throw into your fridge. Apparently they've solved that one. But the real biggie yet to be perfected is how to thaw us without doing cell damage. Fewer than 100 Americans have opted for either whole-body or head-only freezing. But the industry is counting on the Boomers' growing desire for immortality to boost their ratings. By the way, you have roughly ten minutes from the time you die to get yourself into the liquid nitrogen bath. Consider the potential cat fight when one frozen gentleman and his two ice-down wives are brought back to life. (He married the second after the first died.) He might rather stay in his tank and forget it. The cryofolks also suggest you have an insurance plan that will provide you with pocket change when they bring you back.

Car fare isn't something Disney would have to worry about, but it doesn't matter because he isn't frozen. That's a shopworn urban myth. Walt went in, fire, not ice. Cremated. But say you thaw out and need some folding green to revive your wallet. The pawn balls are not slot machine cherries, despite their common connection to the idea of "quick cash." Speculation has it that they're adapted from one version of the Italian Medici family's coat of arms, which depicted three gold spheres. The Medicis were all about banking and money and power. And this answer is about as reliable as any of our bouts with word-origins. Believe it at your own risk. And by the way, it's "cryonics," not "cryogenics."

**Dear Matthew Alice:**  
I've seen house cats kill and eat birds, so it makes sense that they like cat food made from poultry. I also know cats hunt and consume lots of rodents, but I've yet to see cat food flavors like Sliced Rat in Gravy or Fancy Mouse Meat. And what cat in the wild ever had a chance to catch a rat? Did prehistoric cats grab fish from ponds and thus develop a taste for seafood? So, Mr. A, two questions: Why do cats like fish? And have any cat food manufacturers tried to sell a rodent-based product?

—Sue Beckman's Cat, Del Mar

**Dear Sue Beckman's Cat:** If that's who you really are. Naturally we're suspicious. If you really were Sue Beckman's Cat, you'd already know the answers. And only a human being would assume "rat" is an identifiable flavor. And that a sparrow tastes like chicken. And of course your typing is too good.

Well, where to begin? First, get Sue Beckman to hide you in her purse, then go to the zoo and look at the big Southeast Asian jungle habitats, the one with the FISHING CAT living in it. That is, the CAT that FISHES. Looks like a big tabby with stubby legs, lurks by the pool, dips out its paw, and scoops out a fish. Or sometimes, if the mood strikes, actually dives in. Fishing's your water bowl more entertaining by adding guppies. But you know when you've been starting paw into the water? Well, you're giving in to that ancient cat urge still stewing around in the back of your brain. It comes from the urge to fish, or at least to bat at reflections that move like fish. It doesn't come from a primal hunger for a big plate of pan-fried crappies. But you already knew that, didn't you, SUE BECKMAN'S CAT?

Cats are pure hunters and "obligate carnivores"; they must obtain all necessary nutrients from a high meat-protein diet. Left to their own devices they'd chase small animals and eat them, stimulated by the run-and-hide behavior of their prey. Not likely Sue Beckman pulls a can of cat food across the floor on a string at dinnertime, so to get you to eat, cat food makers move on to stimulus number two. Smell.

Nothing quite like the satisfying reek of a fresh can of cat food, right, Sue Beckman's Cat? Then if the taste and moisture and texture and temperature are right, you eat. Exactly which meat protein is in the can doesn't much matter. A cat's dining experience influences its taste preference, but in general, fillets of field mouse is no more attractive than ground chicken feet. So why should a cat food company waste time dressing out billions of rats when they can use "Beef" on the label just means that some percentage of what's in the can was once attached to a supernumerary, select your own food, and pay for it, all cat food will be turned up in advertising to appeal to Sue Beckman, as if she herself were going to eat it.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 89083, San Diego, CA 92189-5803, or fax your questions to 619-251-0409, or e-mail to [matma@net.com](mailto:matma@net.com) via the Internet.



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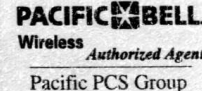
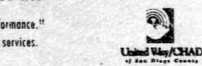
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By Patrick Dougherty

## GAME PLAN FOR TURKEY DAY

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I am not a Thanksgiving enthusiast, in fact, the word makes my stomach cramp. Thanksgiving, for me, is that repulsive occasion when you spend the best part of a day with the same people you've successfully avoided all year.

And yet, so many of us participate in this bizarre ritual, grinding through the same disagreeable ceremony year after year without knowing why. Think about it. You're supposed to acquire, cook, and eat an oversized, filthy bird. Of course, the warm-blooded, egg-laying vertebrate is only the modest centerpiece of what you will lay before the gang of thugs and ingrates who have found their way into your dining room.

You'd better start with a choice of salads. Salad-wise, I'd go for the spinach salad with apples and blue cheese, endive and grapefruit salad, and a seven-layer salad. You'll need soups. I recommend dilled creamy carrot soup and baked bean and molasses soup. Carry on with apple coleslaw, lemon broccolini, acorn squash stuffed with cornbread, cranberry-sausage stuffing and maple gravy, bacon and butter-milk mashed potatoes, pineapple glazed carrots, early peas with honey-peppercorn butter, baked Wisconsin apples, sweet yams, fresh cranberries, and slow-smoked Virginia ham.

Serve with oatmeal carrot-cake bread, nut-loaf bread, sour cream biscuits, and cranberry-raisin-nut bread. I'd keep dessert simple. Offer almond sour cream cake, honey cream strawberry glaze pie, and baked pears with chocolate. Do not overlook milk, reduced-fat milk, non-fat milk, assorted juices, water wine, more wine, and Ehrlichson coffee hand-picked by big-breasted, barefooted virgin pubescents.

The idea is to spend a month's pay feeding people you don't like until they puke. This is regarded as festive. As you know, Thanksgiving is a festive obligation day. You are obliged to be festive, or, at least, fake festive well enough to fool people who have zero interest in you, which will be about everyone you'll meet at Thanksgiving dinner.

Thanksgiving is grim, nasty, thankless work. Avoid it. If you have money, throw a dart at a world map and go there. Hard to believe, but this is the only country on earth that celebrates Thanksgiving. You're safe once outside American jurisdiction. If you're too poor to fly, drive down to Ensenada,

spend the day in the Caliente Sports book, eat fish tacos, and stroll along the beach.

If you can't fly or drive you can still throw money at the problem. Hire a cook and waiter. After the guests arrive, mingle for 30 minutes, fake a heart attack, then have a "break" drive you to the "hospital." No one will care as long as dinner is served hot and on time.

Typically, many citizens will not find it within themselves to follow any one of these excellent suggestions. Many will wake up this Thanksgiving morning faced with the same nightmare they lived through 12 months previous.

Put the gun down! Many years ago, in your father's father's time, someone in the upstairs National Football League invented Thanksgiving football. Little did he know that his creation plus television would rescue millions and save countless lives.

Yes, pilgrim, the NFL will feature two games on Thanksgiving Day. Push your favorite chair forward until it's 16 inches in front of the TV screen. Yell, grunt, and curse at the TV. Wave your hands at the TV. Every once in a while bounce up and down in your chair. The NFL has created a near-perfect escape. Unintended, yes, but still, most efficient. Begin Thanksgiving morning with a pregame show, feast on two

action-packed football games, never a game show, and, behold, it's 6:00 p.m. Now, simply eat until you are senseless.

The two drawbacks to this arrangement are the actual games. Chicago and Detroit always play each other on Thanksgiving, which is like watching two wounded dogs die slowly in the desert sun. However, the dying dogs will be more interesting to watch this year, not because either one has a game, but because the rest of the dogs in their division are dying as well.

The afternoon game, Miami versus Dallas, has more pull. Jimmy Johnson has assembled a complete team. Miami leads the best division in football and has done it without their starting quarterback. Unfortunately, Dallas is a wounded, dying dog. Have a bite of the strawberry pie.

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Miami 10-7	Dallas	
San Diego 6-10	New England	
Buffalo 6-10	San Diego	
Minnesota 10-7	Arizona	
NY Giants 4-12	Baltimore	
Indianapolis 10-7	Cincinnati	
Pittsburgh 10-7	New Orleans	
St. Louis 10-7	Cleveland	
Tennessee 11-6	Philadelphia	
Washington 10-7	Tampa Bay	
Seattle 10-7	NY Jets	
Indianapolis 10-7	Kansas City	
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## SHEEP AND GOATS

### PLACES OF WORSHIP REVIEWED

**Denominations:** Reconstructionist (Judaism)  
Address: 4558 Rosson Court, Suite A, Kearny  
Mesa; 619-268-3674  
Year founded locally: 1981  
Senior Pastor: Rabbi Alexis Roberts  
Congregation size: 150 families  
Staff: one full-time  
Church school enrollment: 110  
Annual budget: \$220,000  
Weekly giving: synagogues don't collect weekly offerings

Singles programs: no, but does have a program for couples  
Diversity: predominantly white  
Dress: casual to dressy-casual  
Services: Shabbat services times vary; call for details.

Mention Reconstructionism to most Jews and Gentiles and they think you're talking about the second half of G-d with the Wind. Reconstructionism, the youngest branch of American Judaism, established its first synagogue in 1967 and at present has only 100 congregations nationwide. It owes its theological underpinnings to Mordechai Kaplan, an energetic Conservative rabbi who in his writings conceived of Judaism not only as a religion, but as a civilization in constant evolution.

Judaism-as-a-civilization is a Reconstructionist notion often difficult for a layperson to grasp. As it is "Jody but not supernatural," another Reconstructionist catchphrase. While it's doubtful that Rabbi Kaplan intended his writings to foster a new Jewish denomination, the men and women who took him to heart created something very different from Orthodox, Conservative, and Reform Judaism. Unlike Orthodox and Conservative Judaism, Reconstructionism encourages its adherents to obey Jewish law as they themselves confront and understand it. (For a Reconstructionist Jew,

keeping kosher might mean not eating pork and shellfish, or it might mean, for example, not eating food produced by companies with a bad environmental record.) Unlike Reform Judaism, Reconstructionism has always promoted liturgical Hebrew and traditional observance. Because Reconstructionism established itself as a denomination in the late 1960s, its synagogues are "nonauthoritarian." Reconstructionist rabbis are more concerned with teaching and guiding than with synagogue management.

What you have on your hands is a liberal, intellectual form of Judaism that stresses participation. (It's no coincidence that Reconstructionism's largest synagogue is in Pacific Palisades, a part of Los Angeles that long served as a bedroom community for professors at UCLA.) Last Shabbat, when I attended Dor Hadash, a Reconstructionist congregation in Kearny Mesa, I was reminded of the strengths and weaknesses of nonauthoritarian Judaism. Kol HaVaKana, "Voice of the Soul," the Reconstructionist prayerbook published in 1994, uses

much of the beautiful, traditional Hebrew liturgy that Jews have used for centuries. It does use some not-so-beautiful poetry that Jews have written since 1967—"Let us be thankful for grain, fruit of grapes that feed the cow, mule, and us." When you democratically put together a prayerbook, I guess, you take the good with the bad.

At Dor Hadash you don't encounter much of the fruit-of-grapes-type stuff because Rabbi Alexis Roberts steers the liturgy toward the traditional. I was impressed to have the congregation recite by heart long sections of Hebrew liturgy. They also sang Biblical passages in the traditional trope, or cantillation.

"Last year," remembered Rabbi Roberts, "I had my daughter Elana right between Ruth HaShannah and Yom Kippur, so I had to miss Yom Kippur. In most non-Reconstructionist synagogues, if the rabbi can't make it for High Holy Days services, the congregation will call in another rabbi to run things. Here, my congregation was well-educated enough and self-confident enough that they went ahead and had

Yom Kippur without me. They knew how to lead the prayers, how to conduct the service. They didn't need me to do things for them."

Rabbi Roberts has a fine speaking voice, a melodious alto that sometimes cracksles with emotion. She waves her small hands in the air when she speaks. She smiles often, as does her daughter, sweet-natured Elana. When Rabbi Roberts leads her congregation in five minutes of silent meditation, she doesn't come across as lucky or contrived. She projects a kind of intelligent sincerity.

After Friday night's service, I asked Rabbi Roberts what she thought attracted people to Reconstructionism. "First of all, we're a small movement. We're a much smaller scale than any Reform Judaism. So there's a

real sense of belonging in our synagogues. We encourage everyone to participate. I was raised Conservative, and for a while I attended the Conservative synagogue, and I came to feel that Conservative, and other forms of Judaism, were organized for a kind of elite. People came into synagogues, they sat down, and they watched other people perform Judaism. Reconstructionism is more hands-on. We want people to get involved—you know, make your own choices, make your own talls, make your own minyan.

"We also talk about G-d, about the experience of G-d, more than Reform Jews would. We are in some ways more 'religious' than the Reform movement. But unlike the Orthodox and Conservative, we're more open in our concept of G-d. Many people find that attractive. They can't believe in a Father-Chief-of-Police G-d. We view G-d as that creative force inside us that impels us to do good, to go out and create an ethical, just world."

—The Observer



Rabbi Alexis Roberts and her daughter Elana.

Temple Dor Hadash  
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continued from page 20  
the early 1970s. Today, the grounds have the feel of an educational mothball fleet. I am here for Wednesday-night bingo. The *Bingo Bugle* told me that "doors open at 4:00 p.m., the Early Bird begins at 6:00 p.m. Over \$6000 paid out weekly, free Super Lotto with buy-in, \$100 in door prizes given each week. Breakopens, free coffee, great kitchen, and dinner specials."

Forty minutes before kickoff and a phenomenal mass of people gather in here. I count 20 rows of seating, each row made up of seven big cafeteria tables. Nearly every chair is occupied. Men and women arrange their bingo cards, talk to one another across brown table tops, eat snacks, read newspapers or paperback books. The hall is alive with a loud hum of chat and chat, spiked occasionally by a female cashier calling out orders

from the cafeteria, "Number 946. Rolled tacos. Number 946."

I am surprised to note that only a third of the players are postretirement age, the remainder are middle-aged except for a few pubescents in their 20s. I reckon the gender split to be 65 percent female, 35 percent male. No one seems to be wealthy, or even well off; instead, all appear to be what my mother would have called "The respectable poor."

Like any other human activity, bingo has its enthusiasts and pros. Seated near the front of the hall is a round Hispanic woman who has requisitioned half of a cafeteria table. She has more bingo cards than I can count, but what grabs my attention is her handmade accessory. At first glance the item looks like a large woman's hat fashioned from loosely woven orange-colored wool. Look closer and one notices that



evenly spaced around the object's crown are 18 custom-made loops resembling bullet slots found on the back of a Colt 45 holster. These loops, however, do not hold bullets; instead, each handmade loop is home to a different-colored dauber.

I approach an elderly man, drawn by his greasy blue eyes. The gentleman has white hair color-coordinated to his chalky, thin face, said face matched to his pale, gaunt body. I stand before 145 pounds of pinning bingo fever and inquire, "Is this a

normal crowd?" The man takes a moment. "We get quite a few near the first of the month. The last week of the month there are less."

Of course, Social Security checks arrive on the first of the month. "What's your

best win?"

"I walked away with \$225 four or five months ago. I won \$200 by myself, and then won one out of four out of the \$100 pot."

I ask what one out of four out of the \$100 pot is. He explains. I don't understand. The bingo announcer calls out, "If you're an Early Bird, raise your hand."

I take this as a hint that play is about to begin and hurriedly seek a table. I find an empty seat in the midst of four women near the front of the hall. The squattish, polka-dot-dressed woman on my left has bought three packs of bingo cards. Each bingo pack contains four cards for each bingo game. There will be 15 bingo games this evening. Multiply 15 games by three packs, then multiply that total by four cards per game, and you get 180 bingo cards demanding to be fed three times a day. The polka-dot woman

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is preparing for bingo battle by Scotch taping like-colored cards together. "That's what I do," declares a sing-song voice. "I tape mine end to end."

I too, have three packs of bingo cards. I, too, will be playing 12 cards per game. A stranger told me that was the best deal, I believed him.

I understand the upcoming game is going to be an "H" game; that is, of the 12 bingo cards I have in play, I would have to form a representation of an H on one of them before anyone else in the hall does so on one of their cards. This is done by filling in the row of blank squares found below the B and below the O of BINGO.

(BINGO is printed in large type on the top of each card.) Let's not forget that another row, beginning three boxes below the B and ending three boxes below the O, must be completed in order to reach the bingo H-checked flag.



I notice some contestants daub all boxes on their cards except for those that form the loudest-for-H. That way, a player would only have to keep track of 12 boxes per card instead of 24. There is value in that move, but I wonder, is this league play,

or would aping the early daubing technique mark me as a bingo novice? What does the bingo-dot dress lady have to say? "Do you daub boxes that you don't need?" "No."

"Do I daub the H?" I

don't know why I said that. The woman places a finger on one of her cards. "This is the first one. The H, for us, is special."

"Oh, I see." First night here and I've found a bingo cult. "Do you daub boxes you don't need?"

"This is the first one," the woman holds up a green card. "The H is special."

All right, the H card is powerful and special, always has been, always will be. "But, when I'm marking a card, do I mark what the bingo man has called?"

"No, I mark along the edges of the card, right?" Polka-dot: "No."

"Then what am I marking? Am I marking the boxes that I want, or am I marking the ones I don't want?" A flabby-faced woman sitting opposite burbs, "You only mark the ones you have. When he [Mr. Bingo] calls a number and you have it, you mark it."

"I do the same thing on all these cards?" I am referring to the ugly heap of bingo sheets currently under my supervision.

"Yeah."

The job seems impossibly complex. I decide to

circle back to the beginning. "So, when I daub a box, I only daub boxes that are good for me, right?"

Flabby-face: "Right. See that big board that's all lit up? Indeed, there is a mighty large bingo board on the stage. The number that he [Mr. Bingo] calls is shown on the big board."

I sigh heavily. Mr. Bingo's voice comes on the P.A. and says something about three on one. I query my seatmate, "What is this three on one for the letter H thing? What does three on one mean?"

"It just means one, two, three on three games."

"Oh, I see. I don't." "Three games," the woman repeats. I nod. This is a walk through hell. "Okay, so I get three decks of everything; therefore, I got 12 plays on every game?"

"Yeah."

"So, I guess the thing to do is to get the games in

order?" "I don't do that, but a lot of people do."

"How do I know which game comes when?" (I learn much later and only after extensive research that this night's games were Letter H, Small Cross, Number 7, Triple Bingo, Letter Z, Letter X, Layer Cake, 9 Pack, Small

Frame, Postage Stamps, One Vertical One Horizontal, Letter L, Double Bingo Corners OK, Double Hardway, and Late Owl Blackout.)

Polka-dot instructs, "The first game is a three-on-one red."

"Right. Of course. The old three-on-one red."

"The next one is solid blue."

"So, I should organize the blue cards?" I grab about my mound of bingo sludge, find lots of blue cards, and place them in one tidy pile. "So, blue will be game two. I'm feeling much, much better."

Polka-dot nods. "Then, the next game is green."

"I see, all the games have different colors."

"Yeah."

I experience breakthrough. I experience epiphany. I experience bingo rite of passage. On a roll, I withdraw a bleached-white card from my deck and seek deeper understanding. "What's this?"

"That's a freebie they give you."

"So, at some point they'll say, 'You get an extra game. All you guys with an extra game, this is your extra game.'"

"That's right."

I spy another odd-looking card, one that does not have BINGO printed on its top. "What's this?"

"It's a speedy."

"What's a speedy?"

Flabby-face answers, "They don't call the letters, they only call the numbers."

I am heaved off the mountain-top into bingo bog. My forehead and armpits produce enormous quantities of sweat. I commence talking to self, "Speedy bingo, regular bingo, green bingo, yellow bingo, red bingo, purple bingo, no bingo."

"Yes." Polka-dot laughs violently, then moves her jaws closer to mine and whispers an obscene curse.

I become frightened and blurt out, "I'll never keep up!"

Flabby-face mutters, "We'll help you."

I am raining sweat. "The first H wins?"

Backoutage, Mr. Bingo ever so gruffly cleans his throat, and instantly the hall is as quiet—well, as quiet as any hall would be when someone passes out free money. The perfect voice soothes, "The beginning lotto this

evening is under the letter B, and it's for \$1100. The letter B."

Polka-dot: "First time here you'll probably be the one that wins it all."

Mr. Bingo: "Thirty-two." Polka-dot: "This is lotto; if you get the five numbers he calls out, you win."

"What happened to bingo and the letter H? I was all set up for the letter H." The evening's bright promise has been shaded, ripped open and consumed whole. I have been betrayed. "What is lotto doing here? Why are we playing lotto? The odds of getting five numbers in a row have

got to be a billion to one."

"Yeah."

Lotto ends. No one wins. Mr. Bingo returns. "The first number that comes up on this game will be the money-ball game number. For those of you who played the money ball, that's the first number."

My tiny ship has sailed

far, far beyond the last X marked on Vasco da Gama's chart. Speaking to no one, I remark very quietly, "What is the money ball?"

Polka-dot: "I believe we would get \$50."

"Whether you bingo or not?"

"Yes." The woman is

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1999



## The Man in the SpringLite Symes II Low Profile Foot

"It's like the voice of God!" The audiotech handed her earphones over to the cameraman, then turned back to Justin Norton. "Say something," she told him.

"What do you want me to say?"

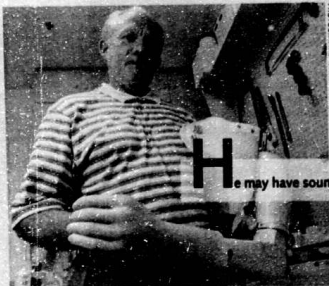
"Oh, anything," she said.

Norton, knowing the value of a dramatic pause, stalled a few seconds. "I love change," he said. "I love a challenge."

The cameraman and the audiotech agreed that Norton was perfect to do the voice-over for the video they were making. Last year and operated by Norton and his partner, Tony Mendoza, won the Bank of America's Insight Award for the year's most enterprising business. In six years, ABI had opened Riverside and Escondido locations and a center in Yuma, Arizona. The company had also custom-designed the 2880-square-foot facility in Mission Valley, next to Kaiser Permanente, with three fitting rooms, a walk-and-alignment room with adjustable parallel bars, and training stairs for above-knee rehabilitation safety training. The video, describing ABI's phenomenal growth, would be part of the June 1998 Insight Award presentation at the San Diego Convention Center.

Norton's speaking voice is mellow with hushed edges. In person, he sounds the way Nat King Cole once sang. But the tape did not render his voice well. The reel-to-reel had turned his: m-pagne into beer.

I first overheard Norton in the hall at ABI before we met. He was speaking with pride about his son, Tom, who was in the Sea Cadets, a Navy program for high school students. Without seeing Norton, just hearing him, the voice sounded ageless and calming, full of promise and self-confidence. I was picturing a long-haired surfer rid-



Justin Norton

ing waves when the real thing turned the corner, his hand extended.

"Hello, I'm Justin Norton. Have you been waiting long?"

A middle-aged man of average height, he wore khakis and a white shirt. His eyes were a clear blue, his face tanned, his blond hair cut short. Trim and in good shape, Norton may have sounded like God to that

woman, but the 49-year-old was no surfer.

"Let me show you around," he said, leading the way past the reception area.

Through a series of doors, the facility opened like a rolltop desk with an accordion-style dented cover. Down the hall and to the left, ABI was a garage/workroom; with par-

allel bars in the walk-and-alignment room, it was a gymnasium; in a corner piled with outdated prosthetic limbs (arms and legs brown with age, made from steel joints, heavy plastic, and leather belts), a museum of the macabre.

He may have sounded like God to that woman.

Over a worktable, a peg board held pliers, calipers, and Allen wrenches. A drill-press in one corner, on a table, a transfer gage used to fine-tune the limb's fit and keep the adjustment permanent against the wall, an oven that reached 400 degrees, adhering plastic to the mold. Tony Mendoza, dressed in a white coat, used fine-grain sandpaper to finish off the edges of a new leg's socket. Muttering a greeting, he handed the show back to Norton.

Who held a contraption made of steel bars, Velcro, and a plastic hand.

"This is the most technologically advanced prosthetic arm now available."

The Utah Arm 2 he held was developed by Harold Sears of the University of Utah's engineering department. Like a doctor peeling back a bandage, Norton exposed the electrodes set inside the soft plastic socket where the stump fits.

"The arm works off the amputee's muscle impulses. The electrodes pick up signals from the muscle impulses."

As the amputee "fires" a muscle, the artificial arm responds by performing certain tasks. The arm can be raised or lowered from the elbow. The hand can be opened and closed, the wrist turned. The original Utah Arm, developed a decade ago, has been fitted for thousands of men and women. Borrowing the latest technology from the computer industry, this newest model has upgraded electronic cable connections that ensure a constant signal.

Alberto Otton was born with an underdeveloped left arm. He had only one digit at the end of his elbow.

According to Norton, a myoelectric above-elbow prosthesis would have been the

usual way to go. But he and Mendoza devised a "hybrid" arm for the eight-year-old that utilized the youngster's ability to flex his single digit.

Wearing the prosthesis, he could operate a switch inside the arm's socket. This allowed him to open and close the hand electronically. He could grasp and release objects.

"And he especially likes that his prosthesis looks like a real arm."

Norton crossed to the worktable that dominated the middle of the room while rattling off terms like "space-age carbon-fiber technology," "bio-elastic materials," "flexible socket design," "silicone application," and "socket modification." ABI, he concluded, made high-activity, waterproof prostheses that allowed the wearer to participate in sports such as golf and swimming.

Norton then spoke about Steve Inlay, who, in a motorcycle accident, had his left arm sheered off at the shoulder and his left leg above the knee. For 14 years he suffered with his residual limb—the chafing and blisters that come from a poor fit. He still liked to hunt and fish; he even

scuba-dived and played golf. But he found himself relying more and more on a cane when he walked.

Two years ago, Inlay heard about ABI and loaded his sport utility vehicle and started on the 1800-mile trip from Idaho. At the facility he was casted and fit with a new prosthetic socket.

"Inlay told us that even the preparatory socket was 100 percent improvement."

Last year Inlay was fitted for the Utah Arm 2.

On the second floor of the facility, Norton's daughter Sarah, a pretty blonde, presides over a bank of computers and a filing system she alone understands. Besides modems and screens and cabinets for storage space, there is a microwave oven, a small fridge, a coffee maker, and a sofa-bed. The staff at ABI sometimes puts in 16-hour

house, she went shopping and walked her kids to school. And when she became pregnant a third time, her prosthesis was adjusted to account for weight gains and shifts of balance points.

Nga Snyder, a native of Vietnam, was a year old when she contracted polio. Her right leg was stunted and weak. At seven she was fitted with her first brace. Though heavy and uncomfortable, the brace allowed her to run and play with other children.

Norton's photo of Nga shows a young woman with a lovely smile and black hair that falls below her waist. One day, while in her 20s, she crossed the street using an old brace and fell flat on her face. At ABI, Tony Mendoza fit her with a state-of-the-art orthosis, a knee-ankle-foot support called, as an acronym, a KAFO. He tinkered with the brace, adding supports to ensure a perfect fit. Today Nga no longer falls.

Norton's stories have commercial value: they help sell Ability Biomechanics International. And that's fine with him.

"I want everyone to come

and see what we do. Why? Because we don't just give people arms and legs. We give them back their lives."

In 1967, when he was 17, Norton went deer-hunting with a buddy near Riverside. He carried a 30-gauge shotgun that he didn't think was loaded. But as he climbed out of the old green Chevy, the rifle went off, and he blasted his foot. The damage was extensive, and at the hospital that same day, his leg was amputated at the ankle. A high school graduate, Norton was already deeply inscribed in the grin-and-bear-it male role. The day his prosthetic was ready he strapped it on and went on his job as a gas-station attendant.

"I fell on my butt five times that day."

Norton suffered with every prosthesis he wore until he started making his own in 1991. Today, it is a guess as to whether he wears one or not. This uncertainty is heated by the fact that Norton participates in daunting tests of physical endurance: Two years ago he was sprinting down the fairway at El Cajon's Singing Hills Golf Course in

**T**ony Mendoza fit her with a state-of-the-art orthosis, a knee-ankle-foot support called a KAFO.

days.

Norton had two more stories to tell.

Ana Lopez was a wife and mother of two when she lost her right leg below the knee in a car accident. Twice she was outfitted with ill-fitting artificial legs. She prepared herself to accept walking with crutches for the rest of her life when she came to ABI. With a new prosthetic, she was able to clean her

He was so happy with his leg that he asked what he could do with someone who should disarticulation."

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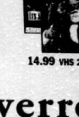
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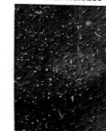
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"It's like the voice of the cameraman she told him. "What do you want?" "Oh, any Norton, I seconds." "I love the camera. I do the Ability Biome and operated Bank of America business. In situations and a camera designed the 2 Permanent, with adjustable safety growth, would at the San Diego Norton's he sounds like der his voice. I first over speaking with a Navy program just hearing promise and

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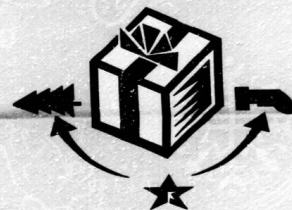
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## The Man in the SpringLite Symes II Low Profile Foot

"It's like the voice of God!" The audiotech handed her earphones over to the cameraman, then turned back to Justin Norton. "Say something," she told him.

"What do you want me to say?"

"Oh, anything," she said.

Norton, knowing the value of a dramatic pause, stalled a few seconds. "I love change," he said. "I love a challenge."

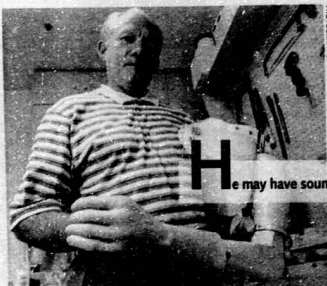
The cameraman and the audiotech agreed that Norton was perfect to do the voice-over for the video they were making. Last year Ability Biomechanics International (ABI), a prosthetic center owned and operated by Norton and his partner, Tony Mendoza, won the Bank of America's Insight Award for the year's most enterprising business. In six years, ABI had opened Riverside and Escondido locations and a center in Yuma, Arizona. The company had also custom-designed the 2880-square-foot facility in Mission Valley, next to Kaiser Permanente, with three fitting rooms, a walk-and-alignment room with adjustable parallel bars, and training stairs for above-knee rehabilitation safety training. The video, describing ABI's phenomenal growth, would be part of the June 1998 Insight Award presentation at the San Diego Convention Center.

Norton's speaking voice is mellow with hushed edges. In person, he sounds the way Nat King Cole once sang. But the tape did not render his voice well. The red-to-red had turned champagne into beer.

I first overheard Norton in the hall at ABI before we met. He was speaking with pride about his son, Tom, who was in the San Cadets, a Navy program for high school students. Without seeing Norton, just hearing him, the voice sounded ageless and calming, full of promise and self-confidence. I was picturing a long-haired surfer riding waves when the real thing turned the corner, his hand extended.

"Hello, I'm Justin Norton. Have you been waiting long?"

A middle-aged man of average height, he wore khakis and a white shirt. His eyes were a clear blue, his face tanned, his blond hair cut short. Trim and in good shape, Norton may have sounded like God to that



Justin Norton

woman, but the 49-year-old was no surfer.

"Let me show you around," he said, leading the way past the reception area.

Through a series of doors, the facility opened like a rollopp deck with an accordion-style slatted cover. Down the hall and to the left, ABI was a garage/workroom; with parallel bars in the walk-and-alignment room, it was a gymnasium; in a corner piled with outdated prosthetic limbs (arms and legs brown with age, made from steel joints, heavy plastic, and leather belts), a museum of the macabre.

He may have sounded like God to that woman.

Over a worktable, a peg board held pliers, calipers, and Allen wrenches. A drill-press in one corner, on a table, a transfer gage used to fine-tune the limb's fit and keep the adjustment permanent; against the wall, an oven that reached 400 degrees, adhering plastic to the mold. Tony Mendoza, dressed in a white coat, used fine-grain sandpaper to finish off the edges of a new leg's socket. Muttering a greeting, he handed the show back to Norton, who held a contraption made of steel bars, Velcro, and a plastic hand.

"This is the most technologically advanced prosthetic arm now available."

The Utah Arm 2 he held was developed by Harold Sears of the University of Utah's engineering department. Like a doctor peeling back a bandage, Norton exposed the electrodes set inside the soft plastic socket where the stump fits.

"The arm works off the amputee's muscle impulses. The electrodes pick up signals from the muscle impulses."

As the amputee "fires" a muscle, the artificial arm responds by performing certain tasks. The arm can be raised or lowered from the elbow. The hand can be opened and closed, the wrist turned. The original Utah Arm, developed a decade ago, has been fitted for thousands of men and women. Borrowing the latest technology from the computer industry, this newest model has upgraded electronic cable connections that ensure a constant signal.

Alberto Oton was born with an underdeveloped left arm. He had only one digit at the end of his elbow. According to Norton, a myoelectric above-elbow prosthesis would have been the

usual way to go. But he and Mendoza devised a "hybrid" arm for the eight-year-old that utilized the youngster's ability to flex his single digit.

Wearing the prosthesis, he could operate a switch inside the arm's socket. This allowed him to open and close the hand electronically. He could grasp and release objects.

"And he especially likes that his prosthesis looks like a real arm."

Norton crossed to the worktable that dominated the middle of the room while rattling off terms like "space-age carbon-fiber technology," "bio-elastic materials," "flexible socket design," "silicone application," and "socket modification." ABI, he concluded, made high-activity, waterproof prostheses that allowed the wearer to participate in sports such as golf and swimming.

Norton then spoke about Steve Imlay, who, in a motorcycle accident, had his left arm sheered off at the shoulder and his left leg above the knee. For 14 years he suffered with his residual limb—the chafing and blisters that came from a poor fit. He still liked to hunt and fish; he even

scuba-dived and played golf. But he found himself relying more and more on a cane when he walked.

Two years ago, Imlay heard about ABI and loaded his sport utility vehicle and started on the 1800-mile trip from Idaho. At the facility he was casted and fit with a new prosthetic socket.

"Imlay told us that even the preparatory socket was 100 percent improvement."

**T**ony Mendoza fit her with a state-of-the-art orthosis, a knee-ankle-foot support called a KAFO.

Within a week, his new leg ready, Imlay celebrated by walking through the San Diego Zoo. Traversing up and down the winding pathways, the shift from solid ground to automated ramps—usually treacherous for the disabled—were a breeze.

"He was so happy with his leg that he asked what we could do with someone with shoulder disarticulation."

Last year Imlay was fitted for the Utah Arm 2.

On the second floor of the facility, Norton's daughter Sarah, a pretty blonde, presides over a bank of computers and a filing system she alone understands. Besides modems and screens and cabinets for storage space, there is a microwave oven, a small fridge, a coffee maker, and a sofa-bed. The staff at ABI sometimes puts in 16-hour

house; she went shopping and walked her kids to school. And when she became pregnant a third time, her prosthesis was adjusted to account for weight gains and shifts of balance points.

Nga Snyder, a native of Vietnam, was a year old when she contracted polio. Her right leg was stunted and weak. At seven she was fitted with her first brace. Though heavy and uncomfortable, the brace allowed her to run and play with other children.

Norton's photo of Nga shows a young woman with a lovely smile and black hair that falls below her waist. One day, while in her 20s, she crossed the street using an old brace and fell flat on her face. At ABI, Tony Mendoza fit her with a state-of-the-art orthosis, a knee-ankle-foot support called, as an acronym, a KAFO. He tinkered with the brace, adding supports to ensure a perfect fit. Today Nga no longer falls.

Norton's stories have commercial value they help sell Ability Biomechanics International. And that's fine with him.

"I want everyone to come

and see what we do. Why? Because we don't just give people arms and legs. We give them back their lives."

In 1967, when he was 17, Norton went deer hunting with a buddy near Riverside. He carried a 30-gauge shotgun that he didn't think was loaded. But as he climbed out of the old green Chevy, the rifle went off, and he blasted his foot. The damage was extensive, and at the hospital that same day, his leg was amputated at the ankle. A high school graduate, Norton was already deeply inscribed in the grin-and-boredom male role. The day his prosthetic was ready he strapped it on and went on his job as a gas-station attendant.

"I fell on my butt five times that day."

Norton suffered with every prosthesis he wore until he started making his own in 1991. Today, it is a guess as to whether he wears one or not. This uncertainty is heated by the fact that Norton participates in daunting tests of physical endurance. Two years ago he was sprinting down the fairway at El Cajon's Singing Hills Golf Course in

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hot pursuit of Bud McElroy, a federal fire fighter based in San Diego and also an amputee. They were playing speed golf and, as in the traditional game, the objective was to produce the lowest score. In this game with every minute one additional stroke was added to the total score.

Norton and McElroy had the 6044-yard Oak Glen course to themselves. In addition, they each had a caddy in a cart who located the ball and stood by ready to exchange clubs.

In photographs of the event, Justin, wearing a Spring Lite Syntex Low Profile foot, looks like something out of Star Wars, half-man

half-machine. He added 86 to his stroke count of 86 (he came in at 85 minutes and 57 seconds) for an aggregate winning score of 172. The game was a prelude to the June 28, 1998, speed golf world championship at the Rancho Bernardo Inn, where, in the disability class, Justin Norton became the World Champion Speed Golfer.

The transformation is startling.

In his upstairs office at ABI, he raises his trouser and slips out of his artificial leg. He stands. Encased in a long white cotton sock, below the knee his calf bone quickly tapers to a thumb's width. He moves effortlessly, with

little trace of a limp, but Norton is an amputee. This moment of self-exposure has altered him. No longer a competitor, he looks like a man broken, disabled. This evaluation has more to do with him than it describes Norton, but he seems to sense the impression he's made; he slips his leg back into the prosthetic. The stump slides in as smoothly as a pool cue into its leather case.

"You must feel pretty good," I say. "You do work for which you are honored and which you clearly enjoy. You live an active life. You're in good shape..."

"So am I happy? If we're talking about my work, yes,

I love it. And I like all the rest. But am I happy? A shadow passes over his blue eyes.

At the breakup of his marriage some years ago, Norton won full custody of his five children. They range in age from 10 to 24, and he's raising them as a single parent. ("I had them because I wanted them," he said.) He does not speak critically of his ex-wife and has, he says, resolved much of the dysfunction caused by the marriage.

"We do not make the rules. We live in a world of consequences, and people ignore what is going on with them, go off on some tangent, or they deal."

Norton deals. He has come to grips with who he is and found, he says, the path he needed to find. Yet such insight has come at a cost. His marriage broke up and recently an important relationship ended.

"I'm grateful because it forced me to find my heart." But he is rueful. He loved the woman.

He pulls at the cuff of trousers. All signs that he is wearing a prosthetic have vanished.

"I'm good at making legs and arms," he said, "but not with fixing the heart."

His candor hits like a cool smack. Sarah pauses in her typing. I look at Norton

who, for his part, seems slightly stunned by his statement.

"I don't know why I'm telling you this," Norton brushes the air before his face. "But I'm ready," he says. "I'm ready for that new person to walk into my life, for the next thing to happen."

He grins, again himself. He takes his dramatic pause. "I like change. I love a challenge."

Six months after I spoke with Norton, a new office of ABI opened on Church Avenue in Chula Vista.

—Jangchup Phelgal

Jangchup Phelgal is a recipient of a Stegner Fellowship from Stanford University.

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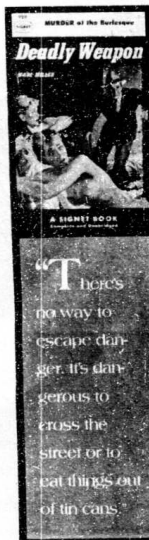


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# Savage Triumph

Fresh from his Tijuana brawl, sutured and sensibly armed, private eye Walter James is ready to work: he's been on this San Diego case all week, trailing clues about a dope ring that's responsible for killing his partner, knifing a Filipino doorman, and threatening young Laura "Kevin" Gilbert, whose dad's caught in the webbed web as well. Can James protect her from the truth and keep them both alive? The 1946 Wade Miller murder mystery, set in postwar San Diego, picks up with a car chase through La Jolla's winding roads. Two thugs from TJ are about to meet their master.

**Chapter 17**  
Tuesday, September 26, 6:15 p.m.  
"No. This coffee will be plenty, redneck."  
"Does your stomach hurt much?"  
"Not much. But I'm not hungry."  
The cool night began to dwell over the red neon drive-in. Scattered traffic purred along the Causeway, returning to the city from Ocean Beach, Mission Beach and La Jolla. Far away by the ocean, the serpentine lights of the roller coaster gleamed.  
Kevin pushed her leg against his. Between mouthfuls of bread and barbecued pork, she said, "It's nice being alone with you here. I mean, all these other people are shut up in their own cars. It's almost like being alone. But I wish we'd go home and let you get some rest, Walter."

He flicked his eyes across the rear-view mirror. "I'm afraid we can't rest for a while."  
She lowered her voice. "Why not? You have to!"  
"Put on some lipstick," suggested Walter James, "and while you're looking in your mirror, catch that black convertible on our side of the street half a block back."  
"Who is it?" she asked, running her hand around in her purse. She found the mirror.  
"Twiddle-dee and Twiddle-dum, the boys who pounded on me. They warned me not to go near the cops. I didn't think they'd pick me up so quick."  
"I see them — two men. I can't see what they look like."  
"I know what they look like."  
Kevin studied the mirror. "Do need lipstick."  
"Don't be scared," he said. "I'll take care of you." He started the car and pulled out into the Causeway, switching on the headlights when they had passed the intersection. Kevin looked back and watched the convertible slide away from the curb.  
"Where to now?" she asked.



Edmont Park roller coaster, Mission Beach, 1955

stool.  
Kevin said in a small voice, "What do those men want?"  
"Scared!"  
"Uh-huh." She didn't look at him. "I guess I shouldn't be after all that's happened, but — uh-huh."  
Walter James grinned at her. "Where's that old frontier spirit? The West is dead, podner."  
The girl tried a weak smile. "I guess you're the last of the vigilantes, sweetheart."  
"Don't be scared," he said. "I'll take care of you." He started the car and pulled out into the Causeway, switching on the headlights when they had passed the intersection. Kevin looked back and watched the convertible slide away from the curb.  
"Where to now?" she asked.

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used to come up here to neck."

"Get out," Walter James commanded swiftly. "Hide in the brush and stay there till I call you. Take this. Don't touch the trigger until you plan to use it. Wait till somebody's within ten feet of you, then just point it—like you would your finger."

He pressed the short coldness of the .32 into her hand. "Yes, Walter." Kevin scrambled out of the car into the close darkness. There was a scraping of branches and then stillness. The frogs had stopped.

The slender man opened the glove compartment and took two .38s out. Laying them on the seat beside him, he buttoned his coat, except the bottom but-

ton. The lapels he folded over his white shirt front. One gun was tucked under his belt, the butt outside his coat. He pushed the other weapon under him and sat on it. His hand moved toward the darkness and pushed the gearshift into second.

At the sound of a speeding motor, Walter James clicked the Buick's headlights on and off swiftly. The other motor slowed. He strained his eyes at the narrow patch of road 50 feet away. A low blob crept onto it and stopped—the black convertible.

A smile of savage triumph carved itself across the detective's lean face. Inside the car three shapes were barely visible—two

spheres that were heads and a thin stick that was a rifle barrel. Walter James stomped on the gas and let the clutch free.

The two spheres jerked, and the door toward him began to open hurriedly as the Buick hurtled toward the main road. As his front wheels hit the pavement, Walter James slammed one foot on the brake pedal and jerked the emergency lock. The big car screamed in agony across the two-lane road.

It looked like Little Sewer trying to get out the convertible door. He was moving in slow motion. Darmer was a frozen statue behind the wheel of the smaller car. The hills echoed the crash of metal as the Buick

hit the convertible broadside. For a sickening eternity, the bumper of one car caught under the running board of the other. Then the massive shapes wrenched apart and one rolled over the lip of the road into the canyon darkness. Hideous unorthodox noises speeded up as the convertible bounced crazily out of sight.

Walter James rolled out of the Buick onto the road. Metal gleamed from either fist as he wormed to the edge of the road and looked over. There was nothing; he was alone with black bush shapes and the dead night.

Kevin came running and stumbling out of the side road. Walter James rose and brushed off the front

of his suit. He caught her as she came up to him. "No use looking. There's nothing to see."

She threw her arms around him and clung to his body. After a minute, he pushed her away and took the weapon that hung loosely in her hand. All three guns bounced softly onto the car seat.

"I don't feel anything," her whisper came to him. "It was too easy—too quick. It is always like that!"

He pulled her against him, and their trembling merged into one universal

hammer beat. Their mouths fought fiercely; he could feel teeth cutting against his lip.

"Don't ever leave me, Walter. I love you. Don't ever leave me!"

**Chapter 18**  
Wednesday, September 27, 9:00 a.m.  
Somebody knocked at the door.

Walter James, cradled in a big chair, watched the smoke corkscrew up from his cigarette. He was wearing a deep blue dressing gown over patterned pajamas. The ash stand by the chair was a stew of soft ashes and ground-out butts. The knock sounded again. He glanced at the electric clock on the desk.

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Nine. Nine o'clock the morning after. Nine o'clock, Wednesday, the 27th of September. He punched out the cigarette and walked wearily to the door.

A boy was standing outside, about to knock again. He had thin hawkish features and big eyes; he couldn't have been much over 20. Walter James looked at him blankly for a moment before he recognized Bob Newcomb.

He said frostily, "What do you want?"

Newcomb's big eyes were surprised and caught by the ragged stitched wounds on the smaller man's head. He blinked and remembered. "I've come for Laura."

Walter James looked him up and down. "What makes you think she would be here?" The boy stepped into the apartment. "I didn't invite you in. I asked what makes you think she would be here?"

The boy glanced around wildly. Walter James noticed his eyes were tired — more tired than his own felt. "She must be here!" he blurted. "I waited till three o'clock last night, and Laura didn't come home. You brought her here last night and kept her here!"

The slender man's eyes didn't feel worn any longer. They were alive and filled with blue ice. "You'd better go, sonny. Take your dirty adolescent mind back to school and peddle your paper."

"I'm not going unless I take Laura with me." His voice bounced around, uncontrolled. He was wearing a sport coat and a sport shirt; open necked, it revealed every gulp and made his smooth throat childish. "Laura's my girl. You had no right to bring her here. What have you done with her?"

Walter James said between his teeth, "Get out!"

The boy's voice fell into half-pleading. "Mr. James, Laura's my girl. She's a nice girl. I don't know what you told her, but you had no right to take advantage of her."

"Advantage?" Walter James laughed without mirth. "Is that what you learned in school? Don't you know any better words? I suppose you think I slept with her last night?"

The boy clenched his fists, his face burning. "You can't talk about Laura like that!"

The detective laughed scornfully. "Best it, sonny. Go read a dictionary."

The youngster brought his fists up in front of him and advanced. "I'm taking Laura home and you can't stop me! She's just a girl and — and — you're an old man!"

Walter James hit him in the stomach and the boy bent over, retching. The back of the same flat came up under his chin and he collapsed on the rug. Walter James looked down at him grimly.

The boy was on his hands and knees when Kevin walked in from the bedroom. Her bare feet poised unsteadily on the nap of the rug. Little sleep crosses surrounded her surprised eyes and her copper hair tangled about her face. She wore a flesh-colored slip over her naked girl's body.

She put her puzzled face to one side and said, "Bob!"

Newcomb looked up at her silently, pain-stricken. Runaway tears gleamed on his cheeks.

"You've seen what you came to see," said Walter James. "Now get out of here!"

"Walter," the girl said reprovingly. She padded forward and took Newcomb's arm, helping him clumsily to his feet. "Bob, I'm so awfully sorry that this had to happen. You shouldn't have come. You had no right to."

Newcomb caught at her hand. "Laura —"

Kevin stepped back a pace, evading his grasp. "No, Bob, don't. What I do is my own business. I'm sorry that I've hurt you — but I love Walter and I want to be with him."

The boy looked incredulously at Walter James. "Love?" he said hoarsely. "Yes, You'd better go, Bob. Please don't feel too bad."

Newcomb blinked nervously, undecidedly. He looked at the girl's serious face, at the rust-brown eyes sobered by deep emotion. Then he turned and walked out down the hall without lifting his feet very high. The sound of his footsteps

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going down the stairs had completely died away before Kevin sighed and closed the door.

She said, without looking at him, "I'm sorry, Walter." She crossed to the window and stood looking out.

Walter James said softly, "Kevin." The girl turned and looked at him across the room. Her eyes mirrored the old unhappiness.

"Yes, Walter."

"Has this — spoiled it for you?"

She gave a soft little cry and came running forward to throw herself into his arms and hold him tight.

"Oh, Walter, Walter, of course not! Nothing could spoil you for me."

Walter James sat down, sinking into the chair. The

girl slipped onto his lap, seeping her warmth against him. She put her lips close to the scars above his ear.

"I was afraid you'd feel different," she whispered. "Bob has nothing to do with us. There's just the two of us. We can't be touched by other people unless we want to be."

He put his arms around her youthfulness. "I don't deserve you, redhead. But I'm going to try to keep you just the same."

"You deserve so much more than just me," she said softly. "But please be satisfied with me because that's all I want."

The lines in his face were deeper in the daytime. Walter James decided they had nothing to do with char-

acter; they were simply the result of being worried for years.

"Your daughter is in no danger, Mr. Gilbert," he said. "I can guarantee that for a while."

Gilbert shuffled some forms on his desk with brown corrugated hands. "Danger? There's no way to escape it. There's no way to cross the street or to eat things out of tin cans."

"The odds are with Kevin, I'm on her side," the slender man fitted himself into the leather chair for clients.

"Kevin," Gilbert let out a quick breath. That was a mother's idea. No, I never had any particular plans for Laura — I just

wanted her to be happy. I wanted to be a real father to her, but she wasn't my idea of a daughter. Her moodiness, her romanticism — I don't know where she gets them. I've never had any longing for adventure the way she sees it. Things are unstable enough as they are. All I've ever wanted was security."

"Kevin doesn't want security," said Walter James. "No, she never has," said the old man. "She's not old enough to realize how valuable it is. She doesn't know what she wants."

"Affection," Gilbert twisted his old mouth and gleamed his eyes at Walter James. "It's hard to really like what you don't understand. I've given her

everything I could. I've done my best for what seems like a long time. What can you offer her, Mr. James?"

The slight man lit a cigarette. After the match died, he flung it straight down with all his might into the wastebasket by the desk.

"Nothing," he said. "The same thing you've given her."

"I see you're getting old, too. Anybody with any sense gets bitter as they grow old. The whole thing's so insecure, so planless. I've rented houses to people through two wars now — that's a long time. There's been couples who rented them clandestinely — thought they'd be happy that way. And there's been

couples that married because they were simply the result of being worried for years.

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together who couldn't afford what they wanted and couldn't be happy in a thirty-dollar-a-month duplex. None of them have been happy. Where's the plan?"

Walter James clasped his hands together tightly. "I didn't drive down here to discuss philosophy. I haven't the time to search out a pattern for living."

Gilbert smiled weakly. "I see you're not old enough. You'll find time later on. Later on."

"As far as I'm concerned, Kevin is a free agent. If she wants to walk in my direction, nothing is going to stop her. Do you understand what I'm saying?"

"Don't expect an outraged father, Mr. James. I'm not perturbed at whatever arises between you and Laura. Perhaps I was at first because I didn't expect her to be courted by an older man. But events have changed that. It doesn't matter now."

Walter James contemplated the tips of his fingers. "You keep missing the point. Maybe the God you're worrying about doesn't have a plan, but I have. Nothing is going to interfere with Kevin and whatever she wants. Particularly the arrest of her father."

"Do you come from the police?"

"My connection with the police is as strong as the help they can give me. In Atlanta I'm a private detective. I'm after a man who killed a friend of mine. I'm not interested in upholding the law."

"My daughter told me about your partner. I can't give you any help there."

"You know of Dr. Elliott Boone?"

"I've never heard the name. Is he the man you're after?"

The radio began a thumping undertone. A slender hand turned the knob and plunged the office into silence.

"He's the man I'm after. I wasn't expecting help from you. I don't think you would know Dr. Boone. You did know the Filipino. You know Shasta Lynn?"

The old man shrugged tired shoulders. "I've been waiting for the police for some time."

Walter James sprang to his feet. "Damn it I don't want you to wait for the

police. You — I don't care if you dry up in jail and blow out through the bars. But Kevin deserves something better."

Gilbert shook his head slowly. "There's no use to fight, Mr. James. I made my bid for security and I failed. I knew I had failed after the Filipino talked to Miss Lynn."

"That tramp will keep her mouth shut or have it shut for her. The Filipino's dead. Melvin Bragg has been dead for some time. Little Steve and Darmer — well, they ran into a little trouble last night. Esteban Luz will be taken in by the Mexican police this afternoon."

"Then everyone is gone but me. It seems inexorable, doesn't it?"

"Don't go by appearances," the smaller man warned. "If everybody's gone, there are no witnesses. The police know very little about you. Esteban Luz knows your name, but he is not likely to talk. He will be expecting help from you after he is taken in — help that will never come. By the time he decided he's been double-crossed, you will be gone and the Mexican police will decide it's too difficult to reopen the case."

"Sit down, Mr. James," said Gilbert. He switched the radio on and drummed his fingers on the desk. After a while he said, "What is the possibility?"

"Very good to excellent."

A paunchy couple stopped on the sidewalk outside and peered indecisively.

"House hunters," said Gilbert. "We'd better make an appointment to meet somewhere later this afternoon. I don't suppose I can lose any ground through discussion."

Mystery fans know Bob Wade from his U-T column, and plunged the office into silence.

"He's the man I'm after. I wasn't expecting help from you. I don't think you would know Dr. Boone. You did know the Filipino. You know Shasta Lynn?"

The old man shrugged tired shoulders. "I've been waiting for the police for some time."

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They sell corn tamales, light as sponge cake,  
spiced with cinnamon and wrapped with limp corn husks.

STORY CONTINUED  
FROM PAGE 1

**T**hat had rattled the air above this small town since dawn. Midday at this latitude, some 20 degrees north of the equator, the sun renders the plaza in simple light and dark; the town dwarf dozes in a deep shadow described by an arch in the hardware store's colonnade; women shade their eyes with their hands while they wait in line along the tortilla factory's whitewashed wall. Somewhere down the street,

horseshoes clomp against cobblestone.

But in the rainy season, which comes each year with monsoontlike regularity, afternoon thunderheads mass in the east and by early evening cover the small town — the church, the plaza, the marketplace, the town's three or four neighborhoods — in oppressive stillness. Water clatters with sharp clarity through the concrete irrigation channels where women wash their clothes. The town butcher stands shirtless at the door of the turquoise room, illuminated by a single bulb, where strips of vivid beef dangle on hooks suspended from the rafters. The blacksmith stops pounding whatever glowing, ringing project he's been working on all day. Local women, not quite Indian, not quite mestiza, shawls drawn about their shoulders, stroll home from the vines and trees surrounding the town; the woven baskets crooked in their arms hold leaves and bark and



Aguardiente from Zacualpan

flowers, which, if you ask, all seem to be remedies for anxiety and insomnia. Everyone makes his or her way home. When the rain comes, it falls with resolution.

This tension is acute in early October, when the town interrupts its life for the week-long fiesta in honor of its patron saint, Nuestra Señora del Rosario, Our Lady of the Rosary. During that week, around dawn, skyrockets announce a daily procession to the church, and every day, all day long, skyrockets concuss in the sky at desultory intervals. You never see the rockets as they go up, only the lazy white trails they leave in their ascent through the damp, humid air.

No one sleeps well during the fiesta. The skyrockets begin too early and end too late. Meals become irregular. Vendors, drawn by the fiesta, set up stalls in the plaza beside the church. They sell tacos of beef tongue and beef jaw. They sell squares of crunchy fried pork rind draped with lacy strips of pickled trotter, sprigs of cilantro, and rounds of vinegary white onion. They sell ovals of candied pumpkin iced with white sugar. They sell hot chocolate. They sell corn tamales, light as sponge cake, spiced with cinnamon and wrapped with limp corn husks. These vendors upset the rhythm of the town's daily life: much of this town's life, like that of most small towns in central Mexico, centers around food.

Every day at 10:00 a.m., or so the woman begins her rounds through the streets with a large reed basket filled with sweet rolls and pain rolls she bakes at home in her big adobe oven. Her rolls are hard-crust, their web chewy like sourdough, but not sour. Later a woman comes around with tamales filled with chicken or with strips of roasted green chile and sour cream. Late in the afternoon a man careens through the narrow streets, honking his horn, the rear of his car filled with glossy sheet cakes, pumpkin

turnovers, large muffins made with eggs and butter. Throughout the day people trudge down the bumpy cobblestone streets, carrying food for people or for animals. The fields beyond Zacualpan, this small, central Mexican town, are thick with amaranth, sorghum, and sugarcane, rooted in black volcanic soil.

Cristina and Teresa, her sister, sit at Teresa's kitchen table and wait for the rain. Teresa's parrot squawks in its cage on the unfinished patio. Teresa's boxer, Inno, stands on one of the kitchen's two balconies facing the street — homes here, in tropical fashion, have neither glass nor screens in their balcony windows. Inno shuffles and sniffs at the air; his stumpy tail twitches. Teresa is anxious because several of the men working on her new home have decided, from one day to the next, to leave to find work in San Diego, California. Over the past year or so, coyotes have been visiting this corner of the state of Morelos. Many skilled and unskilled workers from Zacualpan and from smaller towns around it, have left for San Diego. Some have sent for their wives and children, others have not.

"Are they happy in San Diego? We haven't heard," says Teresa. She nibbles on a slice of the cumin-spiced headcheese she buys in Cuernavaca, where she works, 90 minutes west of Zacualpan. "I know that a man who works here, in the cane fields earns four dollars a day. How can that compete with what he could earn as a dishwasher in San Diego?"

Cristina thinks she has met some of these men, or at least members of their families, in San Diego, where she works as a nurse practitioner in Sherman Heights. In her barrio clinic, she palpates and percusses from head to toe the bodies of Mexican immigrants. To put these patients at ease, Cristina always asks where they come from. One woman, not long ago, during a lung exam, announced she came from a town just five miles down

the road from Zacualpan. Cristina also examined the five Flores sisters, who provide much of Sherman Heights with tamales, or with boiled ears of corn slathered with mayonnaise and sprinkled with cayenne pepper and grated aged cheese. The Flores sisters, too, come from a town five minutes from Zacualpan.

"Everyone's leaving for San Diego to make money," Cristina sighs. She picks at the headcheese. "And I spend so much money coming here."

The two sisters laugh and pour themselves another drink of *aguardiente*, the clear, strong cane liquor made at La Perla, a small factory just down the street from Teresa's house. The two sisters look alike, share gestures; when they're about to make a point or a joke, they both raise their chins a little. Cristina has been coming to Zacualpan three or four times a year since Teresa left the States 20 years ago. The townspeople still get the two of them confused. When Cristina walks down the street, they say, "¡Hola, Teré," or "¡Buenos días, Teré." Cristina doesn't correct them. It does no good. Cristina just smiles and greets them in return. Or she tries to. Walking down Zacualpan's streets, you're supposed to greet everyone. During the course of a day, you might greet the same person several times. But often there are quite a few people on the streets, standing in doorways, gathered at street corners. A whole chorus of greetings can

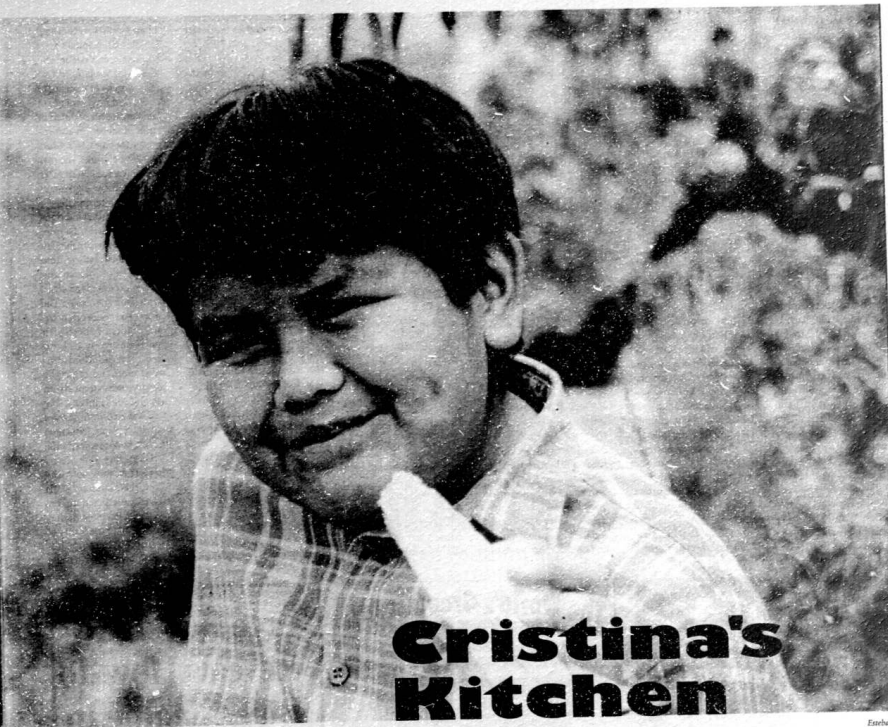
ring out from several directions at once and you must be careful to respond to each individual.

"Once," Teresa wags a finger at Cristina, "you didn't say *buenos días* to Señora Galván and I heard about it for an entire year."

Teresa long ago made her peace with Zacualpan. Everybody knows everybody's business. In the evening the lights dim because the town's electricity system is old and weak. The fiesta skyrockets start too early and end too late. But the townspeople are as kind as scattered the traditional marigold petals before the doorway of her home. They spent entire days preparing the traditional foods for her *novena*, the traditional days of mourning. And, on the last day of her mourning, they lifted and carried away the heavy wooden cross that had lain for nine days on her living room floor, a ritual evoking resurrection.

But Teresa and Cristina, while they sit and eat and drink and wait for the rain, aren't too interested in remembering Teresa's days of mourning, or resurrection rituals. They'd rather talk about Esteban, or Señora Galván's yearlong resentment, or the dog bite on Teresa's ankle. The next morning, Cristina must go back to San Diego, and the two sisters would prefer to avoid discussing separ-

Several times  
a year, for  
20 years,  
Cristina has  
stood beside  
her in the  
kitchen and  
watched  
her cook.



## Cristina's Kitchen

Enbar



ture, temporary or eternal. They always have a hard time saying goodbye.

So, they sit and talk late into the night, and a little bit before 1:00 a.m. lightning begins to strike hard around Zacualpan, so hard that, sitting near the balcony, you can feel the thunder in your chest. And the rain falls, great endless sheets of it, rattling the clay tiles on the roof, coming two and three inches deep down the cobblestone road. The rain falls on Teresa's unfinished patio and, three blocks away, on the overgrown graveyard where her husband lies. The rain also falls on the abandoned hacienda decaying magnificently on the outskirts of town. Weeds clog the hacienda's ruined aqueducts, maize grows in its ruined stables. A tree has sprouted from a well in what had been the hacienda's kitchen. The vast complex, the land around it, had been owned by an American but was ransacked by Zapatistas during the Mexican Revolution. Who was this American? What was his name? Why did he own a hacienda in this small corner of Mexico? No one

remembers.

Cristina and her sister consider the rain. Imo, the boxer, yawns and stretches. Cristina studies her wristwatch: in less than a day, she'll be back in San Diego.

In Cristina's Hillcrest kitchen, a statue of Juan Soldado, Tijuana's unofficial local saint, stands on top of the refrigerator and looks down on Cristina as she grinds pumpkin seeds for mole on a rough black slab carved from volcanic rock. The kitchen smells of garlic and of the shiny avocado leaves Cristina has toasted over a burner on her small green stove. Juan's gaze is benign, his uniform nondescript. If you didn't know he was a soldier, that long ago he had been accused of raping and murdering a little girl, that his execution by firing squad triggered anti-Semite riots in Tijuana, you might mistake him for a milkman.

"Some say he was innocent, a martyr," Cristina says, wiping her brow with the back of her delicate brown hand. "I say he was guilty as sin."

Thick black blunt-cut hair frames her heart-shaped



Pia with guinea

face. The vague arc of her nose could be Aztec, or Middle Eastern, or East Indian. You could wrap her small body in a sari, or Iranian chador, or Oaxacan rebozo, and her body would look at home. But Cristina was born

and raised in East L.A., and it took her a long time to learn how to eat.

In this part of the world, few of us have learned how. Few of us have managed to create a way of eating that tells us something about our-

selves, that gives us a larger idea of who and where we are. The land itself was a miserly teacher. Before the Spanish arrived, local Indian tribes made do with game, seasonal shellfish, with bitter acorns they ground into a mealy pulp and baked into a mealy bitter bread. To the east, a few of the Diegueño Indians dabbled in agriculture, but nothing on a large scale. The ungenerous scrub that stretches from northern Mexico to the southwestern United States didn't offer much to work with. Plenty of sun, little water.

To get a feel for this place, look in any Mexican historical atlas and note how the number of Spanish missions and pre-Columbian archaeological sites declines sharply as your eye moves north from Mexico City. Moving farther northwest to what is now Sonora, Baja California, and Southern California, you find fewer missions, and even fewer sites of archaeological interest.

When the Spaniards marched into Tencochtitlan, the Aztec capital, in what is now Mexico City, they were

amazed by the variety of food for sale in the capital's great marketplaces. Vendors sold dozens of varieties of tortillas, dozens of varieties of chiles, dozens of varieties of tamales, dozens of different kinds of sauces. In anthropologist Sophie Coe's *America's First Cuisines*, she says a complete account of Aztec recipes and raw ingredients would be "interminable."

The Aztecs had been a barbarian desert tribe from northern Mexico. In the 14th Century, they wandered into the Valley of Mexico and quickly exploited the area's tremendous resources. The valley's lakes were one of the end points of the North American flyway — hundreds of species of birds provided meat and eggs. The lakes themselves teemed with fish and edible insects. The area was rich in fruit trees and edible plants. In no time the Aztecs were as awesome as chefs as they were as warriors. They were so cocky about their culinary skills that they used them to torment their enemies. As they roamed about the Valley of Mexico, they sent out guards to camp at the gates of tribes

that they used them to torment their enemies. As they roamed about the Valley of Mexico, they sent out guards to camp at the gates of tribes

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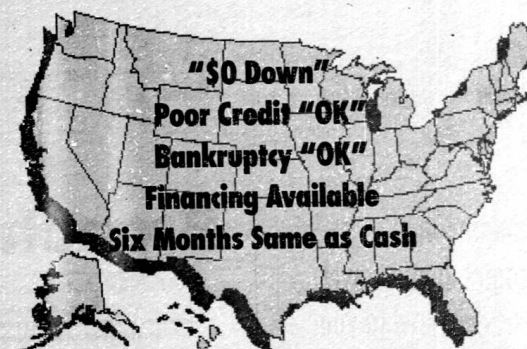
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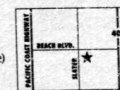


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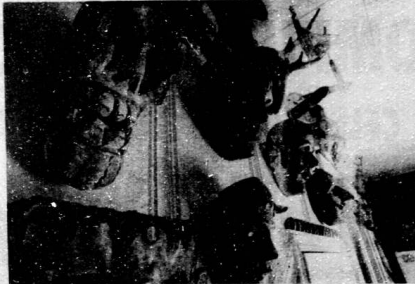


they hoped to conquer and subjugate. The guards tortured the besieged by grilling and stewing ducks and fish so that, according to an Aztec source quoted by Sophie Coe, "the smoke would enter the city, and the smell would make the women miscarry, the children waste away, and the old men and old women weaker and die of longing and desire to eat that which was unattainable."

Food, for the Aztecs, was serious business, and so crucial to identity — not only to how one defined oneself but to how one was defined within the great cosmic order of things — that the Aztecs devised quasi-scientific tests to determine just who and what the Spaniards were. When Cortés landed on Aztec shores, Aztec messengers were dispatched to offer, according to Sophie Coe, "turkeys, turkey eggs, white tortillas, twenty-five varieties of fruit, including four kinds

of sweet potato, sweet manioc, avocados, and five kinds of cactus fruit." Just in case the strange visitors were divine, the Aztecs sent along a few slaves as condiments. Gods, as the Aztecs understood them, enjoyed human blood. The Aztecs laughed and splattered the blood on the food they'd brought for the Spaniards. The Spaniards were nauseated — "They spat. They blinked, they shut their eyes, they shook their heads."

Slave wasn't a mainstay of the Aztec diet. When the Europeans arrived, the Aztec emperor Moctezuma feasted on 300 slave-free dishes. Aztec civilization, at that time, was truly an empire, as refined in its tastes, as elaborate in its etiquette, and as blind to the cataclysm about to engulf it as the court of France's King Louis XVI. But Aztec cuisine wasn't so much destroyed by the European conquest



Cortés' collection of Mexican foods

as it was absorbed and transformed. Unlike their colonization of any other Latin American country, Spaniards in Mexico married into the indigenous population. Each culture brought an interesting intelligence to bear upon what the other might teach

about how and what to eat. More than anyone in the world, Diana Kennedy has examined the culinary results of this great and early experiment in multiculturalism. For 40 years Kennedy has, with a Victorian kind of dogged genius, scoured

ice, published in 1998, is more than just a cookbook but a travel memoir of the country she loves. An Englishwoman, Kennedy is scrupulously fair. She tries hard to do justice to the cuisines of Mexico's 31 states, but if you read her carefully, you notice that she has to try harder when she writes about northern Mexico. Central Mexico, and the regions farther south, have given her more to think about and eat.

When contacted at her "ecological adobe home" in Michoacán and asked about Mexican cuisine along the border, Kennedy sighed.

"Frankly, I rarely stop to eat along the border. Border food is border food. Border regions pretty much everywhere in the world aren't known for their cuisine. When you get up to a place like Tijuana or Juárez, the best you can do, I'm afraid, is to stick to very basic things like caldo de res, beef soup,

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and, *tacos de barbacoa*, stewed beef tacos. Those things aren't so bad and you can actually find some very fine *caldo de res*, but nothing elaborate, nothing regional.

"The cuisine there has been so heavily influenced by Americans, American tourists, what they're used to and what they like to eat—all those gloppy plates of tacos and enchiladas and refried beans. There's of course nothing wrong with any of those things individually. There are perfectly wonderful tacos and enchiladas and refried beans, but they have to be prepared with care, and they're certainly only a small part of Mexican cuisine in Mexico.

"You also have to look at the Mexicans themselves who have migrated there and why they came there. They came there to work, not to eat. And they've come for particularly demanding work, factory work. Work that's far removed from the land. They may have come from places with wonderful regional food, but after you've worked at a factory for 10 or 12 hours a day, you don't feel like coming home, organizing hard-

to-get ingredients, and preparing something as complicated as a mole.

"So you had this very dry, and not, until recently, very populated part of Mexico that didn't offer much in the way of raw materials. And the people who did go there came from all over Mexico. A real melting pot. And with the influence of the United States so close, and the catering to American tastes, the border area never developed much in the way of a truly Mexican regional cooking."

By chance, several years ago, Kennedy met Teresa, Cristina's sister, while in Mexico City. After exchanging the usual Mexican formalities, Kennedy asked Teresa, "What's good to eat in your part of Mexico?"

Teresa's answer occupies ten pages in Kennedy's *My Mexico*. Kennedy traveled to Zacualpan and spent a week with Teresa, talking with her cook, Elpidia Tlacolla, and Teresa's mother-in-law, about the foods and dishes particular to that part of Mexico. Elpidia, or Pia, as Teresa and her family call her, taught Kennedy how to



Juan Solís

cook, among other things, *guajes* (GWAH-hays), the seeds from a slender, green pod produced by a tree, *Leucaena esculenta*, indigenous to that part of Mexico.

Shredded from their pod, *guajes* are small, teardrop

shaped, and bright green. Raw, they have a slightly sulfuric taste, like garlic or onions. Pia grinds *guajes* and mixes them with cheese to make fritters that she floats in an oniony tomato sauce or she spices with cumin. Or

she grinds the *guajes* into *guzonok* (guhsh-MOH-lay), a spicy mole for pork.

Pia and the women in Zacualpan's market think it's funny when outsiders express interest in "exotic" foods like *guajes*. In and around Zacualpan, *guajes* are as common as potatoes in an American supermarket.

When you ask Pia how long she's cooked *guajes*, she rolls her eyes and says, "Ay yay yay," and waves a hand backward over her head, indicating generations of picking and shucking and grinding. She laughs out loud if you quiz her about *papaloquite*, greens that resemble gingko leaves and that grow wild in the countryside around Zacualpan. *Papaloquite*, eaten raw and considered by outsiders "indigestible," tastes like something between cilantro and cabbage. Pia's eaten it all her life and has a hard time understanding why anyone from Mexico City or the United States would want to make an edible weed a subject of conversation.

She also takes for granted the coffee that grows wild in Zacualpan, and the tiny citrus

fruit that tastes like mango, and the strange *cajiniquill*, which looks like an enormous ugly fava bean and whose furry white seeds taste like vanilla ice cream. When Pia goes to the market, she sees nothing remarkable about the translucent, yams-long sheets of *cactus*, dried salt-cured beef made from cows raised and slaughtered in the nearby towns of Tetela and Yecapixtla.

Pia keeps her own counsel. She had a husband and a son and lost both. She spends her days looking after Esteban and cooking for him and her mother. Several times a year, for 20 years, Cristina has stood beside her in the kitchen and watched her cook. Cristina has watched strands of gray hair gradually invade the long black braid down Pia's back. Pia answers Cristina's questions. Cristina tries to make Pia laugh. After so many years, after so many mornings and afternoons spent cooking together, Pia and Cristina still use the formal *tuteo* with each other.

Pia and Zacualpan taught Cristina how to cook. Before immigrating to Los

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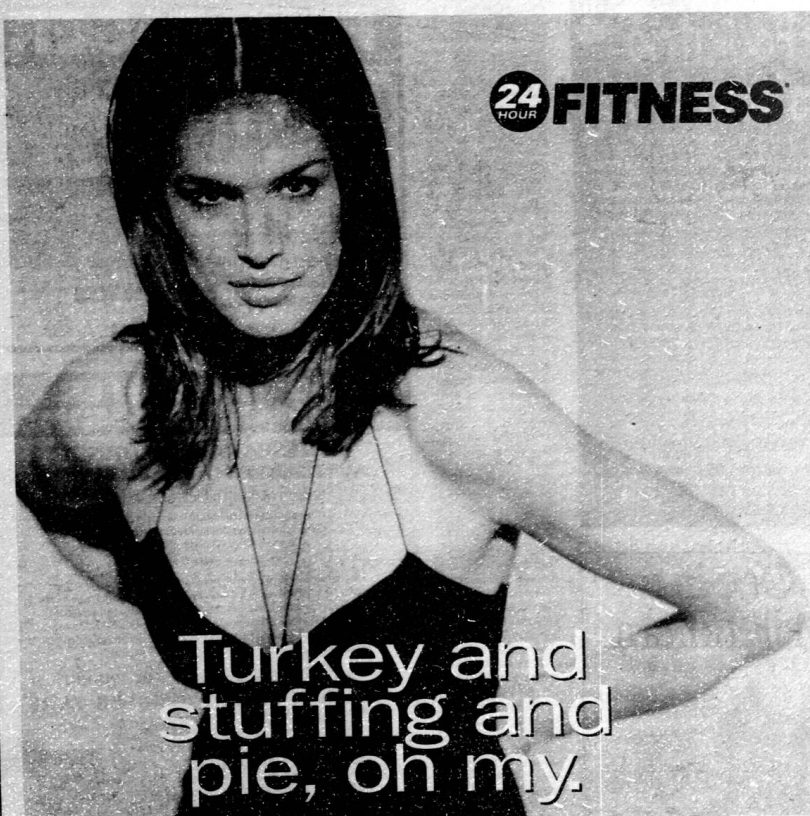
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Angeles, Cristina's parents' families both came from northern Mexico, from Chihuahua. Cristina's mother's cooking was, she says, "very good but very simple, like all northern Mexican cooking." When Cristina was a little girl, her mother's sister married into a clan of Spaniards who'd immigrated to El Paso, Texas. Cristina remembers the summer train rides from California to Texas, the astounding heat that caught her breath when the train's doors opened in El Paso. The Spaniards loved to party. They played flamenco guitar. They taught Cristina to play castanets. They made big paellas over open fires in their backyards. They squirted wine into their mouths from leather bags.

Their food—their paellas, their chesnes, their wine, their chorizos—interested Cristina and gave her a taste of a bigger world. But it was foreign food, faraway food, not something that she could eat or make in her mother's East Los Angeles kitchen. And besides, Cristina's mother suspected that the Spaniards looked down on Mexicans and Mexican culture. "They're arrogant," grumbled her mother. "They think they're better than we are. They think nothing is as good as Spain."

Other relatives, too, made Cristina think about her place in the world. Fleeing an arranged marriage with a much older man, Cristina's mother's grandmother, Solomina Sherela, a Turkish Jew, immigrated from Istanbul to Mexico at the turn of the century. For a while, Solomina lived in El Paso, but she didn't like life in the United States. She felt more at home in Juárez and returned there and lived there until she died at 103. When Cristina visited her great-grandmother in Juárez, Solomina made her a purse of grilled eggplant, and triangular pastries called *fajoles*, deep-fried and sprinkled with sugar and cinnamon. As clear as the *fajoles* and eggplant purse remain in Cristina's mind, she also recalls that twice a month five women who lived on Solomina's street came to help Solomina wash her long hair. They sat Cristina on a little chair atop the table on which they undid the braid that reached Solomina's heels. They washed the thick black hair and rinsed it and combed

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it and helped Solomina braid it again. Decades passed before Cristina understood that the reason Solomina felt more comfortable in Juárez was that Solomina's first language was Ladino, the Spanish-Hebrew dialect spoken by Jews in Turkey and throughout the Mediterranean. Spain's Queen Isabella expelled the Jews in 1492, and wherever they settled—in Turkey, Greece, or North Africa—they took their dialect with them. And just as Spain's Jews had kept Ladino alive, Solomina Sherela in Juárez, far from Istanbul and centuries removed from Queen Isabella, made eggplant puree and *fajoles*, the pastries Turkish Jews prepared and ate during the eight days of Hanukkah.

Cristina grew, and as she grew she, like the children and grandchildren of many immigrants, kept open in her mind the question of who she was. During the late 1960s she became fluent in the rhetoric of Chicano politics. She marched with farmworkers. She boycotted grapes. She studied traditional Mexican dance. She moved to San Diego and at UCSD took a few courses from Marxist professor Herbert Marcuse, although, she says, she never really trusted him and was unmoved by his politics. Teresa, too, followed a similar path, but no matter how hard she tried, she couldn't bring herself to make a life in America as a Chicana, as a Mexican-American, or as a Hispanic. In the late 1970s, Teresa moved to Mexico City, and moved again, a few years later, after she met her husband, to Zacapulpan.

Cristina began to make regular trips to visit her sister and brother-in-law, and it was there in Zacapulpan, a small town 90 minutes south of Mexico City, that the notion of Mexican-ness—the specific traditions and ways of thinking and being that identity politics could only evoke but never quite define—began to develop form and texture for Cristina. In Zacapulpan, "Mexican" wasn't rhetoric. "Mexican" was something you could see, hear, taste, and feel. It was grounded in people, in language, in a particular rural vocabulary, and, above all, it was grounded in the black, fertile volcanic soil that effortlessly yielded beautiful trees

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and flowers and vines, and sweet, sharp-tasting fruit, like the *crusade* that fill by the dozen into Teresa's yard.

Cooking was something tangible Cristina could bring back to San Diego from Zacualpan. Cristina could take Pa's recipes and re-create with them something of what she felt when visiting her sister's small town. While working at her Sherman Heights clinic, Cristina's Zacualpan life began to merge into the neighborhood's immigrant life, a life hidden from most San Diegans. Many of Cristina's patients were from Morelos, from small towns not far from Zacualpan. When examining

them for diabetes or TB, Cristina talked with about those from Morelos and about food. Cristina developed a list of numbers she could call whenever she was in Sherman Heights and was hungry. The

Flores sisters would bring her big hot cans of sweet corn, smeared with mayonnaise and sprinkled with lime juice and cayenne pepper. At

**Cristina's Zacualpan life began to merge into the neighborhood's immigrant life, a life hidden from most San Diegans.**

Cristina's request, Señora Palacios would make many tamales as Cristina wanted—tamales filled with beef in *salsa roja*, chicken in *salsa*

verde, grilled green chile and sour cream, jalapeños and cheese, or sweet tamales filled with raisins and cinnamon. Señora Degollado made clear,

ricotta cheese, clams, onions, and serrano chiles.

But of all these undocumented, clandestine vendors, Cristina's favorite was a short, thin, very dark-skinned man she called Señor Robles. He was only 50 years old, she says, but he looked like a man in his 60s. Cristina first noticed him three summers ago when she saw him pushing his cart of home-made *paletas*, popsicles, down 24th Street near Sherman Elementary School. Cristina was tired that hot afternoon. Not all the people she examines are content. They are poor. They sometimes despair. Some wish they'd never left Mexico.

Señor Robles's *paleta* cart wasn't a professional metal one with pictures of pineapples and oranges painted on its sides. His cart was a blue-and-white plastic ice chest that he'd strapped to a pulp and forced them through a sieve so his *paletas* weren't pulpy.

At first the *paleta* was cold, sweet, and sour on Christina's tongue, but as the ice melted, the red chile powder left behind a trace of heat. Señor Robles explained that the secret to his cucumber popsicles was the small amount of salt he added, maybe a quarter teaspoon to every two or three liters of liquid. Señor Robles's grandfather and father had made *paletas* in Jonacatepec, a town 12 kilometers south of Zacualpan.

Over the months and years Cristina met Señor Robles and bought his *paletas* on chile y limón popsicles, he never talked about a wife or children. He said he lived with friends, a family, in Sherman Heights. Cristina worried about him. His health didn't seem good and, finally, last summer, when it was so humid five so long, Cristina saw Señor Robles on the street and she asked him if he would make a batch of cucumber popsicles she could take home and store in her freezer.

"I would like to," Señor Robles said, "but I don't know that I'll have time. I'm sick. I have a cancer. I'm going back to Morelos to die."

Cristina asked him what he meant and he pulled up his white T-shirt from the waist of his khaki pants and showed her a tumor that had worked its way through his belly.

Cristina promised Señor Robles that she could help him get medical care. She gave him her home phone number and told him to call her if he decided not to return to Jonacatepec. He thanked

her and pushed his three-speed Schwinn down the street. Cristina never saw him again. A few weeks later a woman called Cristina at home. The woman explained that Señor Robles had lived with her and her family and that he had gone back to Morelos. When he left, the woman said, he told her to call Cristina and tell her there were two-dozen cucumber popsicles waiting for Cristina in the woman's refrigerator.

"You don't have to pay," the woman told Cristina. "The *paletas* are a gift."

Cristina went that night and got the *paletas* and brought them home. After a hard day, she'd pull one from her freezer and savor it, mindful that popsicles like Señor Robles's weren't apt to show up again in Sherman Heights anytime soon. While Cristina sat in her kitchen and worked on her progress notes and reviewed her more complex

cases, she'd nibble on Señor Robles's *paletas* and think about why he left Jonacatepec. In Mexico, Morelos is a comparatively prosperous state. Campesinos, peasants, might not earn much day to day, but their land is fertile. Few people left to find work in Mexico City or the United States. Most people in Morelos lived out their lives without venturing beyond the villages or towns where they grew up. But in the early

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1990s life in Morelos began to change. Kidnappings became common. You even began hearing of ransoms paid in tortillas. The old man who ran the *aguardiente* factory in Zacualpan was kidnapped. An elderly doctor in Zacualpan, too, was kidnapped, and he died of a heart attack soon after his release. Upper-class and middle-class families in Cuernavaca, Morelos's capital, were targeted. There came a time in Morelos when everyone, rich and poor, knew someone who had a child or an uncle or a cousin who'd been kidnapped. There came a time in Morelos when any one with any money no

longer bothered to hire bodyguards because bodyguards were generally understood to be on the take. Yet even while wealthy and poor Morelos families were receiving parcels containing fingers and ears, the highest levels of state government seemed unalarmed. Morelos's governor, Antonio Riva Palacios, as any taxi driver or taco vendor at the time would tell you, was a drug dealer and received a cut of ransoms exacted in the state. No wonder the state and federal police, the *judiciales*, never seemed much interested in investigating kidnapping cases. The *judiciales* were running their own kid-

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## LETTERS

continued from page 3  
speech? Talk about threats and intimidation — his present boss better rein this guy in, otherwise lawsuits will fly like confetti. A loose firecracker (he don't deserve "loose cannon") with a very short fuse.

Sadly, he's the type of auto mechanic that we have to deal with today, with the catchall come on "Oil-Lube-Filter — \$19.98." When was the last time that you saw the oil grease gun at work? When was the last time that you were allowed in the bay to see what was being done (or not done) to your car?

Excuse me "insurance regulations" — but when you get the oil "Eh, sir, I would like to point out some real problems that need attention and could be dangerous if

this wiggling pin falls off the wobbling shaft." Also, it will only cost you an additional \$500" — you and the mech are right under the car, insurance regs be damned. These people don't make money on loss leaders — though they have been writt slapped numerous times (admonishment — small fine — and it's back to the same of stand: business as usual).

I could recite many unfavorable contacts with people such as Cannaday, but I will tie it all up with a poetic-justice vignette. A few years ago, I was flying crop dusters in Imperial Valley. There are huge farms and many vehicles to service those farms. The farms align themselves with a local auto-service dealer: carte blanche, car or truck comes in, necessary work done, invoice signed, driver on way, no problems. I dated an employee at one of these firms

and when I couldn't fly, I spent a lot of time at the facility. All of the local mechanics knew the people and vehicles assigned to the individuals. Due to seasons and workloads, company (a chain operation) brought people down from "over the hill," from San Diego to El Centro. Late Saturday afternoon, in comes this big Lincoln (foreman drove this type of car in Imperial Valley). All he wanted was an oil change (a weekly ritual due to blowing dust and sand). Well, one of the San Diego boys got to him and immediately began ticking off what was needed to prevent this car from killing half of El Centro if the "flametail" was not replaced. This foreman listened with concern, the El Centro boys breaking their arms trying to wave off S.D. boy. He ignored them with visions of big commissions dancing in his head. The foreman heard him

out, said, "Are you sure that all of this is needed, and how long is the warranty on this work?" S.D. boy was on the take-off roll down the runway by now. S.D. boy answered his questions, and he said, "Okay, do it." By now, S.D. and E.C. boys had finally connected (the field cars are regularly serviced and this car had had all of the recommended work done less than ten days before).

S.D. boy was apprised of this goof and went back to foreman to eat a little crow and apologize. Foreman would have none of this, said, "If it needs it, replace it, as it is still under warranty, and just to be sure that you don't miss anything, I am going to stay right here and watch you do the work, and I want the old parts returned." Normally, the place closed at 6:00 p.m. on Saturday, but went to dinner and drove past the shop en route home and the

lights were shining brightly. S.D. boy was on the first thing smoking westbound to San Diego.

I think Cannaday needs the help — in the honesty department.

Bill Clem  
San Diego

### Karma Payback For Mike Binge

If Cannaday (Letters, November 4) had read all of Mike Binge's letter (October 21), he would not have seen so much red, and perhaps something like pink. As I understood it, Mike Binge went to a place that offered a service. It was not assumed but understood what he was there for. So when dip\*\*\*\* didn't perform the agreed-upon service, Mr. Binge merely questioned said dip\*\*\*\* as to what he didn't understand about Mr. Binge's wanting what he came to get in the first place. Seems

pretty simple. Mike Binge was using federally protected expression to achieve his objective. You want to interfere with federally protected expression, ask Mayor Giuliani of New York what can happen to you.

I have a repair business, and if someone yells at me I get to the heart of the problem and fix it. That's what a real repair professional does. An unsatisfied customer is the sign of poor business practices. I do make mistakes and sometimes my own efforts fall short, so I've learned to accept tongue lashings with dignity. It goes with the neighborhood. If you respect your customers, they will do the same for you. Dip\*\*\*\* showed neither respect nor professionalism when he didn't do the service and instead tried to scam Mike Binge.

I expect it was the lack of

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those qualities that allowed Mike to get away with breathing down on dip\*\*\*t. The way you fly to dip\*\*\*t's defense makes me think that dip\*\*\*t might be your little buddy. Mike Binge showed both restraint and discipline when he didn't grab dip\*\*\*t by the throat and squeeze until the lights went on.

You, Can-a-day, say that you will kick someone who raises his voice to you. Maybe

you don't understand the legal climate in this state. All kinds of speech are protected, but violence is very unpopular right now. And if some grease monkey (I worked with a real mechanic for four years in the National Guard; I know the difference between grease monkeys, knucklebusters, and real mechanics, and I will call them what I want) were to so much as touch me in anger, I will get my own good lawyer

and maybe even become part owner of the place. One thing I don't understand, Stevie. With the automotive repair trade "inherently corrupt" (your words, boy), why would you so stoutly defend one who brings shame and heat down on you and your kind? The ranks out, at least the bad ones. Maybe with less competition, automotive repair would pay better, and you wouldn't have to scam people to make a living.

Automotive repair isn't the only business with problems. I called a dental office about a broken tooth. They told me to come in and they would seat me right away. I went in and they sat me down in the waiting room. Then I had to go through the administrative process. When it came time for the x-ray, the technician (x-ray monkey) asked to take an x-ray of an unrelated tooth. Soon the dentist and someone from the office came in and told me I had this bad tooth that needed attention now. I told them I came in for a broken tooth and I would worry about it later. They persisted and showed me a poor-quality x-ray and kept going on about this tooth and shined me on when I asked about my broken tooth. Finally, I just got up and said, "If you won't fix my tooth, I will find someone who will."

When I asked for my money back (administrative fee), surprise, surprise, surprise! I was being treated within 30 minutes. (Lightning speed in this business.) So, Stevie, pal, should we have to put up with this every day because service businesses pay minimum wage and hire low-key people who are mostly untrained and undisciplined? By the way, I bet you do more than

your share of complaining and that your two years in the Navy were as a swab jockey and not in the high-tech career fields that naval personnel perform worldwide every day.

Life ain't no bed of roses, Cannaday. In today's world, you've got to be tough and you've got to be flexible. If someone screaming at you (when you are wrong) is so devastating that you sit at home wailing, gnashing your teeth, and seeing red, then it is you that should seek help. A karma payback for Mike Binge? He didn't do anything that the Great Spirit objects to. In fact, the Great Spirit probably got quite a kick out of a well-delivered and richly deserved "rhetorical question."

As long as service personnel feel they have to scam their customers and they "become sales people at the expense of their repair professionalism" (your words, Stevie), then there will and should be Mike Binges to bring attention where it truly belongs, to the customer, the guy with the money, the reason we're in business, the person whose satisfaction really matters if you really are a repair professional.

M. Porick  
Downtown

**Ground Rats Hard At Work**  
"Celebrating" death in California cities is much different than in small Kansas farm towns ("Let Us Deprive Death of Its Strangeness," October 28). I speak from experience.

A San Diego friend and his son's dog were recently cremated. The father's in a wall of a Point Loma military cemetery. The dog's on a shelf in the boy's room. I've always wondered if cremation delivers you straight to hell or if it's a way of getting out of hell free.

My wife's mother's friend just died in Orange County and was cremated. Neither woman went to the service. My wife says city services are barbaric. She used as an example my grandmother. Mildred's Long Beach service where the minister neither knew her nor talked of her life accurately.

Memorial Day weekends in Kansas farm towns can be happy times as high school alumni gather to renew old friendships. In the cemetery, hundreds of American flags flutter in the prairie breeze like the rippling wheat under an endless sky. Everyone above and below ground meets and visits. Ground rats are hard at work. On Memorial Day, the VFW honor those who have gone before. Many go to multiple cemeteries to stand over and plant flowers in the resting places of their loved ones. My aunt and uncle visited seven cemeteries on Memorial Day. Next year I get

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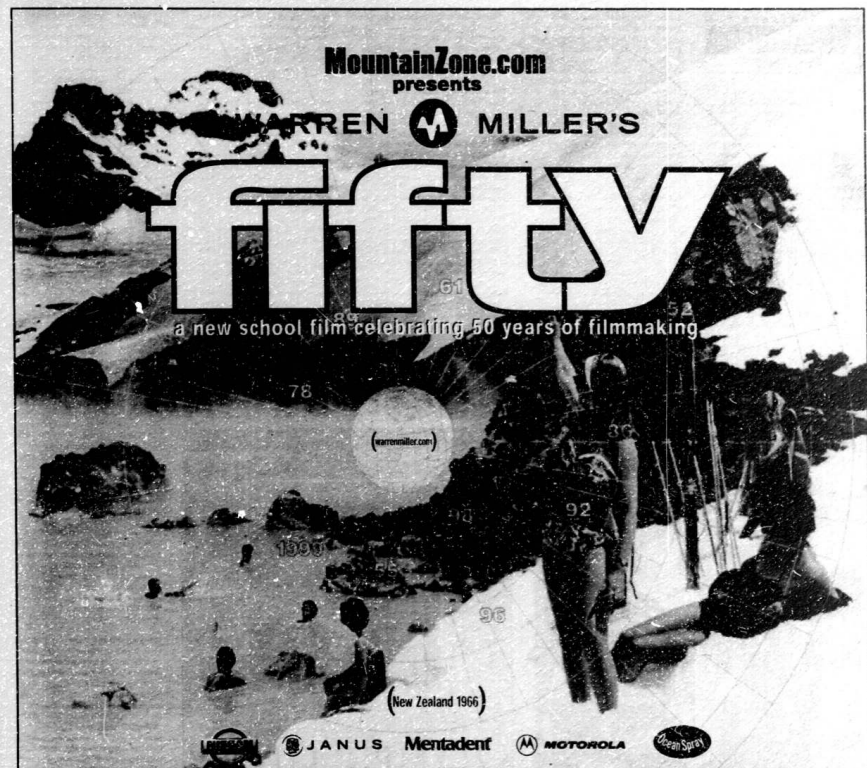
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**Calendar  
MOVIES**

Other Side: "I'm forty-two years old, in less than a year I'll be dead. Of course I don't know that yet." This character, the embodiment of Middle Class, is the drop-out dad of our "typical" suburban family, in addition to, of course, the loopy geek-boy of the opening line, nursing a bit of a Humbler Humber thing for his daughter's premier bossen buddy on the high-school cheer-leading squad. (His obliquely surreal fan- tasy of the girl — a storm of rose petals pouring out of, and as the same time dis- creetly concealing, her bare breast — is somewhat obscure the issue. What sort of man has sex fantasies like these? He is also, whatever we might think of his morals (or of his record jacket aesthetics), the most engaging character in the movie, even though Kevin Spacey's loopy-groovy-trendy to smooth has path to rebelling the epithets of a young or a middle-aged Jack Lemmon might have made for more traction. More space. Antaeus Rating: Three B's. *Movie Stars:* Wes Bentley, Chris Cooper, Peter Gallagher. 1999. *in* SHERMAN VALLEY 18; MISSION VALLEY 20; PALM PROMENADE 24; WEGAND PLAZA.

**American Beauty** — Comic document- ary, not quite a "documentary," about a

marginal Milwaukee filmmaker by the name of Mark Borchardt (whose upper, Midwest accent is suspiciously thicker than any in his immediate family), spurred by the regional cinema of *Night of the Living Dead* and *The Texas Chain Saw Massacre* to do his own homemade horrors called *The More the Scare* and, three years in the making, *Cover* (rhymes with "scooter"). It is difficult enough just to take a public interest in his struggles, and because of the deter- mined (if unsuccessful) quest for laughs, it is sometimes difficult even to believe in it. Directed by Chris Smith. 1999.

© HOLLOST CINEMAS

**Anywhere but Here** — One long string of lamellae about the mortification of being a studious quiet high-school girl with a flighty brassy pushy mom. (Natalie Port- man has sex fantasies like these? He is also, whatever we might think of his morals (or of his record jacket aesthetics), the most engaging character in the movie, even though Kevin Spacey's loopy-groovy-trendy to smooth has path to rebelling the epithets of a young or a middle-aged Jack Lemmon might have made for more traction. More space. Antaeus Rating: Three B's. *Movie Stars:* Wes Bentley, Chris Cooper, Peter Gallagher. 1999. *in* SHERMAN VALLEY 18; MISSION VALLEY 20; PALM PROMENADE 24; WEGAND PLAZA.

of herself — feels interminable. Directed by Wayne Wang. 1999.

© CINEMA STAR 13; GROSSMONT TROLEY; WEGAND CENTER 7; LA JOLLA 12; PALM PROMENADE 24; RANCHO DEL REY 18; SANTEE VILLAGE 8; TOWN SQUARE 14; WEGAND PLAZA

**The Bachelor** — Remake and update of Buster Keaton's *Seven Chances* (1925), an extreme example of how the addition of sound can be a subtraction, how more real- istic can be less believable. Rente Zeltweg, who has shown she can hold her own against Meryl Streep (*One True Thing*) as well as carry a whole — "we all by herself" (*A Prayer above Babylon*), retreats here to the in- gratiating cutesy-wootiness of Jerry Maguire. And Chris O'Donnell is no Tom Cruise, much less a Buster Keaton. With Artie Lange, Hal Holbrook, Edward Asner, James Cromwell, Brooke Shields, and Peter Onorati directed by Gary Sayer. 1999.

© SHERMAN VALLEY 18; GAILAMP 15; MISSION VALLEY 20; DEANDEAN 15; PALM PROMENADE 24; RANCHO DEL REY 18

**Being John Malkovich** — The furthest debut of music-video and television-as-directive Spike Jonze concerns a sidewalk popper (John Cusack looking as scraggly as Tomoko Mifune in *Yojimbo*), whose capricious erotic production of *Abandon* and *Vision* were his repeated punches in the mouth, and whose wide popularizer the apartment with a diapered chimpy and a talking bird, among other surreal elements, and whose moonlighting job as a file clerk

takes him to an office on a seventh-and-a-half floor under a four-foot ceiling ("Low overhead"). The *haver* is so ridiculous that it seems quite natural when, half an hour in, he discovers behind a filing cabinet a secret passage to the brain of John Malkovich, where he can remain for fifteen minutes before he gets spit out into a ditch off the Jersey Turnpike. The one real surprise in all this is the revelation that John Malkovich has a sense of humor about himself. And the comic highlight comes when Malkovich himself crawls down the tunnel into his own brain. Most of the rest is indelibly funny. With Catherine Keener, Cameron Diaz, Orson Bean, and Mary Kay Place. 1999.

© GROSSMONT TROLEY; HILLOST CINEMAS; LA JOLLA 12

**The Bone Collector** — Detective thriller in which the mental prowess of the master sleuth is gloriously spotlighted by reducing him to a quadriplegic, as almost literally disembodied brain. The arrangement suggests a high-tech variation on the media operation of the venerable *Kin- Wicks*: a voluntary add-in (you will recall) who left the legwork to his quick-fisted assistant, Archer Goodwin. Our present sleuth — with the memorable name of Lin- coln Rhyme — has the use of one finger, a battery of computers at the tip of that fin- ger, and an open line to the head of his designated legman, or rather, legwoman, a uniformed patrol cop who has the, as a natural gift for forensics, the pushy emotion

of Angeline Jolie looks all the broader alongside a necessarily restrained Denzel Washington. The situation is not without potential, but the case before them is hoary: one of those hyperbolic serial-killer deals in which the femininely clever killer demon- strates a wide variety of flamboyant meth- ods of murder, leaves tantalizingly cryptic clues at the crime scene, and has (big sur- prise) a personal score to settle with the de- tective. Directed by Phillip Noyce. 1999.

© GAILAMP 15; CINEMA STAR 13; CINEMA 8; SHERMAN VALLEY 18; GAILAMP 15; GROSSMONT CENTER; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; DEANDEAN 15; PALM PROMENADE 24; RANCHO DEL REY 18; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14; WEGAND PLAZA

**Boys Don't Cry** — The true story told before in a documentary, *The Brandon Teena Story* of a young Nebraska woman as a "sexual-assault victim," and on the day from the law, who reversed her first and last names, attempted to pass as a man in a redneck corner of the state, and was raped and murdered for her deception, in nothing if not so-called, and first-time film- maker Kimberly Peirce is wise not to senti- mentalize the heroine into any sort of sym- bol. Still, you would like to know more about her as an individual. When did she think she was up to four serious was her talk of a sex change? Things like that. The bare facts of the case, though they have the inner fascination of the cold and the hard, are ultimately pretty depressing, and Peirce never probes beneath the bare facts. Then, too, if we are to stay forever on the surface, the little matter of outward credibility looms large and important. And the un- avoidable hurdle on that track is of course the casting of the lead, Hilary Swank, whose major credit before this was *The Next Karate Kid*. Doesn't clear it cleanly. She does all right with the voice — low and throaty — but even though she looks all right on her own, as a young Monty Cato or Robby Benson (both of way, she is slightly built and delicately sculpted even for a girl. And seeing her disfigure the hairy Peter Sarsgaard and Brad Pitt in *Setpoint 12*, or the tiger and reformed-feathered Chloë Sevigny, puts a severe strain on belief. And her com- pulsive scissoring hardly adds ballast. 1999.

© HOLLOST CINEMAS

**Bringing Out the Dead** — Minor Mar- tin Scorsese, but in view of recent per- formance, minor is an improvement. Major Scorsese (*Kundun*, *Casino*, *The Age of Inno- cence*) is pretentious Scorsese, pulled-up Scorsese, inflated Scorsese. This one, an anti-valetine to New York City in the pre- Giuliani years of the decade, is an unma- terial composition piece to his *Taxi Driver*, complete with slow-motion pedestrian and clouds of steam (along with some trouble- far fiction as well), complete with transi- tive first-person narration penned by Paul Schrader (working from a novel by Joe Connelly), and complete with population of human vermin, human litter, human de- struction. (It is a companion piece, too, to any number of other Scorsese in the cinema- scar's rock-and-roll songbooks.) But this is a paler *Taxi Driver*, quite literally so in the dumbed-down color photography of Robert Richardson: hard to tell whether Scorsese's "vision" has changed (from the overheated Expressionism of a quarter-century ago) or whether he has simply put on some func- tionable new eyewear. Equally paler is the protagonist, an amnic ambulance driver instead of choleric cab driver, a de- goading paramedic haunted by the ghosts of lost pa- tients, and particularly (for no discernible reason) the ghost of one by the name of Rose. The narrative is formlessly apocryphal, with variety provided by a different am- bulance partner on each of these days con- sidered (Scorsese himself provides the voice of the unseen radio dispatcher), and the grim realities, leaving aside the ghastly represen- tations, pile up very fast to the dimensions of a nightmare. Or in other words, to the di- mensions of cowardly *Nickel Car*. 1999.

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**Bugsy** — Filmmaker Kevin Smith shows some nerve, though maybe not as much of

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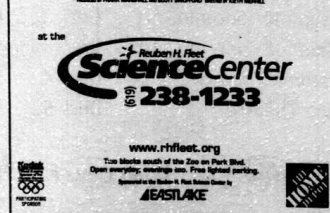
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San Diego Reader November 24, 1999



Mr. Perry will!" & so lerry, his son (real name), and I wd hang out at each other's dad's office after school, looking at corpses & skeletons (my dad had one complete, female, w/ whom I wd regularly shake hands & a skull. In point of fact, just for something to do, we were both at his dad's place at a funeral of someone's parent we hardly knew on

#### Pearl Harbor Day

In my sleazy past, I was a minister for a while, the highlight being the 36 months I was a smalltown New Jersey pastor conducting 35 funerals. The "funeral director" quickly learned I'd bury anybody, suicides, towndrunks, etc. I figured everybody deserved some gentle words spoken over their grave.

"Soanyway," as she sez in *Zabrizki Point*, yrs is a fine article w/ terrific quotes I wain't aware of. You're obviously a superb writer (I don't know yr novels; I stopped "keeping up" some years ago). As I said to a friend recently, if I were a less idiosyncratic thinker or a better writer, I might've had a more successful writing career. *Vide Gore Vidal*. Another prob-

lem tho', is that, unlike him & you, I don't like humans beings very much.

John Mood  
Ocean Beach

**Amused By Duncan**  
Just wanted to let you know, I generally agree with Duncan Shepherd's reviews, even the bluntly negative ones. I'm always frustrated by hearing

people say they think he's too harsh, because I suspect they aren't reading very carefully. On the contrary, Shepherd's writing skills are certainly not lacking. I'm amused by his sarcasm and thrilled by his extensive vocabulary — and courageous use of it. I felt this way even before reading the "Duncan Replies" page, and just wanted to say, I think

stars, dog bones, suns, and half-suns suck. I think people who need cute symbols to summarize thoughtful, well-crafted sentences would understand that particular word better than any of its equally profound, multivalent synonyms.

Name withheld

#### Duncan Does Not Review A Movie

Although many people try, I believe I'm the only person who has figured out your movie reviewer, Duncan Shepherd. Duncan Shepherd does not review a movie. Duncan Shepherd writes commentary in order to stimulate response from the readers, and that's all. So everyone who tries to figure out what Duncan Shepherd is up to and where he is coming from is totally wrong.

Jeff Fredrick  
San Diego

#### Ratings System Too Reductionist

Giving a large number of films the same rating dilutes the meaning of ratings, whether the overused rating is high or low (pun intended). The ratings system is too reductionist, anyway, even for this multi-degred engineer.

I suggest no rating systems be used. Make us parishioners read the reviews!

Mark Schaeffer

#### I Congratulate You All

Having just returned from our second holiday in wonderful San Diego, I'm fired with enthusiasm having had the chance to read a copy of your September 9 edition of the *Reader*. What a bible for anyone, such a comprehensive read — as I read I did, for five hours whilst on an evening shift in my job at hospital reception. I couldn't wait to scrutinize the next page in between patients!

We really imagined we'd covered most of the high spots — one of us doing the old train military tour, whilst the other visited the zoo, etc., etc. Having our breath taken away in the presence of Ray Charles at the Street Scene concert and finishing the evening with a meal at Croo's. The five hours spent studying the *Reader* at home would have been far better spent had I managed to find the time whilst in San Diego. We could have headed for the Artemis Grill, La Jolla, taken candle-making classes, joined in a myriad of happy hours, the list is endless — so I congratulate you all, for enabling our holiday to continue long after we returned home! And we can begin planning for our next visit!

Diane Dover  
Bartlett, Bedford  
England



SanDiegoInsider.com

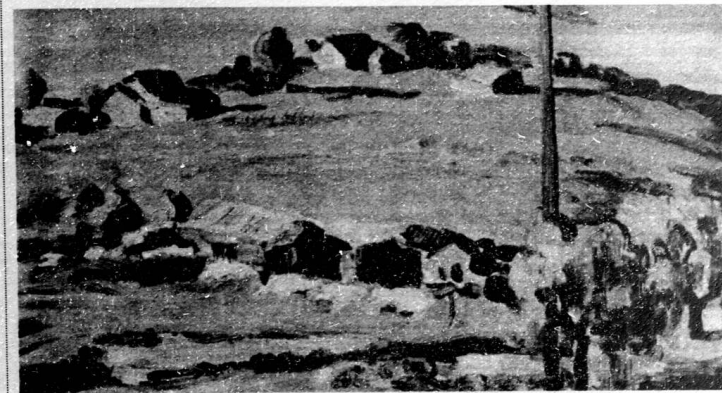
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# Calendar

## The Abalone Limited

Visions of an Ideal La Jolla



Barber Tract, La Jolla, 1916

**Local Events:  
Highlight  
and Guide**  
page 67

**Classical  
Music Review  
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page 128

### LOCAL EVENTS

held a contest in 1899 to name their virgin subdivision. A visitor named Helen De Lange proposed "Neptunia" and won a lot of her own — a fabulous prize except that the fastest way to get there from San Diego was the "Abalone Limited," a steam train that departed at unpredictable times and arrived, at best, in over an hour.

With transportation like that, Neptunia and the rest of La Jolla were naturally inconvenient for the working class. Ellen Browning Scripps, who settled in La Jolla in 1897, was a typical

resident — female, wealthy, single, and retired. She was also, like Helen De Lange and the Roals, given to politicizing her home.

At the first social held by the La Jolla Literary Club on February 18, 1899, Miss Scripps read aloud an article called "The Future of La Jolla," that foresees a cultivated, moneyed idyll.

"That there lie before us great possibilities," she read, "there can be no doubt. Wealth, subordinate to art and culture, may create a suburb of stately homes environed by beautiful parks and avenues of tropical luxuriance; may produce a fitting jewel to the setting that nature has provided in her picturesque coast line backed by the illimitable, eternal sea, with its ever varying, wondrous colors and moods and aspects the radiant sky above and the mountain tops afar off."

Aside from the fervent Miss Scripps, La Jolla had at her disposal a rather small number of stately home-builders. As of 1904, according to one Walter S. Lieber, the town consisted of about 100 cottages and the "old maids and widows" who lived in them. The San Diego Union of 1905 put the population a bit higher: 1300 people and 264 buildings.

Whether they were old maids and widows or not, the women of La Jolla were a busy lot. Miss Scripps, true to her word, subordinated some of her wealth to art and culture and funded the construction of the La Jolla Women's Club, which was designed by Irving Gill. Rose Hartwick Thorpe wrote a poem called "Curfew Must Not Ring Tonight" that became nationally known. The University of California's department of zoology moved its field station to La Jolla in 1905, and avid locals, who called the institute the Bog House, took classes in a cluster of cabins perched near the illimitable, eternal sea.

Meanwhile, a German-born governess named Anna Held was attracting visiting artists to a colony built on a lot she had purchased for \$165 in 1892. Irving Gill had designed the first building, a cottage Held called the Green Dragon, and the cottage was followed by a complex of 12 more buildings that included the Barn, the Den, the Outlook, and the Tent. In 1904, Held married a musician named Max Heinrich, and their circle of friends — actors, writers, painters, and the like — traveled up from San Diego to hobnob at the Green Dragon Colony. By the time Alice Klauber set up

her coast house, the erstwhile Neptunia in 1916, Anna Held had sold her colony, and the Green Dragon buildings had become shops and tea rooms (the main structure is currently a Chari House restaurant). Neptunia wasn't Neptunia but the Barber Tract, named for the developer Phillip Barber, who took up where the Roals left off. The central feature of Alice Klauber's impressionistic and otherwise wistful painting, which can be seen now through January 9 at the San Diego Museum of Art, is not the radiant sky or the illimitable, eternal sea but a lineless utility pole that towers over unassuming cottages. (See a related art review on page 84.)

— Laura McNeal

**Picturing Paradise: San Diego in the Eye of the Artist, 1875 to 1940**  
Tuesday to Sunday  
10:00 a.m. to 6:30 p.m.,  
through January 9  
San Diego Museum of Art  
Balboa Park  
619-232-7291 or  
www.sdmart.com  
adults: \$8, children 6-17: \$3  
65+, 18-24, and active military: \$6



*Journal of Management Inquiry*











## Calendar LOCAL EVENTS

Carroll Mountain Road, 858-674-1095. Free. (SANDY MOUNTAIN)

**Expert Jazz Improvisation** where the Music 131 students of George Lewis perform at 8 p.m. on Monday, November 29, in the Hotel Hall at UCSD's Mandeville Center. Tickets: \$5. Call 858-534-5464 for information. (LA JOLLA)

**Another Nagging Mystery Solved** at Latt's Head to Borders Books and Music on Tuesday, November 30, when pilot Elgin Long and his wife Maria Long discuss and sign their

new book *Amelia Earhart — The Mystery Solved* at 7 p.m. Find Borders at 1072 Camino del Rio North and by calling 619-295-2201. Free. (MISSION VALLEY)

**Art and Soul of Poetry**, head to Claire de Lune at 8 p.m. when Steve Kowitz — author of *Is the Poet of Your Hand* — performs for Forté Brew on Tuesday, November 30, Claire de Lune, 7900 University Avenue. Open-mike readings precede and follow Kowitz's reading sign-ups start at 7:30 p.m. 619-688-9845. Free. (NORTH PARK)

**"Mission Memoirs"** A Collection of Photographs, Illustrations, and Late 20th-Century Reflections on California's Past is a coffee-table book by Terry Ruess featuring over 250

historic and contemporary photographs. Ruess will discuss and sign books at 7:30 p.m. on Tuesday, November 30, at Barnes and Noble Bookstore (7810 Hazard Center Drive). Free. Call 619-320-0175 for details. (MISSION VALLEY)

**Died History, Religion, and Gender Relations Change** profoundly with the rise of alphabetic literacy? It's the thesis in Leonard Shalt's new book, *The Alphabet versus the Goddess*. Shalt will sign and discuss the book at 7 p.m. on Tuesday, November 30, at Esmeralda Books and Coffee (1555 Camino del Mar, suite 307). 619-755-2707. Free. (MC KINLEY)

**Q: Who's the Unlabeled Queen of Afro-Pop?** The answer is said to be "dismittive diva" Su-

zanna Ruess, set to be a special audience at 8 p.m. on Wednesday, December 1, in UCSD's Mandeville Auditorium. Tickets are \$17 general. Call 858-534-5464 for advance tickets; tickets are also available through Ticketmaster (619-320-0175). (LA JOLLA)

**Just to be Punk!** The series continues on Wednesday, December 1, with "Holiday Jazz" and performance by Kristin Korb, Pamela York, Coral Thurt, Bob Ross, Deborah Liv Johnson, and others, at the San Diego Museum of Art. The music starts at 5:30 p.m. Tickets are \$9 for non-members. For reservations, call 619-496-1566. (SANDY MOUNTAIN)

**From Hells to Tumbas**, from traditional poetic form to hip-hop, it's all merged in Quincy Troupe's newest

volume of poetry, *Chorus*. The poet will read from his work at 7 p.m. on Wednesday, December 1, in Sherwood Auditorium at the Museum of Contemporary Art, La Jolla (7800 Prospect Street). Following the reading, Troupe will sign books. Admission is \$7 general. For information, call 858-534-5464. (LA JOLLA)

**Author, Artist, and Producer** Clive Barker visits Oxford's Bookstore to sign and discuss *The Book of David* at 7 p.m. on Thursday, December 2. The book is said to be "both a look back and a look forward to the artistry" of Barker. Find the store at 1029 University Avenue and by calling 619-297-4171. Free. (HILLCREST)

**"Holiday Melodias"** are presented when the 4-member East Gallery Retired Teachers Chorus presents a concert at 1:30 p.m. on Thursday, December 2, at the Monte Vista Retirement Lodge (2211 Massachusetts Avenue). Attendees are encouraged to bring donations of unwrapped toys, canned or dry foods, and a \$1 to \$5 wrapped gift to exchange. For information, call 619-466-5270. (LEMON GROVE)

**Composers for Unlabeled Prisoners** and enjoy the wit and snappy repartee of "Michael Feldman's What Ya Know" when the show hits the stage at the California Center for the Arts, Escondido at 8 p.m. on Thursday, December 2. The two-hour comedy/interview show will be broadcast live on KPBS Radio 89.5

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PM (and then be re-broadcast during its regular Saturday noon time slot). Tickets range from \$15 to \$35. Find the center at 140 North Escondido Boulevard (at Valley Parkway). Call 800-988-6235 for information and reservations. (ESCONDIDO)

## FOR KIDS

**"The Opposite of Tide"** is being told by Ray Turner's Puppets through November 28 (dark on the 25th) at the Marie Hirschbeck Puppet Theatre. Next up: *Toby's Christmas Cleanup*, also performed by Turner's troupe, December 1-5. Shows begin at 10 and 11:30 a.m. Wednesday through Friday and at 11 a.m., 1 and 2:30 p.m. on Saturday and Sunday. Find the theater near the Aerospace Center. For details, call 619-485-5045. Regular admission is \$2 for adults, \$1.50 for children, free for those under two. (SANDY MOUNTAIN)

**Sticks on Crows Melt** and listen to the funny *Cook-a-Do!* by Janet Stevens during the Saturday Story Time beginning at 1 p.m. on November 27, at Borders Books and Music (1072 Camino del Rio North). Free. 619-295-2201. (MISSION VALLEY)

**Gobbles, Gobbles, Aggie!** when the San Diego Actors Theatre presents "Children's Classics" at L'Auberge Del Mar Garden Amphitheater at 11 a.m. on Saturday, November 27, the program includes *Turkey for Thanksgiving*, *The Giving Tree*, *Hansel and Gretel*, and *Thanksgiving* poetry and songs. 619-268-4494. Find L'Auberge at 1540 Camino Del Mar. Admission is \$4 per person. (DEL MAR)

**Nature in Your Neighborhood**, kids eight and older are invited to a program in Cholla Lake Park on Saturday, November 27, from 10 to 11 a.m. Participants will explore the natural world through crafts, hikes, and games led by a park ranger. Find the park at 6350 College Grove Drive. For information, call 619-527-7087 or 619-325-8219. (COLLEGE GROVE)

**Therapist Arts Workshops** for children four to nine years old are conducted by the San Diego Actors Theatre on the fourth Saturday of every month, including November 27, at L'Auberge Del Mar Garden Amphitheater (1540 Camino Del Mar). Workshops run from noon to 1:30 p.m., and reservations are required. The fee is \$10. Call 619-268-4494 for registration. (DEL MAR)

**Hay, It's Teal Color** a head and shoulders portrait of yourself during the pondweed call time for kids time to five years old (with an adult helper) planned on Monday, November 29, at Zany Realty at 10:30 a.m. Find the store at 1520 Camino de la Brea, 619-291-9500. Free. (MISSION VALLEY)

**Children's Museum of San Diego**, the exhibit "Design World/Diego Mondrian" nearly fills the entire museum. The exhibition includes 12 specially commissioned interactive installations by artists and designers, a central gallery is devoted to specific design themes, including the role and functions of common objects. Clay Art 140 is being taught: 3:30 p.m. on Tuesday, November 30, and Clay Art 201 starts next Thursday, November 2, at 4:15 p.m. Call for age details.

Continuing exhibits include "The Story of 'Topsy Turvy'" and "Cora's Rainhouse." Find the museum at 200 West Island Avenue.

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## Calendar LOCAL EVENTS

Call 619-233-8792 for additional details. (COUNTY)

**Hawkkah Stakes** may be heard when the Board Book Buddies meet on Tuesday, November 30, at 10:30 a.m. at Zany Bratley (1530 Camino de la Reia 619-291-9000). The program is for those four and younger. Free. (NORSON VALLEY)

## TV

**This Thanksgiving, While You're** Giving Thanks for the glory of television, with its power to unite the whole family in viewing pleasure without necessitating any messy emotional contact, you can watch a television family lose contact, with far-staggering hilarious results. *Macaulay Culkin, he of the difficult family life, stars in Home Alone 2: Lost in New York, airing Thursday, November 25, at 8 p.m. on Fox. Cox Cable Channel 6.*

**Nothing Does Like Nostalgia,** as the foggy dew settles over your memory, leaving a Vaseline-smeared sheen on the soft-focus images of your boogie childhood, you may want to introduce the kiddies to the age that shaped you, seen through childlike eyes. Let Forrest Gump be the Vag. Forrest Gump airs Thursday, November 25, at 8 p.m. on Fox. Cox Cable Channel 10.

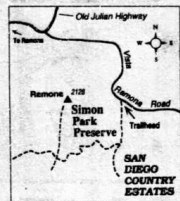
**Then Again, If You're** Sick of Banding with your kids to try to take an interest in whatever weirdness they currently find appealing, you

## Roam-O-Rama

### A Guide to Unexpected San Diego • By Jerry Schad

Simon Park Preserve, a diminutive new patch of dedicated open space, has recently opened adjacent to San Diego County Estates near Ramona. The preserve, which is maintained for wildlife habitat and light recreation by the county, is probably prototypical of other such open space preserves we'll likely see in the future throughout the county's rural areas. As the population climbs and development continues apace, developers will need parcels of open space they own to governmental agencies in exchange for rights to develop more housing tracts.

Presently, the Simon Park preserve is



open for use by hikers, equestrians, and mountain bikers. Both equestrians and bike riders will surely have trouble negotiating the excessively rocky trails leading to the preserve's higher elevations.

To reach the preserve's obscure gateway, drive east from Ramona on Third Street, which quickly becomes Old Julian Highway. After two miles bear right on Vista Ramona Road. Proceed 1.2 miles to a wide spot over the curb and on the right (south) side of the road, where there is parking space for a handful of cars. From your car, walk (or ride) around a vehicle gate and proceed south on a dirt road paralleling a small ravine. The ravine carries a seasonal stream and is lined with a pleasant assortment of coastal live oaks, Engelmann oaks, willows, and at least one tall cottonwood tree. After only 200 yards travel, a small stock pond (dry through perhaps January) appears on the left.

At 0.4 mile into the hike, new housing construction in San Diego County Estates appears ahead and to the left. A narrow dirt road branches right, roughly following the course of a small powerline. That road leads circuitously west toward the top of a narrow ridge line trending north and south. Rounded cobbles that have weathered out of the conglomerate rock of the hillside coat the often steep roadbed, spelling difficulty for bikers and possible disaster for equine- or bicycle-mounted travelers.

Once you're atop the ridge, you can

day, November 25, at 9 p.m. on TNN, Cox Cable Channel 45.

**Long, Long Ago,** in a decade before this one, before Punks, before Tickle Me Elmo, before bit-resolution video games, in the age of Cabbage Patch Kids, there was a terrible plague upon the land, a proliferation of blue vermin known as Smurfs, who sought to make all things Smurfy. *Smurfy* airs Saturday, November 27, at 4 p.m. on the Cartoon Network, Cox Cable Channel 50.

**Roadie O'Donnell's Appeal** is not inexplicable. What is inexplicable is what she was doing in *Exit to Eden* alongside the once-funny Dan Aykroyd, playing a cop who ends up hanging out in a automobile fetish resort while investigating a murder. The poster makes her look wholesome even in leather. *Roadie* airs Saturday, November 27, at 7 p.m. on USA, Cox Cable Channel 3.

**We Were Wrong**, where *E.T.* The Extra-Terrestrial came out, so many years ago, and hung around our local theater for six months, we thought no film could ever be bigger. That was before *Jurassic Park*. Before *The Lion King*. Before *Titanic*. Current forms of appeal must have no natural limit. *E.T.* airs Saturday, November 27, at 8 p.m. on TNT, Cox Cable Channel 34.

**Something About Night** the Allens orally invading teenage hosts and eating their brains, as so to produce an army of killer zombies, has stayed with us over the years, and so we still remember our TV viewing of *Night of the Creeps*. Which is not to say we'll view it again. *Alas* Saturday, November 27, at 10 p.m. on the Sci-Fi Channel, Cox Cable Channel 44.

**But, if an hour of smooth-cheated,** muscular 3 men in bikini briefs leaping and leaping one another is all you can stomach, take the television equivalent of a cleansing

bath and watch *A Woman Thoroughly* *Reviewed*, Ab, America, land of the upright and decent American family. *Craig*, John Boy. *Alas* Thursday, November 25, at 9 p.m. on KCOV, Cox Cable Channel 13.

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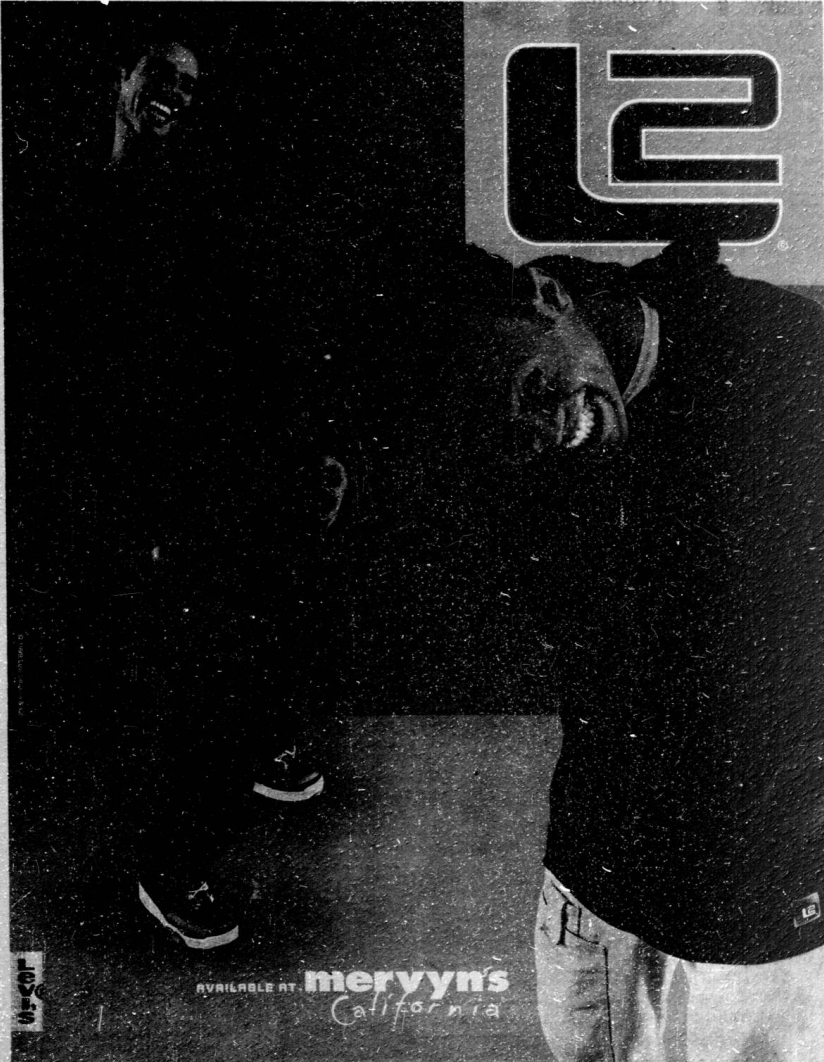
QUINCY TROUPE

Wednesday, December 1, 7 pm

Renowned poet and artistic director of the Museum's *Artists on the Cutting Edge* literary series will read from his new book, *Chorus*. Writer Ishmael Reed said in the *San Diego Reader*, "The typical Troupe poem comes at the reader like a locomotive on fire, full of blazing and powerful imagery." Admission to the book signing is free. Admission to the reading is \$5 for MCA members, seniors, and students; \$7 to all others.



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Saturdays - *Lee Ann Richards*, *Academy*, *6*, *Tarot*, *Clips*, *Imagined*, 11 am - 6 pm

Saturday, November 27, 1 pm

Book signing

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## Calendar LOCAL EVENTS

**For Sleeping Lights**, you can't have a much better backdrop than the desert. So empty, yet so empty, a vast black canvas upon which to paint, so that any motion, any reaction shines forth with a brilliance unimpeded by anything around it. The shadow of a plane overhead, say. The English Patient airs Sunday, November 28, at 8 p.m. on TNT. Call Cable Channel 34.

**"You Can Have My Gun** when you pay it from my cold, dead fingers." "Your proposition is acceptable." Say this for *Mim in Black*; it is perhaps a perfect expression of its genre—the joyride. If you watch the movie for sheer entertainment, this is the film to see. Airs Sunday, November 28, at 9 p.m. on KSDS. Call Cable Channel 7.

## SPORTS

**Gulls vs. Mustangs** The San Diego Gulls have a match against the Phoenix Mustangs on Friday, November 26, at 7:30 p.m., at the San Diego Sports Arena (3500 Sports Arena Boulevard). Tickets range from \$5 to \$15. Call 418-224-4625 for tickets. All games are broadcast on KSDS (AM 1180). **CONCERTS**

**Rocks, Ball, and Run**, the tenth anniversary Hard Rock Cafe Rock 'n' Roll Run/Walk is slated for Saturday, November 27, starting at the Hard Rock Cafe (909 Prospect Street). Registration begins at 6 a.m., with the 10-mile run starting at 8 a.m. and the 1-mile fun run/walk stepping off at 7:30 a.m. For information, call 619-298-7400. **LA OLAS**

**Show and Go**, show up in the north parking lot at Mission Bay Veterans' center (at Mission Bay Drive and Chancery Drive) at 9 a.m. on Saturday, November 27, and join whatever kind-of-bike ride has remained in town for a ride. Participants will decide upon the route; expect about 35 miles, suitable for intermediates. Free. **WHEELING** (67)

**Tuck, Purple, and Orange** are the team colors for the San Diego Stingrays, a professional basketball team of the International Basketball League. The 64-game regular season starts at 7 p.m. on Saturday, November 27, at the San Diego Sports Arena, with a game against Las Vegas. Tickets range from \$5 to \$25. For tickets, call 619-298-6145. **NEW (62)**

**Fast, Furious, Fast** is promoted in Australian rules football. The third season starts soon, so head out to practice on Sundays at 10 a.m. at Stanley Park (3585 Governor Drive). Free. For information, call 619-592-2128. **UNIVERSITY CITY**

**Balls vs. Vikings**, the San Diego Chargers are in Minnesota for a game against the Vikings at 10 a.m. on Sunday, November 28. For information, call 619-298-2121. The game will be broadcast on CBS.

**Free Live**, free live-hour introductory selling classes are planned on Sunday, November 28, at 10 a.m. and noon, at the Escondido Coronado Dock in Coronado Bay (adjacent to the Chart House). For reservations, dial 619-252-1537. **CONCOMON**

## SPECIAL

**The Light Time** of the Year, organizers of the Holiday of Lights at the Del Mar Fairgrounds toast of "the

largest drive-through light show extravaganza on the West Coast," with holiday-themed displays through Saturday, January 1, 2001.

Hours are 5 to 10 p.m. Sunday through Thursday; 5 to 11 p.m. Friday and Saturday. Admission is \$6 per vehicle (up to five people), \$13 per vehicle with six or more people. 858-793-1053. **ONE HOUR**

**International Holiday Traditions and Dances** herald the season when Bazaar del Mundo hosts its fourth annual Festival of Lights celebration at 5 p.m. on Friday, November 26. Entertainment will be offered by PASACAT, Hispanic Mexican Ballet Folklorico, "cultural performers" Heidi and Andy presenting traditions of "Chiriqui Light," and more all culminating in the "unveiling" of the Bazaar's holiday light decorations.

Admission is free. Bazaar del Mundo, 2754 Calhoun Street. Call 619-296-3181 for details. **OLD TOWN**

**Bay Back to Time** when the Rancho Guadalupe Adobe hosts Rancho Christmas on Saturday, November 27, from 11 a.m. to 6 p.m. The 1800s adobe will be decorated for Christmas—100 years ago—with historical decorations and arrangements. Expect handcrafted items, costumes, and dancers, weaving, spinning, quilting, and woodcarving demonstrations, craft activities and games for children.

Admission is \$5 for adults, \$2 for those 12 years old and free for those under 5. Find the Rancho at 2225 North Santa Fe, call 760-724-4092 for information. **100%**

**The Last Pottery Sale of the Millennium** hosted by the ceramics department of Grossmont College runs Tuesday through Thursday, November 30-December 2, in the main quad on campus (3900 Grossmont College Drive). **Questions?** Call 619-224-4815 for answers. **EL CAJON**

**Day Without Art**, this 11th annual commemoration and fundraising event for the AIDS crisis—on Wednesday, December 1—will be marked with the unveiling of two of the largest outdoor sculptures at the Museum of Contemporary Art, Downtown (1001 Kentucky Boulevard). Jonathan Boroffsky's *Harvesting* (1991) and Marcos Ramirez's *REX's Avarice* will be surrounded in black cloth. For information, call 619-234-1001. **100%**

**What's on Offer at a "Giant Artist Swap Meet?"** (Giant artist) Find out during the event planned at the San Diego Art Association's Visual Art Gallery from 11 a.m. to 5 p.m. from Wednesday through Sunday, December 1-5. Find the gallery at 1246 Main Street, suite 113. 619-588-8875. **EL CAJON**

**Khanah Ghadya** Now are creating a small mandala at the Del Mar Center for Creative and Healing Arts December 1-3. Working at intervals from 9 a.m. to 5 p.m. is the most fun and end each day's work with harmonic chanting and will create the "Mandala of Understanding." The dismantling ceremony begins at noon on Saturday, November 6.

Find this in the Del Mar Sculpture Gardens at 2002 Jimmy Duerksen Boulevard. Call 858-259-0757 for information. **EL CAJON**

**World AIDS Day**—Wednesday, December 1—is being commemorated throughout San Diego with a variety of events. The theme this year is "Lives, Love, Live." At the University Christian Church (3900 Cleveland Avenue), representatives from local AIDS service providers will be on hand with information

booths from noon to 5:30 p.m., quilt panels from the Names Project will be on display, and the Dr. A. Brad Truett Award Ceremony commences at 4 p.m. For information, call 619-692-2077. **610%**

The eighth annual Tree of Life Ceremony takes place from 6 to 8 p.m. on Wednesday at Village Hill (on Fifth Avenue and Washington Street). Mayor Susan Golding will preside, an AIDS quilt will be on display, and the Gay Men's Chorus of San Diego and San Diego Women's Chorus will provide holiday tunes. For details, dial 619-296-4051 or 619-235-6262. **MILLCREEST**

**Celebrate First Thursday** throughout the "village" of La Jolla next Thursday, December 2, with free arts to view (galleries will be open late), the annual tree-lighting ceremony, food, and "culture" from 6 to 9 p.m. For details, call 858-454-5718. **LA JOLLA**

**Elegantly Decorated Trees** are on display for the "Holiday Festival of Trees" at the Four Seasons Resort-Aviation (7100 Four Seasons Point). View the trees from 10 a.m. to 10 p.m. through December. Call 760-752-6150 for information. Free. **CARLSBAD**

**The Historic Ingle House** is the site for the Coronado Historical Association's 1999 Holiday House. The Craftsman-era home was built in 1915, with interiors furnished and decorated with themes from Thanksgiving, Christmas, Hanukkah, and New Year's. Tour the house from 10 a.m. to 3 p.m. Wednesday through Monday (closed on Thanksgiving). Find the house at 1124 G Avenue. The fee is \$15. **Questions?** Call 619-435-9080 for answers. **CORONADO**

**Leaves of Literature**, books and bargains are beckoned to the San Diego County Library's seasonal used book sale on December 2 and 3, at the County Operations Center (5555 Overland Avenue, building 15). Sale hours are 9 a.m. to 4 p.m. on Thursday and 9 a.m. to 2 p.m. on Friday. For details, call 619-494-2438. **CLANDESTINE MEDIA**

**Looking for Unique Art Objects?** The 33rd annual Student Art and Pottery Sale runs December 2-4, in the covered patio area next to Howard Bruback Theatre at Palomar College (1140 West Mission Road). Sale hours are 9 a.m. to 5 p.m. Thursday and Friday and 9 a.m. to 2 p.m. on Saturday. For more information, call 760-744-1500. **232%** **ONE HOUR**

## MUSEUMS

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

**Rancho Santa Ana Indian Museum** houses indigenous Indian artifacts and memorabilia of early peoples in the area and is run by the Spring Valley Historical Society. The home, built in 1863, was registered as a National Historic Landmark in 1962 and is on a spot where Keweenaw Indians carried more than 100 years ago beside the spring that later gave the area its name. The museum is housed at 9050 Memory Lane, call 619-469-1480 for more information. **CONCOMON**

**Califolia Surf Museum**, the museum features surfing artifacts and memorabilia—such as surfboards and clothing—of local legends Phil Edwards, John "L.I." Richards, and Peter Johnson, and what was considered the first surfboard, Duke Kahanamoku. The museum is now located at 223 North Coast Highway, 760-721-8776. **CONCOMON**

**Clark Vase Museum Center**, an interactive bring museum devoted to

the endangered Southern California coastal wetlands, is located in the middle of Sweetwater Marsh National Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mud flats and mudflats of San Diego Bay. Visitors can use a microscope to view animals macroscopically, use a microscope to view animals microscopically, and interact with computerized videos explaining how ideas affect the bay in the "Moon, Tide, and the San Diego Bay" exhibit. At other exhibits, visitors can pet ducks and cows, see burrowing owls and migratory birds, and enjoy the acrophobic garden.

Visitors must a shuttle bus at the Bayfront E Street Trolley Station or at the center's parking lot at the foot of E Street and Bay Boulevard. For more details, call 619-422-2481. **CHULA VISTA**

**Compton's Museum of America**, the museum includes an educational exhibit covering the history of dam processing and the contributions of pioneers and history-makers in the computer to L.A. Some of the over 200 historic computing machines and calculators date back to the 1890s.

Interested in restoring and preserving historic computer equipment? The museum hosts workshops for volunteers on Saturdays from 10 a.m. to 2 p.m. in 6166 Mission George Road, suite 15, in Mission Valley. Call for registration and space availability.

Find the museum at the grounds of Coleman College, 7380 Parkway Drive, 619-464-8228. **LA MESA**

**Coronado Spanish Historical Museum**, the museum, housed in a restored 1908 house, traces the history of Coronado, mostly through photography. The exhibit shows the construction and early days of the Hotel del Coronado, Fort Tejon, the first school and restaurant, and the ferry boats. One room is devoted to the story of early aviation at North Island. Find the museum at 1125 Loma Avenue. Call 619-435-7242 for further information. **CONCOMON**

**Goldman Museum of Hispanic San Diego**, glimpse San Diego's colorful past at the museum, where displays highlight Wray Early in San Diego days, the Peg Leg Gold Legend, the first maps and photographs of Old Town and "New Town," early military history, the naval disaster in 1923 at Point Loma, and more. Find the museum at 411 Market Street (between Fourth and Fifth Avenues). 619-237-1492. **HEARST QUARTERS**

**Heritage of the American Museum**, the museum features art and artifacts from South and North America, concentrating on the acculturation and decorative history of the American West from ancient cultures. There are wings dedicated to natural history, archaeology, education, anthropology, and fine art.

Find the museum on the Campus College campus, 12110 Campus College Drive, 619-430-3194. **MARICHO SAN DIEGO**

**Powery Museum**, an interpretive wall, depicts the early post office and general store, and school and are part of the newly renovated museum. A mural painted by Michael Strong depicts its period of Powery's past. Find the museum in Old Powery Park, at 14131 Midland Road. 619-748-3700 or 619-486-1064. **POWERY**

**Rancho Santa Ana Indian Society** and Guy D. Woodmont Museum is a complex of historical buildings including the Veriscope House (the only Western-style house of Powery) provided visitors still in existence, vintage, antique exhibits, and artifacts. There is a cowboy boot house.



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## Dramatic Absence

"Her French pronunciation is fine, except for the vowels and the consonants."

I had not paid much attention to soprano Sylvia McNair, in spite of her extensive career on stage and on disc. Hoping to remedy this gap in my knowledge of current singers, I expectedly dropped in at Sherwood Auditorium for McNair's recital sponsored by San Diego Opera. If the company's director, Ian Campbell, chose her, she was likely to prove a first-rate vocal

### REVIEW JONATHAN SAVILLE

artist, for both in operatic casting and in this annual recital series, Campbell has time and time again showed himself a discerning judge of voices.

Alas, on this occasion something was wrong with Campbell's judgment, or with my ears, or with Sylvia McNair, for I found the first half of her recital (which was all I could bear listening to) an irritating disappointment. McNair's clear, light, bright, colorless voice was obviously not quite in the best condition that evening, as a marginal but pervasive raspiness in her mid-range unpleasantly testified. But that was something one could have easily overlooked if there had not been considerably graver defects in her singing.

She was deficient, first of all, in the production of a smooth vocal line, repeatedly separating successive notes that ought to have been connected and allowing consonants to interrupt the flow of sound. This fragmentation of the line was most distressingly notable in her treatment of high notes. In order to reach these, she regularly altered her manner and energy level with a visible and audible wind-up, and then batted out the note at high volume and tension. Yes, she reached the pitch, and the timber had a good ring to it — but these high notes stuck out of the vocal line as though not belonging to it at all, making musical hash of the phrase of which they were ostensibly a part.

This gross error of technique was coupled with what is apparently a temperamental inability to experience and project musical emotion. In opera, a relative lack of emotional and dramatic expressiveness can sometimes be partially compensated for by ravishing sound

and virtuosic agility. But a recital of art songs, with only the piano as accompaniment, makes more stringent demands on a singer's talents for communicating the meaning of texts, requiring a broad range of dramatic abilities that McNair seemed quite devoid of. Neither the delicate sensuality and nuanced emotional iridescence of Debussy's Verlaine settings

(*Ariettes oubliées*) nor the fiery passions and earthy ironies of De Falla's *Siete canciones populares españolas* appeared to be within her compass. Everything tended toward the same pretty blandness, with no noticeable differences in vocal color between Verlaine reflecting on shadowy trees, misty river, pale landscape, complaining turtle doves, and weeping hopes ("L'ombre des arbres") and a Murcian muletier sarcastically comparing his girlfriend to a coin worn down by passing through too many hands ("Seguilla murciana").

And as for the haunting melancholy and rhapsodic passion of Granados's "*La maja y el ruiseñor*" (better known in its original piano version), who could have guessed from McNair's performance of this gorgeous song that its meditation on the nature of love follows an arabesque from rancor and sadness to awe at the mystery and power of that divine force? In timbre, phrasing, articulation, and affective content the end sounded exactly like the beginning, just as all the songs on this first half of the program, by whatever composer, sounded virtually identical.

What McNair seemed not to know is that an art song is a piece of drama, that the voice uttering the words and pitches is not a neutral instrument but a characterized personality, and that nowhere in vocal music does "*prima le parole, dopo la musica*" ("first the words, then the music") apply more pointedly than here. An effective singer of such songs ought to be able to recite the text alone with dramatic effectiveness, creating a character, situation, and mood through nothing but the words, like an actor. Only with that aspect of the performance firmly in place can the pitches

and the musical line be meaningfully added, since the song was conceived and composed in just such a sequence: the composer read a poem, responded to its shape and meaning, and afterwards found melody and harmony to reproduce its experience at an enhanced level.

Recitation of these texts would have been doubly hard for McNair since her command of French and Spanish seems to be so minimal. As a wag in the audience remarked after the Debussy sequence, "Her French pronunciation is fine, except for the vowels and the consonants." She didn't know what to do with the *rs*, in French or in Spanish, here and there in both languages were pure American; the quality of the nasal vowels was mostly ignored; and the sounds that emerged from McNair's traversal of a line like "*L'ombre des arbres dans la rivière émeraude*" could just as well have been mistle-toe for Tagalog.

Oh, how pedantic! you may be muttering. But the point here is not a schoolmastery correction of a pupil's pronunciation, but rather the recognition that the authentic sounds of French or Spanish are integral to the dramatic — and the musical — effect of these songs, that the poetry counts, and that without a feeling for the language, a singer cannot identify with the text, and hence cannot get to the heart of the music. Does this mean that someone not born to a foreign tongue (as is the case with most American singers) can never get the European art-song repertoire right? Certainly not. Concertgoers who attended Helen Donath's recital for San Diego Opera last season will recall that wonderful singer's idiomatic command of German and Italian, and how much her total comfort within those languages added to the vividness and expressiveness of her singing — and Donath, let's remember, is from Corpus Christi, Texas!

The second half of McNair's concert must have been free of language problems, at least, since it was to be devoted to works in English: Dominick Argento's settings of prose letters by Elizabeth Barrett Browning and "Selections from British and American musical genius." I would have been interested to hear how Argento coped with the issue of making music out of such wry poetic texts, and how he might manage to give Mrs. Browning's distinctive character a musical embodiment. But Sylvia McNair hardly seemed the singer to make a persuasive case for these intriguing songs, not to mention the subsequent musical genres. Perhaps I missed something good. Perhaps not. Life is too short to spend even an extra half-hour with a singer who doesn't do anything at all for your mind, heart, or soul. ■



Sylvia McNair, soprano, with pianist Ted Taylor Sherwood Auditorium (San Diego Opera)  
Songs by Debussy, Granados, De Falla, Argento, etc.

Dominick Argento's settings of prose letters by Elizabeth Barrett Browning and "Selections from British and American musical genius." I would have been interested to hear how Argento coped with the issue of making music out of such wry poetic texts, and how he might manage to give Mrs. Browning's distinctive character a musical embodiment. But Sylvia McNair hardly seemed the singer to make a persuasive case for these intriguing songs, not to mention the subsequent musical genres. Perhaps I missed something good. Perhaps not. Life is too short to spend even an extra half-hour with a singer who doesn't do anything at all for your mind, heart, or soul. ■

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**CLASSICAL LISTINGS**  
A Mix of Medieval and Renaissance sacred music, as well as traditional carols and spirituals, may be heard when the male vocal ensemble Canticles presents Christmas concerts on Sunday, November 26, for the St. James Music Series. Performances begin at 4:30 and 7:30 p.m. at St. James by the Sea (743 Prospect Street). Call 619-439-3421 for information. Child care is available. Tickets are \$25 general. LA JOLLA  
The Men and Girls of the St. Cecilia Choir will play piano service music and sing the Adrian Batten anthem "When the Lord turned again" during the evening at 5 p.m. on Sunday, November 28, at Saint Paul's Cathedral (2728 South Avenue, at Fifth and Nottweg). 619-298-7261. An offering will be received. (MONTROSE)

**CLASSICAL LISTINGS**  
Caldwell Saint Andrew's Day when the Cameron Vigilante Band with its bagpipes and drums joins with three church choirs to present evening at 8 p.m. on Sunday, November 28, at Saint Paul's Cathedral (2728 South Avenue, at Fifth and Nottweg). 619-298-7261. An offering will be received. (CARLSBAD)

**CLASSICAL LISTINGS**  
A Title by Title, soprano Deborah Davis, Robert Zalkman (clarinet), and Stefan Walms (piano) will perform "Three Songs of Innocence" by Arnold Cooke, "Six German Songs" by Louis Spohr, and Franz Schubert's song "The Shepherd and the Book" for the noon mini-concert at the Athenaeum Music and Arts Library scheduled for Monday, November 29. Find the Athenaeum at 1008 Wall Street and by calling 688-4542. Free. LA JOLLA  
In the Mood for the "Clarinet Trio in A Minor" by Brahms? How about Rembrandt's "Dream with Me," the "Trio for Clarinet, Horn, and Piano" by Lachner, and Schubert's "Shep-

herd on the Rock"? They're all on the program when the USD Chamber Music Ensembles present a concert at the University of San Diego on Tuesday, November 30.

The concert, directed by Angela Yering, starts at 7:30 p.m. in French Pavilion, Founders Hall, find the campus at 5908 Alcala Park. Tickets are \$8 general. Call 619-260-2280 for more details. LINDA VICK

Performers' Forum, expect to hear "an eclectic program" when UCSD graduate performance students gather at 8 p.m. on Tuesday, November 30, in the Recital Hall at UCSD's Mandeville Center. Free. 858-534-5406. (LA JOLLA)

Student Ensembles at San Diego State University perform in Music 113 at SDSU on Wednesday, December 1, at noon. 619-594-6060. Free. (SDSU)

Holaday Renaissance Music may be heard when the Walter of Saint Mark performs for the Escudillo Library's First Thursday Concert starting at 7:30 p.m. on Thursday, December 2, in the Turquoise Room of the library (129 South Kalmia Street). Free. Dial 760-839-4329 for details. (ESCONDIDO)

SDSU's Wind Symphony plans a concert at 7 p.m. next Thursday, December 2, in Santa Lucia Hall at San Diego State University. Admission is free. Call 619-594-6031 or 619-594-6020 for further information. (SDSU)

The Traditions of Gregorian Chant are kept alive by Schola Pacifica. The 12-member ensemble plans a concert at 7 p.m. next Thursday, December 2, in Academic Hall room 102 at Cal State Maritime. Tickets are \$5 general. The campus is found at 333 South Vista Oaks Valley Road, call 760-759-4366 for details. (SAN MARCO)

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## Boasting Gigantism

Pacific Arcadia shows how California wasn't so much settled as it was raided.

Boosterism is gummy white noise. Even if we're not listening, it induces a subconscious wooziness. Its urgency makes us nod off. Roger Ebert on movies, Bill Moyers on poetry, Oprah on anything—all are one puppy-voice telling us how amazingly exciting things are. What's really going on, of course, is the marketing of commodities, opinions, and identities. Local boosterism is nothing new. Fifth-Century Athens, for all its disburdenments, thought itself the center of the civilized world and wanted everyone to know it. Cities pay pitchmen goofy sums to construct and communicate vendible identities: San Francisco a friendly boutique, Los Angeles an expanding empire, New York the center of the civilized world.

California was once a hard sell. Before the transcontinental railroad opened up the far west in 1869, California was unattractive to Easterners. Its inaccessibility and climate and anarchic culture of prospectors and desperados made it an unlikely home for organized capitalist enterprise. To prosper, California had to construct and propagate an alluring image of itself. The image marketing took different forms: illustrated letter sheets represented a miner's makeshift life as an exemplary practice of the Protestant work ethic; widely circulated lithographs showed indigenous peoples and Mexicans domesticated by Christian values; California's contribution to the 1893 World's Columbian Exposition in Chicago boasted the agricultural giantism of 16 different regions; an ancient 45,000-pound date palm (San Diego); a large sculpture of a horse and rider made from dried prunes (Santa Clara); a 35-foot tower of oranges (Los Angeles).

Pacific Arcadia: Images of California 1600-1915, on exhibition at the San Diego Museum of Art until January 9, 2000, examines with finesse and detail the way California marketed itself. In her very fine catalog essay, Claire Perry argues that "a body of carefully constructed images of California was created by a core of middle-class and newly wealthy residents to create a recognizable framework for the new order they hoped to establish." This meant developing a vocabulary of

imagery that would reassure outsiders that California was a horn of plenty, a place where hard work was rewarded and where Anglos would find a safe solidarity despite the Indian, Mexican, and Asian populations. Mostly, California was selling the promise of prosperity. An orange crate label blazoned MIZUMA shows a regal orange atop a cash-stuffed bankbook whose cover says, "An Account with a Wise Buyer." (And if we still don't get the point, behind the orange is a bag spilling forth gold coins.)

Selling California meant selling a new Sublime, which image-makers found in Edenic river valleys and in the redwood forests. Horace Greeley, editor of the New York Tribune, said that the giant sequoias were the first American equivalents of the Egyptian pyramids. (The pyramids, though, weren't cut down and sent on exhibition to New York.) And, in fact, Carleton Watkins's photograph of a sequoia, with a stubble of human figures at its base, looks very much like the first pictures made of Egyptian ruins by early photographers like Francis Frith and Maxime Du Camp. Watkins and others did not have to manipulate their imagery to make those stupendous shaggy trees look like fairylike monsters, possessed of a savage grandeur so out of scale to the human as to seem unapproachable, but touchable by them. Cutting down these sublime beings and turning them into promotional or building materials was a way of appropriating their otherworldliness and showing that California could be as pragmatic and industrious as any eastern city.

Pacific Arcadia shows how California wasn't so much settled as it was raided. The miners, tradesmen, and speculators who came in the years following statehood in 1850 had the immigrant mentality of Europeans then arriving by boatloads in New York. They came to California to earn their "pie" so they could return home and use it to establish a business, buy a house, support a family. When the gold fields were picked over, other images took their place to persuade Easterners that they could still strike gold, in the hills of beautiful valleys and the hills of San Francisco.

## Calendar ART

California promoters had to persuade prospective emigrants that California wasn't an alien, hazardous wilderness. Two 1875 paintings by Thomas Hill present a crafty and neatly crafted vision of life. In the first, a small fishing party of well-dressed men and a lovely woman in white sit serenely in a boat beneath the primeval sponsorship of massive river oaks. The other painting shows Hill's camp: tent, table with canopy, tools, wash hanging demurely from a line. This crease of civilized activity is surrounded by great redwoods, pines, and eucalyptus, as if the painter's activity requires the dispensation of the wilderness. These images tell us if it's possible, and pleasurable, to conduct bourgeois activities in the presence of the new Sublime. Civilization can make its home even there.

The exhibition and its catalog contain all sorts of chew information. You will learn about desert irrigation systems, period costume, mining methods, cartography, the "trying out" of tallow, the Stockton Gang Plow, and Leland Stanford's trotter Abe Edgington. If none of this interests you, go see Pacific Arcadia anyway, because tucked inside it is a mini-exhibition of photographs by a great American artist, Carleton Watkins.

Watkins lived most of his life in San Francisco, hired by business and government to photograph Yosemite, Yellowstone, mining operations, missions, canal engineering, and other signs of California's uniqueness. He was a better artist than businessman; his expenses always outran profits, and when a fire following the 1906 earthquake destroyed his studio and most of his plates, he and his family became destitute, living



Pacific Arcadia: Images of California 1600-1915  
San Diego Museum of Art  
Through January 9, 2000

for a while in an abandoned railroad car. Watkins eventually went blind and mad, spending the last six years of his life in an insane asylum. His pictures blend visionary enthusiasm into Yankee matter-of-factness. "Mahakoff Diggins, North Bloomfield, Nevada Co., made in the 1870s, is an illustration of hydraulic mining: water shooting from long pipes erode the side of a hill and wash the debris down to a graining area.

In Watkins's image, feathery jets are from both sides of the frame like angelic streamers, as if in celebration of the straggles of the hillside. In the foreground lies a cut-down tree. It's an image of commercial greed and of a devastated Sublime. From the same series, his "Magenta Plume, Nevada County, California" shows a sloping roller-coaster chute—the "flume" that chiseled loose-red rock—supported by sawhorse struts hundreds of feet tall. It has such stark formal clarity that it seems nearly abstract, until we notice at the flume's base several half-inch-high human figures. The struts compete with the titanic of tall pines in the background. The image promotes a new, ancient California that we still recognize. ■

## ART LISTINGS

**HOW TO JEND US YOUR LISTINGS:** Contributors must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to SPADER ART, Box 85803, San Diego CA 92168. Or fax to 619-481-2401. You may also submit information online at [www.sandiegoart.com](http://www.sandiegoart.com) by clicking on the events section.

## GALLERIES

The "99 Jewelry Showcase" at Summer & Dene Creations in Art opens with a reception for the more than 20 participating artists at 4 p.m. on Friday, November 26. Complimenting the jewelry showcase is an exhibit of paintings, furniture, and fine crafts. See the show through Friday, December 24.

Gallery hours are 10 a.m. to 6 p.m. Monday through Saturday; 11 a.m. to 5 p.m. Sunday. Find the gallery at 4010 Goldhawk Street, 619-688-5969. (MISSION HILLS)

A Creative Blend of Visual Art is on exhibit at the 101 Artist's Colony through Thursday, December 7. The show—featuring work by photographers Connie Bolger and Jerry Kay, sketches by Betty San-Brock, and a series by April Brooks, sketches by Howard Pennell, and clay and raku works by Thomas Buehler—includes a reception for the artists on Sunday, November 28, at 1 p.m.

Find the gallery at 897 South Coast Highway 101, suite F-105 in the Lumberyard. Regular gallery hours are 11 a.m. to 5 p.m. Tuesday through Saturday; 11 a.m. to 5 p.m. Sunday. 760-453-9074. (DOWNTOWN)

The "First Annual Exhibition of Local Artists" in the William D. Connon Art Gallery at the Calhoun City Library is an all-media inclusive exhibition. Eleven San Diego area artists were selected from an entry field of 115 artists, hours were 2 p.m. to 5 p.m. on Tuesday, Wednesday, and Thursday. The exhibit concludes on Wednesday, January 5, 2000. Find the library at 1775 Down Lane; call 760-434-2920 for information. (CARLSBAD)

It's a Glitch Thing! The artist "C. New California" will be at the San Diego Art Institute in 2000. The show concludes on Sunday, December 12. Regular gallery hours are 10 a.m. to 4 p.m. Tuesday through Sunday; noon to 4 p.m. on Sunday. For more information, call 619-236-0011. Regular admission is \$1. (DOWNTOWN)

## ART MUSEUMS

California Center for the Arts Museum, a comprehensive exhibition featuring more than 25 years of work by a contemporary glass master is presented in "Dale Chihuly: The Glass R. Stromple Collection." With 350 works, the collection contains many pieces that have never been on public display. The exhibition traces the artist's growth and diversity of Chihuly's oeuvre and focuses on three important series: the "Fish Cluster" (1975), "Machaba" (1981-89), and "Venetian" (1990-97). These pieces are complemented by works on paper from the last 15 years. Enjoy this show through Sunday, January 9, 2000.

Buy Tarcis's annual site-specific installation "Museum de todos los mundos de participacion Social Comunitaria" continues through Sunday, November 28. The installation curates a collection of more than 100 wooden cranes, clay bowls filled with grain, beans, and other organic materials symbolic of Mexico's pre-Hispanic past—and votive candles, which viewers are invited to light. Free.

Find the center at 340 North Escondido Boulevard (at Valley Parkway); 760-748-4120. (ESCONDIDO)

Mingqi International Museum of Art, artist Nagasaki Onishi as the art of unshakable (Hepburn) is a new way of looking at the art of nature's gifts. His works are mostly landscape (leaves of cloth molded with leaves), showing him to shape the pieces completely, and Onishi perfect simple, traditional colors, using unpolished wood and black "Urushi/Lacquer"—The Living Art of Nagasaki Onishi features 70 pieces of work. The show closes on Sunday, January 9, 2000.

The relationship of great landscape design to contemporary art is demonstrated by the 700 objects featured in "Artes of the Spirit"—North American Indian Adornment from Prehistory to the Present," an exhibit concluding on Sunday, January 30, 2000. The objects, created in a variety of media, include Southwest ceramic jewelry, Plains beadwork, turquoise, shell, and metalwork, and California abalone jewelry.

Objects from the permanent collection make up the pieces in the exhibition "Artes of Mexico." The show includes works by several renowned 20th-century folk artists including Mexican painter Teodoro Planco and Mexican folk artist Rodolfo Rodriguez, along with architectural pieces by Candiano Medrano and woodcarvings by Manuel Jimenez. All regions of Mexico are represented, with selections ranging from objects of daily use to those of ceremony. Enjoy the exhibit through Sunday, February 13, 2000.

The Mingqi is located on the square with the San Diego Museum of Art and the Tinkler Museum of Art. For additional information, call 619-239-0063. (DOWNTOWN)

Museum of Contemporary Art, Downtown, the treasure center between high art and the everyday is explored in "Bernardine Lurie: Wide-eyed." Lurie's series was inspired by a 1947 Disney cartoon reflecting a nihilistic and nihilistic view of the world. The artist manipulated the artwork to reflect contemporary production techniques as well as large-scale Chacoan photographs, sculptures, multi-media

white photographs, photographs, inkjet on canvas, and three-dimensional polyester sculptures. The exhibit is presented as part of "City Quest: A Season of French Contemporary Art." The exhibition remains on view through Sunday, January 30, 2000.

Find the museum at 1001 Kettner Boulevard (at Broadway) directly across from the Santa Fe Railroad Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001. (DOWNTOWN)

Museum of Contemporary Art, La Jolla, modern and contemporary artists' attitudes towards the museum are explored in the intellectually provocative show "The Museum as Muse: Artists Reflect." The exhibition surveys the many ways in which artists have responded to the museum as an institution—examining its concepts and functions, commenting on its nature, exploring its relationship to the art it contains, and incorporating aspects of the museum into their own art. Featured in the show are works by artists including Marcel Broodthaers, Sophie Calle, Christo, Mark Dion, Marcel Duchamp, Laurie Lawler, Sherrie Levine, Vil Stamat, Dennis Oppenheim, Edward Ruscha, and Hiroshi Sugimoto, among others. The exhibition closes on Sunday, January 9, 2000.

Find the museum at 700 Prospect Street, 858-454-3541. (LA JOLLA)

Museum of Photographic Arts, a "very midday of painting, construction and deconstruction, drawing, and photography" are said to be evident in "Interventions" created by French artist Georges Roussel. "A memory of a memory of a memory" is a permanent site. The artist's work in his chosen space culminates as an exhibition of brilliant color Chacoan on aluminum, as well as additional pieces from his intervention site around the world. The exhibition is part of "City Quest: A Season of French Contemporary Art." A West Coast showing of new work from France. Continuing through Sunday, January 30, 2000, this show is the final exhibit in the museum's current location.

Find the museum (in its temporary flag) at the Museum of Contemporary Art, Downtown; 1001 Kettner Boulevard (at Broadway). For additional info, call 619-238-7339. (DOWNTOWN)

Tinkler Museum of Art, modern conservation techniques used to preserve masterpieces of the past for the enjoyment and study of future generations are the focus of "The Art of Conservation: Preserving the Past for a New Millennium." The exhibition features approximately ten works of art from public and private collections that have undergone significant treatment at the Balboa Art Conservation Center. Pre-treatment photos and the actual work in its post-treatment form demonstrate the efficacy of current techniques in preserving our cultural heritage. See the exhibit through Tuesday, February 15, 2000.

Rumbrund's Y. Rumbrund is now on public display. The 342-year-old house just returned from the National Gallery of Art in Washington, D.C., where it underwent a painstaking treatment to remove a 50-year-old yellowed varnish and replace it with a new one. This preservation technique took six months to complete.

The museum's permanent collection includes European masters, 19th-Century American paintings, and 20th-Century American photography. For information, call 619-239-5558. (DOWNTOWN)

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# Calendar THEATER

## No Sex, No Soul, No Nothing

Wolfe satirizes Aunt Jemima, hairpieces, even Ebony magazine.

UCSD theater frustrates me in a way I can't explain. They do some of the most challenging stuff in town. And not their quality. UCSD is one of the top-ranked theatrical training programs in the country. It's the run of their shows. Most last four or five nights; no time for word of mouth; far too short notice to alert those who might relish the work.

REVIEW  
JEFF SMITH

I understand the logistics. UCSD is on the quarter system. A production is a school project, an educational experience, first and foremost, for the students. It's just that when they create a gem, as they did last week with George C. Wolfe's *Colored Museum* (1986), it shines too short a time.

Wolfe wrote *The Colored Museum* (1986) as an anti-virus, not only against racist stereotypes of African-Americans by whites but also by African-Americans. The piece's 11 "exhibits" never take sides. They take aim at any attitude — even at the pose of "Attitude" — that limits, defines, or restricts the diversity of a person or a race.

The exhibits don't take sides but have a two-sided quality. You see one thing and hear another. The opener, "Git on Board" — performed with a toothpaste commercial smile dripping with irony by Zina Camblin — is a

stewardess's preflight speech to the passengers. Only this speech, Miss Pat, flies Celebrity Slave Ship, where "shackles must be worn at all times" and earphones can be purchased "for the price of your first-born male." The piece rivals Randy Newman's "Sail Away" in its combination of yummy delivery and underlying horror.

"The Last Mama-on-the-Couch Play," which opened Act two, was the kicker. Ostensibly it's a tribute to Lorraine Hansberry's *Raisin in the Sun*. Produced in 1958, *Raisin* was the Jackie Robinson of Broadway, the first play by a black woman produced on the Great White Way. It also had a black director, cast, and financial backing. It's a cultural icon.

*Raisin* was so influential it spawned imitations that turned its strengths into stereotypes. Wolfe attacks them. As the "mama" sits on the couch, dispensing wisdom and judgment, her son enters, wearing a T-shirt that reads "The Man & Co." He does an essentially angry Actor Studio turn, for which a tuxedoed master of ceremonies gives him a trophy.

Then a daughter appears and speaks with colonial hand gestures, as if performing American Sign for someone on the moon. She gets a trophy. Enter a son-and-daughter, wearing a



The Colored Museum

**The Colored Museum, by George C. Wolfe**  
UCSD Department of Theater and Dance

Directed by Loni Berry; cost. Martha Stephanie Blake, Christopher Burris, Zina Camblin, Chané Johnson, Yusuf Miller, Jenny Lobland, Christopher Draper, Brandon Gill, Adam Edlowksi, Jeff Lacy, Jeffrey Brumby, Dajohn Blivins, Kaira Cooper, Jelenev, scenic design, Donna Marquet; costumes, Christal Weatherly; lighting, Gwyn Grossman; music, Loni Berry

Run concluded.

**Playwrights Project "Plays by Young Writers '99"**

Casuals Carter Centre Stage, Simon Edison Centre for the Performing Arts

Run concluded.



False Impressions

pyramid of brown bread. She overemotes *Medea*. Asked where she learned such hokum, she replies, "Julliard." She gets a trophy. "Last Mama-on-the-Couch Play" catalogue styles of overacting. Each time a sibling gets a trophy, it's as if Wolfe, with his two-sided coin, is saying, "Great. Now never do that again."

Wolfe satirizes Aunt Jemima, hairpieces, even *Ebony* magazine, where two models smile, wear "fabulous" clothes, and live free of contradictions on its glossy pages. Of course — and like the figures on Keats's "Grecian Urn" — they're stuck in these glamorous postures, have no sex, no soul, nothing. But, hey, they sure look great!

Like the frozen *Ebony* couple, the performers for each piece first appeared as statues, shipped to the American Museum of Modern Art. (Drease Marquet's set, lit with gobo-like effects by Gwen Grossman, piled stacks of wooden crates on the Weiss Forum stage.) Under Loni Berry's expert direction, the statues came to vivid life, tougher, more edged than *Museum* past, which negotiated between satire and broad commercial appeal.

Like *The Illusion* at the San Diego Rep, which emphasizes quality performances over fancy effects, *Museum* showcased UCSD's actors.

They were so good — Martha Stephanie Blake's portrayal of Lala the diva laps to mind — they often camouflaged lapses in Wolfe's uneven writing.

I wish you could have seen Christopher Burris play "A Soldier with a Secret." Deeply disturbed, he sees future pain in his fellow soldiers' eyes and decides to ease it by injecting them with air. And seen everything Chané Johnson did, from Aunt Jemima to Mama to a stage-struck servant. And seen Jenny Lobland's officious curator. And watched in awe as Yusuf Miller performed "The Gospel According to Miss Roy." She was a drag queen, in patio pants and orangish wig, who slowly, inexorably, erupted molten rage.

*Museum* came and went last week. UCSD also has one-week runs planned for *Plater's Birthday Party* (in December), Naomi Linde's *Polished Surface* (February), Goz's *King Stag* (March), Maurice Watkins's *Chicago (May)*, and — no my mind his (and one of this century's) finest drama — Athol Fugard directing *Boesman and Lena* in June.

When I saw Peter Brook's *Mohabbat* in L.A. back in the '80s, some guy made clicking sounds two seats away. Now, few things drive me as bats on the job, as rustling programs or crinkling

cellophane. I mean, people can do whatever they want, at a movie, but when you're in a theater, you're in church. Fearing I'd hear clicking for the show's 11 hours, I gave the guy my best laser stare. It was Peter Brook. He had a stopwatch and was timing the fire sequences. I smiled. He looked at me, then at the stopwatch, then smiled apologetically.

When the show was over, I wanted to say something to Brook. But what? Plus I didn't have much time as we filed out. Finally I just spoke from the heart. "Stay healthy," I told him. "Keep going."

The Playwrights Project's "Plays by Young Writers '99" also concluded its brief run last week. The event showcased the four winning scripts from the 15th annual California Young Playwrights Contest. All four showed promise, and one, in particular, downright amazed. If you didn't know Lisa Asanuma's age, you'd figure her for late 50s, or beyond, given her understanding of the Rubik's Cube-like twists of familial relationships.

Set in the South, in 1840, Asanuma's *False Impressions* is about Elizabeth Devlin, a mulatto slave who, according to a plantation owner, acts "above what she is." He adds that "she may take some breaking." A more humane slave owner — the playwright thrives on contradictions — named William Andrews buys Elizabeth and tracks down her roots.

Revelations ensue, among them the discovery of her father, a Frenchman, who sold her into slavery. A harsh confrontation occurs between father and daughter. Amidst a shambles of pain, William and Elizabeth break down barriers between them, and a trust begins to grow.

*False Impressions* has static scenes, the heads speak while the bodies do little. But the dialogue's crisp and authentic. And the characters have

profound psychological depth. Here's the rub: Asanuma, who lives in Escondido, was 13 when she wrote *False Impressions*. Thirteen! No wonder people call her the "playwright savant."

Stay healthy, Lisa Asanuma. Keep going. ■

## THEATER LISTINGS

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

### Angels Among Us

The Coronado Playhouse presents a new Christmas musical, written by local author-performer Leigh Scerif.

CORONADO PLAYHOUSE, THROUGH DECEMBER 15: THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY 12:00 P.M.

### Blue Window

Outrage Theatre presents Craig Lucas's comedy-drama about the events before, during, and after a Sunday-evening dinner party. David Kato directed.

OUTRAGE THEATRE, THROUGH DECEMBER 15: THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY 12:00 P.M.

### Boy Meets Boy

647th Playhouse offers Billy Sully and Donald Ward's musical

about a "gay" teen who meets a boy, boy loves boy, boy gets boy in the end. Bob Kauter directed.

647TH PLAYHOUSE, THROUGH DECEMBER 12: THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY 12:00 P.M.

**Christmas Carol**  
The Pines Hills Lodge and Dinner Theatre stages its eighth production of the popular Dickens classic. William Cotrow directed.

PINES HILLS LODGE AND DINNER THEATRE, THROUGH DECEMBER 18: FRIDAY AND SATURDAY, DINNER AT 6:30 P.M., ENTERTAIN AT 8:00 P.M.

### Comedy Dependents

The Improv comedy troupe performs the first Friday of every month at the Comedy Centre in Normal Heights.

COMEDY CENTRE, 4738 32ND STREET (JUST NORTH OF ACACIAS AVENUE), NORMAL HEIGHTS, FIRST OF SECOND FRIDAY OF EVERY MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-295-1171.

### Dead Rites the Stage

ELLIT Productions new interactive comedy-drama, written by Bob and Scott McMillen, is set in Texas. "You survived a catastrophe, Lucy Tyler is looking for your sister — and there's a dead body in the next room."

ELLIT PRODUCTIONS, 1700 EL CAJON BOULEVARD, LA MESA, THROUGH FRIDAY THROUGH SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-561-9673.

### Escape from Haplograms

A comedy as dysfunctional as its subject. Her son-to-law's on the floor, bleeding, bones broken. What's next? "Dance." She always goes her own, positive way, no longer acknowledging her husband's existence the drifts through the house like a ghost and trying to keep her daughters upbeat — no mean feat since Mary Ann's got a defective self-esteem problem and Elizabeth, the family's "weapon," fumes with life-time rage. George F. Walker's comedy about a dysfunctional family, in an equally dysfunctional universe, is sometimes quite funny. It's also three hours long, and its there appears to have infected Walker's clock. The first act takes 90 minutes, yet Walker has less than 90 minutes total of good material. His women ramble, their pay-offs irrelevant, he has no idea when or how to conclude them.

Director Karin Williams and the Fritz Theater play the manic-depressive script about even. They're strong when it is, but when it isn't — One could wish the acting were less monotone — some actors hit a note and hold on for dear life, and that the cast knew where the jokes are (many missed opportunities on opening night). Along with David Weiner's grumpy Formica case, the production boasts one stellar performance. Dale Morris plays Tom, the allegedly neurotic-brother father, with a stunning combination of heady blare and burst-out fragility. Morris's excellent effort almost makes the production worth recommending.

Fritz Theater, through December 5, Thursday through Saturday at 8:00 P.M., Sunday at 7:00 P.M.

### Dead Rites the Stage

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ELLIT PRODUCTIONS, 1700 EL CAJON BOULEVARD, LA MESA, THROUGH FRIDAY THROUGH SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-561-9673.

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"I once met with a group of hand parents who said they had a real concern with my teaching," said Keith Ballard, who is

who were based in from Logan Heights. "But the top 15 percent of the rich parents ran the school."

That was Ballard's first and last year at Point Loma. He moved to the Sweetwater School District, where he is in his second year leading the steel drum band at Montgomery High School and

three miles north of the border. "There are a ton of mariachi programs in south Texas. In California it's a rarity. [Montgomery Middle School] is the only junior high mariachi program in San Diego County."

Ballard said he basically developed his own mariachi curriculum, dividing his classes into violin, trumpet, guitarrón (Mexican bass), and vihuela (small guitar). "In our first year we had no idea how many kids we were going to attract. I was told I wouldn't get more than five kids. We got a hundred. Our superintendent and school board really support us. The president of the school board, Bob Greago, is also president of the San Diego Mariachi Foundation."

"But what they ignored [at Point Loma] is that with the steel drum band, we were playing music that the public actually wanted to hear. We were actually getting paid gigs. One of the problems with music education is it hasn't changed in the past 50 years even though music has evolved."

Ballard says his steel drum groups have been responsible for getting more than 40 paid gigs over the years. "We now average \$750 per gig. We have two that are booked for \$1200. This year we're probably going to make \$12,000. That's unheard of for a high school music program."

Ballard said all the money earned is turned back into the program. Steel drum hand gigs have included an appearance on Donny and Marie's TV show, three days at the Steel Scene, numerous community fairs, a private show for the Ford Motor Co. and the upcoming First Night

San Diego on New Year's Eve. "We have financed our own trip to Las Vegas. The [traditional] marching band has to do fund-raisers.... A lot of our kids [at Montgomery] don't get to go anywhere, unlike the Point Loma kids where traveling was no big deal. Going to an event even six miles away is a big deal for a lot of these kids."

Ballard says he has a good working relationship with the full-time Montgomery High band director. "I don't take his kids, and he doesn't take mine." But he says he has had to deal with resistance from others. "People in music are supposed to be open minded. Some of the most closed-minded people that I've ever met have come from band and orchestra."

The Montgomery Middle School Mariachi band gives an on-campus concert Friday, December 17, 5 to 8 p.m.

—Ken Leighton

"Most people are afraid. Most clubs won't let me in. I look like Jeffrey Dahmer's brother or something. But it's not satanic. It's tribal."

Dead Alan James has been a regular at local clubs and concerts for 20 years, peddling sick and twisted homemade folk art to local music fans. Recently he was seen in one of the few clubs that will let him in. Brick by brick.

"I call this my stick of fornicate," he said holding a bamboo pole. "It has 50 pieces of artwork, all of handmade plastic. I sell them all for \$1. I have bats, dead fish, live fish, a dead cowhead, skulls, and fornicating geckos. This is how I support myself. I make hand-carved Bongo skulls with my toenails for teeth. I

don't leave the house without George the Skeleton. He's four feet tall.... If I get pulled over with George as my passenger I won't get a ticket, [but] I'll probably spend a day or two in County Mental Health. I don't care as long as I don't get stabbed."

James, who reminds some of the Reverend Jim character from TV's *Tarzi*, bugs some people. "Once I put plastic sperms in a bag and threw them at girls in bars. A couple of girls went off for no apparent reason. I didn't even give 'em my phone number."

Cops and bouncers have stronger reactions.



DEAD ALAN JAMES

"The Live Wire and Kensington Club won't let me in. I was thrown out for no reason whatsoever other than I was trying to make a legal dollar. The only thing I can think is, if I sell a piece of artwork for a dollar or two they feel that's one less dollar or two that they will make. That's the only reason I can think why they won't allow it."

James has problems even at his favorite club, the Casbah.

"Although I'm on the guest list, and I'm requested by [Casbah owner] I'm [Mays] to do what I'm doing,

I have a hell of a time staying one or two steps ahead of the security because of my appearance. I usually have on between five and ten bone necklaces and four to eight bone bracelets. I do various things to attract attention. I crawl across the floor like a lizard. I've nibbled on girls' ankles. I don't bite 'em hard. I kind of lick 'em and stuff. I would actually play dead on the floor while looking up their dresses. It's part of my performance art. They are quite aware that I'm lying on the floor with my eyes wide open, and they kind of like it.... I really have a problem with police. I'll be walking down the street with my artwork, and they'll take one look at me and stop. They'll instantly start interrogating me. I'm a nonviolent person, very passive."

James, 42, says he's been going to live music shows since he was 14. "My first concert was the Chambers Brothers, Fleetwood Mac, and It's a Beautiful Day at the Sports Arena." He started doing his performance art during the late '70s punk/new wave scene. "I used to go to the Skeleton Club, the Lion's Club, Zebra Club, Pink Panther. I took artwork everywhere I'd go. I used to have a very strong intention of getting eighty-third. I've mellowed because of my 9-year-old daughter. Her name is spelled 'Casandra,' but it's pronounced 'Kecasee.'"

—Ken Leighton

"Oh it is still going to be there...." said Jeff Gaulton, the new talent buyer for the downtown showcase, "regardless of whether [House of Blues opens in San Diego]

# blurt

building mariachi music programs from scratch. In the '97-'98 year he launched a Caribbean-style steel drum band at Point Loma High School. In spite of a healthy student participation, Ballard said the Point Loma parents preferred more traditional, less ethnic music instruction.

"They said they didn't feel it was an appropriate part of the music department. They felt the Spanish teacher should be teaching it instead. So I shared my distaste with their opinion and I said they were being closed minded. The word 'racist' came up. I was just trying to do what the district wanted, me to do build up diversity and multiculturalism. They reacted because what I was doing wasn't the all-American true-blue marching form."

He said the program went over well with the 40 percent of the Point Loma students

building a mariachi program from scratch at Montgomery Middle School. In January he launches Montgomery High's first mariachi band (only the



MONTGOMERY'S MARIACHI

second in the county). "I think the steel drum band and mariachi group bring us more in line with reality. I have never advocated getting rid of traditional concert and marching bands. But just because you're doing different stuff, you shouldn't be looked down upon. I feel more comfortable here. This is a more diverse district." Montgomery High, which is 75 percent Hispanic, is just



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*This sort of packaging and presentation is based on the premise that young listeners are morons.*

This sort of packaging and presentation is based on the premise that the young listeners of

The performances range from top-drawer to indifferent. The Basie and Ellington performances are not very interesting; the Hines, Pettiford, Konitz, and Monk are superior.

But I hope I'm mistaken. Because if this sort of packaging succeeds in bringing a new young audience to jazz, then it's a great thing. But good jazz — like literature, like painting, like classical music — requires some work at the outset. It's not background music. I believe jazz and classical music appreciation should be taught in our high schools, not as a bone thrown to our multiracial, multicultural kids.

Thelemius Mon

Pay attention as these 1201 releases appear: Monk's early '70s sides in London are underrated valuable sessions, solo and trio with his old sidekick Art Blakey on drums; The Earl Hines sessions produced by Stanley Dance from 1972, *Tour de Force* and *Tour de Force Encore*, include some of his finest solo performances and may well be the prize of the whole Black Lion catalog. And the Konitz sides recorded in the mid-'50s, at the Boston Symphony Club and Harvard Square, show off the great alto player in his late 20s emerging from the Tristano influence and stretching toward the improvisatory range of his brilliant maturity. Check them out.



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Thelemius Mon

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**FRIDAY**  
Kinky Frost (208), The Radio Bros, and Tumbleweed: On the Edge, Friday, November 26, 8 p.m., UCSD campus, La Jolla. 528-3331.

Social Justice (427), Carlini: Black Stone, and The Solids: Blackstone, Friday, November 26, 8 p.m., 3105 Ocean Front, San Diego. 558-488-1781 or 619-250-0477.

21st Century, Skyline, Phish, and The Roots: Friday, November 26, 8:30 p.m., 2201 Eastern, San Diego. 619-232-4355.

"Singer's Showcase" with Lisa Lindley (393), Carlini: On the Edge, Friday, November 26, 8:30 p.m., 2201 Eastern, San Diego. 619-232-4355.

**SATURDAY**  
The Roots (443), The Roots, and Lisa Lindley (393): On the Edge, Saturday, November 27, 8:30 p.m., 2201 Eastern, San Diego. 619-232-4355.

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**WEDNESDAY**  
The Roots (443), The Roots, and Lisa Lindley (393): On the Edge, Wednesday, December 8, 8:30 p.m., 2201 Eastern, San Diego. 619-232-4355.

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The Roots (443), The Roots, and Lisa Lindley (393): On the Edge, Thursday, December 9, 8:30 p.m., 2201 Eastern, San Diego. 619-232-4355.

**FRIDAY**  
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**SATURDAY**  
The Roots (443), The Roots, and Lisa Lindley (393): On the Edge, Saturday, December 11, 8:30 p.m., 2201 Eastern, San Diego. 619-232-4355.

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**OCEAN BEACH** 4948 Newport Avenue (next to Strand Theater) 234-7444  
**MILLCREEK** 630 University (at old road to Bixler-Park) 543-0007  
**ESCONDIDO** 945 W. Valley View, near Chiles & AM/PM (760) 740-5959  
**CLAREMONT** 7061 Claremont Mesa Blvd. (off 805, behind McDonald's) (951) 576-2274  
**DOWNTOWN** 521 4th Ave. (across from Plaza Park) 233-2945  
**PACIFIC BEACH** 1084 Camel Ave. (at Dunes) (858) 272-2274  
**POWAY** 13240 Poway Rd. (near Community) (858) 748-1313  
**CHULA VISTA** 481 Broadway (near HSL, in the Ruben's Center) 585-3472  
**COLLEGE AREA** 6603 El Cajon Blvd. (near Montezuma) 463-2274  
**OCEANSIDE** 2216 El Camino Real (Blockbuster Center) (760) 432-4433  
**EL CAJON** 443 Broadway (in Kragen Auto Center) 444-2274  
**SPORTS ARENA** 3112 Midway Dr. (in Wrentham Tire Center) 223-7777  
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R. 8:30 p.m., 2501 Ketter Boulevard,  
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**The Kettlers:** 8:30 a.m. & 8: Friday,  
Sundays 10, 8 p.m., 345 B Street,  
Dover, DE 19902-0497 or  
610-321-4343.

**Diana Reeves, Pamela Oliveros,  
and Phyllis:** 8:30 p.m., 301  
Spencer Street, Newark, NJ  
07102-0301.


**Jack Ingram and the Messers:** 4:35  
p.m. & 10:15 p.m., 1000  
E. 11th St., Longview, December 7  
or 8 p.m., 1000 E. 11th Street, Bay  
Breeze, FL 33442-5502.

**"Wildness With Water Solstice  
Concerts" with David  
Arkenstone:** 8:55 p.m. *Life Story* (1)  
Newark, NJ 07102-0477; *Angels of  
Venus* (1) 1000 E. 11th Street, Bay  
Breeze, FL 33442-5502; *Life Story* (1)  
Sunderland, December 12, 8 p.m., 471 St.  
James Street, Exeter, Devon, UK  
EX1 1BB; 471 St. James Street,  
Exeter, Devon, UK, Exeter.

**Barbara Kline:** 1998-25 San Diego Sp.  
Ave., San Diego, December 12, 8 p.m.,  
2500 Sporn Avenue Boulevard.  
808-386-4378.

**Marleyway:** 4:35 p.m. and 8:30 p.m. (see  
above), 2500 Sporn Avenue, 14, 8 p.m.,  
2500 Sporn Avenue, College Ave.,  
610-272-0497.

**Alison Madsen and John  
Hildebrand:** 8:30 p.m. (see above),  
Wendover, December 15, 1425 South Cedars  
Avenue, 610-272-0497 or  
653-481-8140.



**Small Profiles, November 27, San Diego**


**Ty Herndon (708) 461-6 R.**  
Wednesday, December 15, 9 p.m., 345 S Street, downtown. 619-222-0487 or 619-231-4343.

**The Royal Crown Revue: Crisik, Wednesday, December 15, 8:30 p.m., 2501 Harbor Boulevard, downtown. 619-222-4355 or 619-220-8487.**

**Ukulele Renaissance: 4th & R, Thursday, December 14, 8 p.m., 345 S Street, downtown. 619-222-4355 or 619-231-4343.**

**"Top Zaphrod" 99" with Mulliken Etheridge, Joe Baga, Steve Palt, (213) 451, Jerald (802), Big Red Voodoo Society, Jeremy Talsky, and Steve Winkelman: Jet Lane, Friday, December 17, 10:50 campus, College Hill. 619-220-8487.**

**3 Stage: 7, 12 Valli Sea, and Laughline Trade Back by Dick, Friday,**



*member Methodist Church*

December 17, 8 p.m., 11:30 James Avenue, Bay Park, 619-755-5463 or 619-720-8497.

**The 5-Side Players** 16/22 and **Showerhead Blackpans** 16/22, Saturday, December 17, 8:30 p.m., 2501 Fortia Boulevard, midtown, 619-722-4355.

**Rage Against The Machine** 17/22: Cox Arena, Saturday, December 18, 8 p.m., 5555 campus, College Ave, 619-220-8497.

**No Kuffs** 17/22: SoHo, and 7/6 **Superheroes** 18/24, Saturday, December 18, 8:30 p.m., 2501 Fortia Boulevard, midtown, 619-722-4355.

**Andy M. Stewart** and **Gerry O'Donohue** Holy Family Church, Sunday, December 19, 1:30 p.m., 2043 Sunset (16th) Boulevard, Ocean Beach, 619-467-7214.

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m, 14134 Midland Road (184 Power  
 954-564-4040.  
 S. Swarthmore (4293) California  
 one for the day, Friday, July 21,  
 1970. North Coastline Building, Countryside  
 922-0497 or 1-800-825-9623.  
 G. G. Owens, Brownell Chico, and  
 1970. 7:30 p.m., 14134 Midland Road  
 of Power Pkwy., Fresno 95644-4040.  
 San Francisco Starling  
 and (8282) San Diego (1970) 22  
 954-564-4040.  
 1970. 7:30 p.m., 170 Chicago Boulevard,  
 Fresno 95644-4040.  
 World Seminars (California Center for  
 January, January 23, 1970, 9 a.m., 240  
 954-564-4040.  
 922-0497 or 1-800-825-9623.  
 Indianapolis Seminar: San Diego (1970) 22  
 954-564-4040.  
 1970. 7:30 p.m., 170 Chicago Boulevard,  
 Fresno 95644-4040.  
 Robert Gray Boyd (W012 48) San  
 January, January 29, 1970, 3 a.m., 345 S.  
 street, downtown 915-270-0497 or  
 915-252-4453.

**FEBRUARY**  
 James Ruffell (4642) San Diego (1970)  
 California Arts Center, San Diego, February  
 7, 2:30 p.m., 710 San Diego Main Street,  
 San Diego 92101, 927-1470.  
 San Francisco (770) Los County  
 California Arts Center, Tiburon, February  
 7, 2:30 a.m., 710 San Diego Main Street,  
 San Diego 92101, 927-1470.

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Stearns  
December



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Saturday • 8pm • HCCSD Main  
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**LYDE'S RIDE**  
Funk, Jazz & Dance  
24, 8:30pm • \$5 • Guest 1



Funky Late  
**B-SIDE**  
With cover

**29 YEARS EST**

**Super Mario**

legendary hip-hop from

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**Fri., Nov. 26, 9:15**

**27**

**The Players**

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Hot  
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**PACKAGE #1: \$125 PER COUPLE or \$63 PER PERSON**  
 Bottle of Private Label Champagne for Couples  
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Steve Earle • Guy Clark • Terry Allen  
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**THURSDAY, NOVEMBER 25**  
**Happy Thanksgiving** 

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**FRIDAY, NOVEMBER 26**  
**Atomic Groove**  
9:45 PM-1:25 AM

 **SATURDAY, NOVEMBER 27**  
**Makal**  
9:15 PM-1:25 AM

**SUNDAY, NOVEMBER 28**  
**Wendy Lee Quintet**  
6:30-10:30 PM

**MONDAY, NOVEMBER 29**  
**Reggie Smith Trio**   
6:30-10:30 PM

**TUESDAY, NOVEMBER 30** **WEDNESDAY, DECEMBER 1**  
**Joe Marillo** **Higher Ground**  
**Quartet**  
6:30-10:30 PM 7:30 PM-12 AM

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Funk, Jazz & Dance  
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Legendary hip-hop from Philadelphia  
**The Roots**  
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Funky Latin Jazz  
**B-Side Players**  
With guests Quetzal from LA Sat., Nov. 27, 9:15pm • \$8

Warren Miller's Film Release Party for "H2O"!

Wed. Dec. 1, 7pm - \$12

**80's Dance Party**  
**Tainted Love** w/guest DJ Scott Martin  
Fri., Dec. 3, 9:15pm - \$7

*Rock & Roll at its best*  
**The Smithereens**  
Mix 88.7 @ Sat., Dec. 4, 9:15pm - \$13

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John Mayer/12p. Brad Zornow/10p. Alan Holdsworth & John Langan/10p.

**Acoustic Christmas**  
 Candy Kane  
 Eve Selt  
 Liquid Groove  
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 Thurs, Dec. 13 6:30pm

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 Show the Wink Dink Card to get into the Billy Up, Dink at the Wild Nite Cafe before the show and we'll reserve special seating for you. Go direct  
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**Calendar**  
**MUSIC SCENE**

Club Montage, 2028 Hancock Street, Mission Hills South, 619-973-9269.  
**Thanksgiving Friday** DJ Dots, Jim E. Tito, Kameron, Anthony Masters, Dots, Lavell Dugan, and Maria Marcus. Friday, November 26, Rock by Rock, 1130 Buenos Avenue, Bay Park, 415-275-5483.  
**Therapy** DJ Bryan Pollard and DJ mauling. Friday, 3780 Park Boulevard, Hillcrest, 21 and up, 619-465-5827.

**Tsunami** Wednesday through Saturday, call club for nightly information. Tsumami Beach Club, 802 South Avenue, downtown, 619-231-9283.

**Underground Lounge** DJ Eddie Amador, Luciano, Henry Diaz, and Greg Cook spin house, techno, and prog music. DJ Swady Rigg and Sled spin hip-hop. Wednesday, the Flame, 2780 Park Boulevard, Hillcrest, 619-465-5827.

**Underworld** DJ Bryan Pollard and Robert Industrial, Gothic, Soul Dance, Salsas, the Brass Rail, 3780 Park Boulevard, Hillcrest, 619-465-5827.

**Victory** DJ Dave Kendall (of MTV's original 120 Minutes) and DJ Faust. Progressive trance and industrial. Every third Saturday of the month, 2001 Vieta Boulevard, Point Loma (before the Quality Inn Hotel), 619-465-5827.

**Warner** DJ Eric and Anne, Gothic, 80s, and industrial. Saturday, 4225 30th Street, the Empire Club, North Park, 619-440-8849.

**Wild Cakes** DJ Cam-fachia spins drum 'n' bass and downtempo. Call club for dates. Wild Cakes, 415 Laurel Street, Barker's Hill, 619-998-4409.

**LOCAL MUSIC**

If you wish to submit a listing, call 619-233-3000, ext. 405, night or day by 5 pm Friday, the week prior to publication. To send weekly or monthly schedule, fax to Lynne Hahn at 760-788-0209 or email to Reader Music Service, PO Box 85803, San Diego CA 92186. Opening concerts, underground club listings, or performances that are not at a club should be directed to 619-233-3000, ext. 261, listed to 619-281-2471, or emailed to publisher@tdm.com. The listings are free.

**North County**

**The Abbey**, 421 Grand Avenue, Carlsbad, 760-434-1173. Wednesday, *Born to Run* and the Texas Twisters. Thursday and Friday, 9 pm, the Rhythmic Dots, pop, jazz, Saturday, 9 pm, the Carter Brothers, jazz, swing.

**Bellevue Valley and Restaurant**, 5610 Paseo del Norte, Carlsbad, 760-463-1913. Vintner's Bar, Tuesday, 8 pm to 10 pm, Holly Hoffmann, Peter Sprague, and friends.

**Billy Up Tavern**, 143 South Colton Avenue, Solana Beach, 619-481-9023. Friday, 8:15 pm, the Roots and guests, hip-hop. Saturday, 9:15 pm, the 8-B Side Players, Latin jazz, with Quintet.

Sunday, 6 pm, the Blonde River Band CD release party. Shows, Monday and Tuesday, call club for information. Wednesday, 7 pm, *Rockin' from the Crys*, Piggie Moley, and the Furious TV alternative.

**Cafe di Merita**, 2901 State Street, Carlsbad, 760-434-6239. Friday and Saturday, 7 pm to 10 pm, David Parnes, Salsas-style singer.

**The Colby Cafe**, 576 North Highway 101, Encinitas, 760-832-8232. Thursday, Friday, and Saturday, live blues and jazz.

**Carmen**, 11940 Bonanza Plaza Drive, Rancho Bernardo, 858-566-2400. Friday, Saturday, pop. Saturday, Will Somers, blues.

**NOTE**

By William Crain

I'm worried about America. Everyone knows our industrial manufacturing base is all but gone, what with NAFTA and Southeast Asian shoe factories and all that. Basically, as we go into the next millennium, we have only two things that the rest of the world wants and can't reproduce more cheaply: *Baywatch* and hard rock.

*Baywatch* is running out of steam. And hard rock...well, our grip is slipping. Sweden's *Hellacopters* could buy us if we don't put together as a nation and kick out the jama. Here's a list of bands the *Hellacopters* website, according to the official *Hellacopters* website: the New York Dolls, Kiss,

Iggy and the Stooges, the Misfits, Sonic's Rendezvous Band, the Dead Boys. These are some of the most respected names in one of America's last great natural resources: the bootlegged super rock. I haven't heard all these covers, but from what I have heard, the *Hellacopters* could easily do them justice. And that's to say nothing of the *Hellacopters'* original numbers, like "Psychic Out & Furious." Listening to these songs, you can feel your IQ dropping and your aggression increasing. I used to be only American brands accomplished that.

The *Supercop* and Zoo *Supercop* also perform.



**HELLACOPTERS**, Carlsbad, Monday, November 23 and Tuesday, November 24, 8:30 pm, 619-233-4395, 619.

**Chompy Bar & Grill**, 1068 North El Camino Real, Encinitas, 760-943-0177. Friday, 5 pm to 8 pm, Rock Roll.

**Coyote Bar and Grill**, 300 Carlsbad Village Drive, Carlsbad, 760-729-4695. Live music nightly, except Tuesday, call club for information.

**Fogarty's Pub**, 1200 West Valley Parkway, Escondido, 760-480-0833. Friday and Saturday, live music, rock.

**Hammock's Tavern**, 2777 Broadway Street, Carlsbad, 760-729-4951. Friday, People Place, rock. Saturday, the Urban Gyms.

**Il Parnaso**, 1555 Camino Del Mar, Del Mar, 858-755-8994. Thursday and Tuesday, 6:30 pm to 9 pm, the Bow Surfer Trio, jazz.

**Kawabuchi Pub**, 12755 Poway Road, Poway, 619-748-7296. Friday and Saturday, Full Ape, classic rock.

**The Koolhaas**, 2131 Old Highway 101, Cardiff, 760-436-6483. Friday and Saturday, live music. Tuesday, Merit Las acoustic.

**Melrose Cafe**, 1953 San Elijo Avenue, Cardiff, 760-943-7944. Friday, 7:30 pm, Alley Normal, alternative. Saturday, 10 am to 1 pm, Terry Lady, South American guitar.

**Nelly Malina's Sports Bar**, 1279 Main Street, Rancho, 760-729-1384. Friday and Saturday, Musical Selection.

**Robinson Bar and Grill**, 300 Carlsbad Village Drive, Carlsbad, 760-729-4313. Friday, 6 pm, Arch Deluxe, 10:30 pm, Steve Jay, singer. Saturday, 4 pm, Derek Teller, 8:11 pm, Jam/Jazz.

**The Southern Cafe**, 1678 Carlsbad Boulevard, Carlsbad, 760-729-8061. Friday, the Trivium, rock. Saturday, call club for information.

**Scallid**, 3700 Via de la Valle, Del Mar, 858-299-9944. Thursday, 7 pm to 11 pm, also, Friday and Saturday, 8:30 pm to 12:30 am, Jon Seaborn, contemporary classic and original.

**Swat** 17444, 123 West Plaza Street (Loma Santa Fe and Highway 101), Solana Beach, 858-755-9474. Friday, *Men, Bats, Bats*, alternative. Wednesday, Tim Mudd, folk, rock.

**Tournament of Champions Lounge**, La Costa Harvest and Spa, Costa Del Mar Road, Carlsbad, 760-436-9111. Friday, the Vythralers, pop. Saturday, Pacific Beach and Baret, pop, swing, dance.

**Rockin' Role Lounge**, 1020 West San Marcos Boulevard, San Marcos, 760-744-7200. Friday and Saturday, 8 pm to 10:30 pm, *Heartland*, classic rock and roll.

**Rockin' Role Lounge**, 1020 West San Marcos Boulevard, San Marcos, 760-744-7200. Friday and Saturday, 8 pm to 10:30 pm, *Heartland*, classic rock and roll.

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4-7 AND 10-12

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10AM

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ALL DAY! ALL NIGHT!

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**CAMEL**

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★ CHAMPAGNE  
★ FLOORS  
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## By Richard Meltzer

**San Diego**  
 Bobbi Bels Creek, the Bahia  
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 Irish dance club.

**blues.** Sunday, 4 pm to 8 pm, the Shelltown How-*l*. Monday, 8 pm, *blues jam*. Monday, 8 pm, *blues jam*.

**The Piping Station, 352 1/2 Miramar Road (corner of Black Mountain Road), San Diego, 619-578-0257.** Saturday, Kerosene, rock, swing, blues.

**The Gordon B. Kline Brewery, 511 Mission Center Road, San Diego, 619-688-1120.** Music is there either otherwise noted. Friday, *The Yung Kung*. Saturday, *the Bill Mays* *Blues*.

**Characters Bar:** Friday, 8 p.m. meringue, and cha-cha music. Saturday, 8:30 p.m., swing, blues.

**Levin's Coffeehouse, 3343 Astor, Normal Heights, 0437:** All music is acoustic! Otherwise normal. Friday, 8 p.m., the Water Gypsies. 9 p.m. to 11 p.m., Middle F. Monday, 8 p.m. to 11 p.m., of Tuesday, 8 p.m. to 11 p.m., the Diego Songwriter's Guild. All call for featured musician. Wednesday, 8 p.m. to 10 p.m. Brown.

**The Living Room, 3900 E. 12th, Boulevard, College Ave. 0438:** 8

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San Diego *Marine Newsletter* 24, 1979: 10.







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*(No Outside Drng)*  
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**THE DAY AFTER**  
*(No Outside Drng)*  
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*(No Outside Drng)*  
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 Sing. 4: 8:30-10:30  
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somehow renders him impervious to pain and increases his strength daily, but he is played by the rather wiry, bony, puny Robert Carlyle, and his *mano-a-mano* with the also unimposing Brosean (struts like a duck, walks like a duck) has all the momentousness of a schoolyard scuffle. The old-fashioned torture chair (five more turns to a broken neck) is worth more than the entire array of Bondian gadgets.

*Manfield Park* is the latest in what cannot, barring remakes, be a long line of Jane Austen novels adapted to the screen. She wrote only half a dozen. And it will not do for some contemporary novelist to lengthen the list in the way that John Gardner, let's say, has prolonged the Bond series. Jane Austen, however mythologized she may be, was a true creator and not a fictional character, although this latest treatment is not so clear in that distinction. Drawing on Austen's life, letters, journals, and maybe even mystique in addition to the novel itself, writer-director Patricia Rozema pro-

jects the author onto the heroine to a degree that no novelist worth her salt would abide. (And Austen was a novelist worth her salt and her pepper, too.) The upshot is that Fanny Price receives a transfusion of social awareness and free spiritedness ("Fanny Price! Will you please try to act with some decorum?"), not to mention literary ambition and all-around movie, such that a present-day feminist might overcome the long-standing reservations about the character — her primness, her meekness, her submissiveness, her self-pity — and "identify" with her more fully. Rozema (*I've Heard the Mermaids Singing*, *When Night Is Falling*), apart from projecting Austen onto the character, could be suspected of projecting herself as well. Yet, for all the filmmaker's modernness in attitude and boldness in its expression, she yields nothing to the original Fanny, the Fanny on the page, in pious judgmentalism. Nowhere is this more apparent than in her exposé of Sir Thomas's involvement in the West Indies slave trade, and her acknowledgment of Fanny's forward-looking PC view of it. The benevolent patriarch is thus transfigured into a figure of irremediable repulsiveness and hypocrisy. (Which, incidentally, spoils an otherwise enjoyable perform-

ance from playwright Harold Pinter, a commanding presence, a fine speaker, an understated actor.) *Manfield Park*, in common with other Austens, is in essence a fairy tale, in specific a Cinderella story, and there can be no place in it for *Uncle Tom's Cabin*.

The same could be said for the gross carnality with which the marital indiscretion of Mrs. Rushworth is depicted, when Fanny barges through a bedroom door and finds herself, as it were, momentarily in an illustrated edition of *Tom Jones*. The delicate balance of Austen's make-believe universe again gets hit with a sandbag. (One wonders why Rozema thought she wanted to take on Austen in the first place. To improve her? To educate her? To convert her?) And snipped down, cartoonishly simplified, and distorted as the story now is — the cutesy device of direct address to the camera parallels the lazier passages in the novel, when a pileup of information will be dumped out in apocrypha — it becomes even harder than in the book to comprehend why Fanny and her fellow prig, Edmund, take so long to declare their affections. (And — I can't let this pass — it is particularly painful to hear Austen's famous defense of fiction in *Northanger Abbey* transplanted, in truncated form and in a totally different context, into the mouth of Edmund, where it loses all of its sparkling irony and humor.)

When writing about Eric Rohmer's *Autumn Tale* last summer, I said airily that the matchmaking machinations therein should tide people over till the next Jane Austen adaptation came along. Or words to that effect. It is now plain that those machinations will have to tide people over a while longer. (The Rohmer is due out on video this week.) And besides, what I said at the time was obviously — I hope — intended to be taken as far less a prediction of the future than a compliment of the movie then under discussion. An original plot that can stand comparison with an Austen plot is always to be valued over a merely copied plot. Especially a clumsily copied plot.

The *Legend of 1900*, advertised as a "fable," doubtless in emulation of *Life Is Beautiful*, is more accurately an overblown anecdote about a shipboard founding (found at the turn of the century and hence designated "1900") who never leaves the transatlantic liner throughout all his days, despite an untaught pianistic prowess, in styles ranging from Late Romantic to Impressionist to boogie-woogie ("When you don't know what it is, it's jazz"), which would have guaranteed his fame and fortune in the world at large. Once, jolly Roll Morton comes aboard — an overblown anecdote in itself — to face him in a piano duel ("You asked for it, sucker"). Immediately afterward, he consents to be recorded for the first and only time, and improvises (courtesy of Ennio Morricone) a Rachmaninovian prelude inspired by the sight of a virginal signorine outside the porthole. He then refuses to let his music leave the ship, either. He himself almost follows his muse ashore. He goes halfway down the gangplank: "Land is a ship too big for me." Giuseppe Tornatore's brand of waterlogged lyricism (*Cinema Paradiso*, *Barbaric*) does not make a smooth crossing into English (Tim Roth, Pruitt Taylor Vince, in chief), jettisoning the language barrier that acted as at least a partial buffer. And nor does the similarity in setting and in period to *And the Ship Sails On* help him to fill the void left by Fellini

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those qualities that allowed Mike to get away with breathing down on dip\*\*\*t. The way you fly to dip\*\*\*t's defense makes me think that dip\*\*\*t might be your little buddy. Mike Binge showed both restraint and discipline when he didn't grab dip\*\*\*t by the throat and squeeze until the lights went on.

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you don't understand the legal climate in this state. All kinds of speech are protected, but violence is very unpopular right now. And if some grease monkey (I worked with a real mechanic for four years in the National Guard; I know the difference between grease monkeys, knucklebusters, and what I want) were to so much as touch me in anger, I will get my own good lawyer

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You should stand behind Mike Binge and maybe thin the ranks out, at least the bad ones. Maybe with less competition, automotive repair would pay better, and you wouldn't have to scam people to make a living.

Automotive repair isn't the only business with problems. I called a dental office about a broken tooth. They told me to come in and they would eat me right away. I went in and they sat me down in the waiting room. Then I had to go through the administrative process. When it came time for the x-ray, the technician (x-ray monkey) asked to take an x-ray of an unrelated tooth. Soon the dentist and someone from the office came in and told me I had this bad tooth that needed attention now. I told them I came in for a broken tooth and I would worry about it later. They persisted and showed me a poor-quality x-ray and kept going on about this tooth and shined me on when I asked about my broken tooth. Finally, I just got up and said, "If you won't fix my tooth, I will find someone who will."

When I asked for my money back (administrative fee), surprise, surprise, surprised I was being treated within 30 minutes. (Lightning speed in that business.)

So, Steve, pal. Should we have to put up with this every day because service businesses pay minimum wage and hire low-key people who are mostly untutored and undisciplined? By the way fit you threw on paper, I bet you do more than

your share of complaining and that your two years in the Navy were as a swab jockey and not in the high-tech career fields that naval personnel perform worldwide every day.

Life ain't no bed of roses, Cannaday. In today's world, you've got to be tough and you've got to be flexible. If someone screaming at you (when you are wrong) is so devastating that you sit at home wailing, gnashing your teeth, and seeing red, then it is you that should seek help.

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M. Porik

**Ground Rate Hard At Work**  
"Celebrating" death in Calif.

forma cities is much different than in small Kansas farm towns ("Let Us Deprive Death of Its Strangeness," October 28). I speak from experience.

A San Diego friend and his son's dog were recently cremated. The father's in a will of a Point Loma military cemetery. The dog's on a shelf in the boy's room. I've always wondered if cremation delivers you straight to hell or if it's a way of getting out of hell free.

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Memorial Day weekends in Kansas farm towns can be funny times as high school alumni gather to renew old friendships. In the cemetery, hundreds of American flags flutter in the prairie breeze like the rippling wheat under an endless sky. Everyone above and below ground meets and "visits." Ground rats are hard at work. On Memorial Day, the VFW honor those who have gone before. Many go to multiple cemeteries to stand over and plant flowers in the resting places of their loved ones. My aunt and uncle visited seven cemeteries on Memorial Day. Next year I get

to go along.

When Dad died, Mom, my sisters, and I gathered in the mortuary with the undertaker who also runs the local furniture store. They viewed the body. I wanted to remember Dad as he was alive. I insisted that his casket be closed at the church. It was. The local florist made mostly green wreaths incorporating Dad's fishing poles. The minister talked of Dad and his friendship and times that they sat on the riverbank fishing. A year later when Granny (Dad's mother) died, Mom took several pictures of her in her casket and sent them to me thinking I would like to have them. Guess what?

Roger Newell

Kemington

**I'd Bury Anybody**

John, LUV'd yr essay on death! ("Let Us Deprive Death of Its Strangeness," October 28) Wow, it's the first Reader feature article I've read all the way thru in decades. As a (retired) freelance writer, I had a couple or three short articles published three years ago. Had a couple long articles for 'em but never did 'em because I can't copy their style — snappy opening, longwinded boring boring boring middle, snappy close. Which is one noteworthy thing about yr essay. It was interesting all the way thru. 'Course, it had the obligatory Xa tip-of-the-hat that Reader requires. From about '75, I figured Right-Wing-Xa Jim Holman & Duncan Shepherd were the same person. No publisher wd willingly print such wrong-headed & poorly written movie reviews.

But no problem. As I say, yr piece was TERRIFYING of course, partly because DEATH has been my #1 fave topic since before I was five years old & heard my grandfather's death rattle. Like you, I don't know if it was genetic temperament or environment. My dad was a doc in a small very dusty Texas town whose office was across the street from Mr. Perry's funeral home. "If Dr. Mood can't take care of you,

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Roger Newell  
Kensington

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John, I love you so much! ("Let Us Deprive Death of Its Strangeness," October 28) Wow, it's the first Reader feature article I've read all the way thru in decades. As a (retired) freelance writer, I had a couple or three short articles published there years ago. Had a couple long articles for 'em but never did 'em because I can't copy their style — snappy opening, long-drawn-out boring-boring-boring middle, snappy close. Which is one noteworthy thing about you, essay. It was interesting all the way thru. "Course, it had the obligatory Xn tipoff that that Reader requires. From about '75, I figured Right-Wing-Xn Jim Holman & Duncan Shepherd were the same person. No publisher wd willingly print such wrong-headed & poorly written movie reviews.

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those qualities that allowed Mike to get away with herding down on dip\*\*\*. The way you fly to dip\*\*\*'s defense makes me think that dip\*\*\* might be your little buddy. Mike Binge showed both restraint and discipline when he didn't grab dip\*\*\*'t by the throat and squeeze until the lights went out.

You, Can-a-day, say that you will kick someone who raises his voice to you, Maybe

you don't understand the legal climate in this state. All kinds of speech are protected, but violence is very unpopular right now. And if some grease monkey (I worked with a real mechanic for four years in the National Guard; I know the difference between grease monkeys, knucklebusters, and real mechanics, and I will call them what I want) were to so much as touch me in anger, I will get my own good lawyer

and maybe even become part owner of the place. One thing I don't understand, Stevie, With the automotive repair trade "inherently corrupt" (your words, boy), why would you so stoutly defend one who brings shame and heat down on you and your kind?

You should stand behind Mike Binge and maybe thin the ranks out, at least the bad ones. Maybe with less competition, automotive repair could pay better, and you wouldn't have to scam people to make a living.

Automotive repair isn't the only business with problems. I called a dental office about a broken tooth. They told me to come in and they would seat me right away. I went in and they sat me down in the waiting room. Then I had to go through the administrative process. When it came time for the x-ray, the technician (x-ray monkey) asked to take an x-ray of an unrelated tooth. Soon the dentist and someone from the office came in and told me I had this bad tooth that needed attention now. I told them I came in for a broken tooth and I would worry about it later. They persisted and showed me a poor-quality x-ray and kept going on about this tooth and shined me on when I asked about my broken tooth. Finally, I just got up and said, "If you won't fix my tooth, I will find someone who will."

When I asked for my money back (administrative fee), surprise, surprise, surprise! I was being treated within 30 minutes. (Lightning speed in that business.)

So, Stevie, pal. Should we have to put up with this every day because service businesses pay minimum wage and hire low-key people who are mostly untrained and undisciplined? By the way fit you threw on paper, I bet you do more than

your share of complaining and that your two years in the Navy were as a swab jockey and not in the high-tech career fields that naval personnel perform worldwide every day.

Life ain't no bed of roses, Cannaday. In today's world, you've got to be tough and you've got to be flexible. If someone screaming at you (when you are wrong) is so devastating that you sit at home walling, gnashing your teeth, and seeing red, then it is you that should seek help.

A karma payback for Mike Binge? He didn't do anything that the Great Spirit objects to. In fact, the Great Spirit probably got quite a kick out of a well-delivered and richly deserved "rhetorical question."

As long as service personnel feel they need to scam their customers and they "become sales people at the expense of their repair professionalism" (your words, Stevie), then there will and should be Mike Binges to bring attention where it truly belongs, to the customer, the guy with the money, the reason we're in business, the person whose satisfaction really matters if you really are a repair professional.

M. Porick  
Downtown

**Ground Rats Hard At Work**  
"Celebrating" death in Calif.

forma cities is much different than in small Kansas farm towns ("Let Us Deprive Death of Its Strangeness," October 28). I speak from experience.

A San Diego friend and his son's dog were recently cremated. The father's in a wall of a Point Loma military cemetery. The dog's on a shelf in the boy's room. I've always wondered if cremation delivers you straight to hell or if it's a way of getting out of hell free.

My wife's mother's friend just died in Orange County and was cremated. Neither woman went to the service. My wife says city services are barbaric. She used as an example my grandmother Mildred's Long Beach service where the minister neither knew her nor talked of her life accurately.

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Calendar  
MOVIES

Other Side," I'm forty-two years old. Is less than a year I'll be dead? Of course I don't know that yet." This character, the embodiment of Middle Crisis, is the drop-out dad of our "typical suburban family, in addition to being a very good boy who has the opening line, nursing a hangover."

Humbert thinks for his daughter's prettier boss buddy on the high-school cheerleading squad. "His oblique surrealism taints the girl—a stormy sea of petals pouring off her head like rain, falling directly concerning, her bare breast—somebody observe the what. What sort of man has sex untaken like this? He is also, wherever we might think of his morals (or lack thereof), a man whose most engaging character in the movie, even though Kevin Spacey's lovely-guy persona tends to smooth his path to rebellion; the upbringing of a young or a middle-aged person, it would be hard to imagine more fiction, more sparks Annette Bening, Thora Birch, Mena Suvari, Wes Bentley, Chris Cooper, Peter Gallagher... 1999

(JACQUES VILLON, 18 MILLION VALUE) 20.

**American Mario** — Comic documentary, not quite a "mockumentary," about a

marginal Milwaukee filmmaker by the name of Mark Borchardt (whose upper Midwest accent is suspiciously thicker than any in his immediate family), scurred by the regional cinema of *Night of the Living Dead* and *The Texas Chain Saw Massacre* to do his own homemade horrors called *The More the Scariers*, and three years in the making. Coen (rhymes with "woven"). It is difficult enough just to take a polite interest in his struggles, and because of the determined (if unsuccessful) quest for laughs, it is sometimes difficult even to believe in them. Directed by Chris Smith. 1999.

● DILL CREDIT CONFIRMED

**Anywhere but Here** — One long string of banalities about the mortification of being a studious quiet high-school girl with a flighty brassy pushy mom. (Natalie Portman, Sonya Sarandon, respectively). The slums-of-Beverly-Hills milieu was better captured in *The Slaves of Fear*, a wacky, for that matter, the feeling of adolescent mortification. The periodic morose idea — the daughter coolly watching her mother search for her in mounting panic at the airport, the big family blowout at a general reception back in Wisconsin... — somehow never seems to be held onto for all it's worth. On the other hand, the all-balcony scene — the mother, after pushing her daughter into an acting audition, now pushes her way through the studio door to observe, and is rewarded with a sub-Blanche Du Bois improvisational caricature

of herself — feels interminable. Directed by Wayne Wang, 1999.

● (CINEMA STAR 13; GROSSMONT TROLLEY; HAZARD CENTER 7; LA JOLLA 12; PALM PROMENADE 24; RANCHO DEL REY 18; SANTEE VILLAGE 8; TOWN SQUARE 14; WEGAND PLAZA

**The Bachelor** — Remake and update of Buster Keaton's *Seven Chances* (1925), an extreme example of how the addition of sound can be a subtraction, how more reality can be less believable. Renée Zellweger, who has shown she can hold her own against Meryl Streep (*One True Thing*) as well as carry a whole movie all by herself (*A Prince on the Run*), retreats here to the ingratiating cutesy-wootiness of *Jerry Maguire*. And Chris O'Donnell is no Tom Cruise, much less a Buster Keaton. With Artie Lange, Hal Holbrook, Edward Asner, James Cromwell, Brooke Shields, and Peter Ustinov, directed by Barry Shriver.

● FASHION VALLEY 18. GASLAMP 25. MISSION VALLEY 20. OCEANBOULEV. 8. PALM FRONTE. NAGE 24. RANCHO DEL REY 36.

**Being John Malkovich** — The feature debut of music-video and television-ad director Spike Jonze concerns a side-walk puppeteer (John Cusack, looking as scraggly as Toshiro Mifune in *Yojimbo*), whose explicitly erotic production of *Abelard and Heloise* earns him repeated punches in the mouth, and whose wife populates their apartment with a diapered chimp and a talking bird, among other exotic animals, and whose moonlighting job as a file clerk

takes him to an office on a seventh-and-a-half floor under a four-foot ceiling ("Low overhead"). The bizzariness is so relentless that it seems quite natural when, half an hour in, he discovers behind a filing cabinet a secret passage to the brain of John Malkovich, where he can remain for fifteen minutes before he gets spat out into a ditch off all the Jersey Turnpike. The one real surprise in this is the revelation that John Malkovich has a sense of humor about himself. And the comic highlight comes when Malkovich himself crawls down the tunnel into his own brain. Most of the rest is indeniably tiresome. With Catherine Keener, Cameron Diaz, Orson Bean, and Mary Kay Place. 1999.

**The Bone Collector** — Detective thriller in which the mental prowess of the master sleuth is glaringly spotlighted by reducing him to a quadriplegic; an almost literally disembodied brain. The arrangement vaguely suggests a high-tech variation on the *modus operandi* of the venerable Nero Wolfe: a voluntary shut-in (who will recall) who left the legwork to his quick-fisted assistant, Archie Goodwin. Our present sleuth — with the memorable name of Lincoln Rhyme — has the use of one finger, a battery of computers at the tip of that finger, and an open line to the headsets of his designated legman, or rather, legwoman, a uniformed patrol cop who has shown a natural gift for forensics. (The *muscle* emotional

of Angelina Jolie looks all the broader alongside a necessarily restrained Denzel Washington.) The situation is not without potential, but the case before them is hokey: one of those hyperbolic serial-killer deals in which the fiendishly clever killer demonstrates a wide variety of flamboyant methods of murder, leaves tauntingly cryptic clues at the crime scene, and has (big surprise) a personal score to settle with the detective. Directed by Phillip Noyce. 1999.

■ CARMEL MOUNTAIN; CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 12; CINERAMA 6; FASHION VALLEY 18; GASP/LAS 15; GROSSMONT CENTER; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 8; PALM PROMENADE 24; RANCHO DEL REY 16.

[illegible][illegible]

**Dogma** — Filmmaker Kevin Smith shows some nerve, though maybe not as much of

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Mr. Perry will" & so Jerry, his son (real name), and I'd hang out at each other's dad's office after school, looking at corpses & skeletons (my dad had one complete, female, w/ whom I wld regularly shake hands, & a skull). In point of fact, just for something to do, we were both at his dad's place at a funeral of someone's parent we hardly knew on

Pearl Harbor Day. In my dizzy past, I was a minister for a while, the highlight being the 36 months I was a smalltown New Jersey pastor conducting 35 funerals. The "funeral director" quickly learned I'd bury anybody, suicides, town drunks, etc. I figured everybody deserved some gentle words spoken over their grave.

"Soanyway," as she sez in *Zabriskie Point*, yrs is a fine article w/ terrific quotes I wasn't aware of. You're obviously a superb writer (I don't know yr novels; I stopped "keeping up" some years ago). As I said to a friend recently, if I were a less idiosyncratic thinker or a better writer, I might've had a more successful writing career. *Vlad Gore Vidal*. Another prob-

lem tho' is that, unlike him & you, I don't like human beings very much. John Mood Ocean Beach

**Amused By Duncan**  
Just wanted to let you know, I generally agree with Duncan Shepherd's reviews, even the blatantly negative ones. I'm always frustrated by hearing

people say they think he's too harsh, because I suspect they aren't reading very carefully. On the contrary, Shepherd's writing skills are certainly not lacking. I'm amused by his sarcasm and thrilled by his extensive vocabulary — and courageous use of it. I felt this way even before reading the "Duncan Replies" page, and just wanted to say, I think

stars, dog bones, suns, and half-suns *suck*. I think people who need cute symbols to summarize thoughtful, well-crafted sentences would understand that particular word better than any of its equally profound, multisyllabic synonyms. Name withheld

**Duncan Does Not Review A Movie**  
Although many people try, I believe I'm the only person who has figured out your movie reviewer, Duncan Shepherd. Duncan Shepherd does not review a movie. Duncan Shepherd writes commentary in order to stimulate response from the readers, and that's all. So everyone who tries to figure out what Duncan Shepherd is up to and where it's coming from is totally wrong. Jeff Frederick San Diego

**Ratings System Too Reductionist**  
Giving a large number of films the same rating dilutes the meaning of ratings, whether the overused rating is high or low (pun intended). The rating system is too reductionist, anyway, even for this multi-degreed engineer. I suggest no rating system be used. Make us parishioners read the reviews! Mark Schaeffer

**I Congratulate You All**  
Having just returned from our second holiday in wonderful San Diego, I'm fired with enthusiasm having had the chance to read a copy of your September 9 edition of the *Reader*. What a hille for anyone, such a comprehensive read — as read I did, for five hours whilst on an evening shift in my job as hospital receptionist. I couldn't wait to scrutinize the next page in between patients!

We really imagined we'd covered most of the high spots — one of us doing the old tram military tour, whilst the other visited the zoo, etc. etc. Having our breath taken away in the presence of Ray Charles at the Street Scene concert and finishing the evening with a meal at Ciro's. The five hours spent studying the *Reader* at home would have been far better spent had I managed to find the time whilst in San Diego. We could have headed for the Artemis Grill, La Jolla, taken candle-making classes, joined in a myriad of happy hours, the list is endless — so I congratulate you all, for enabling our holiday to continue long after we returned home! And we can begin planning for our next visit!

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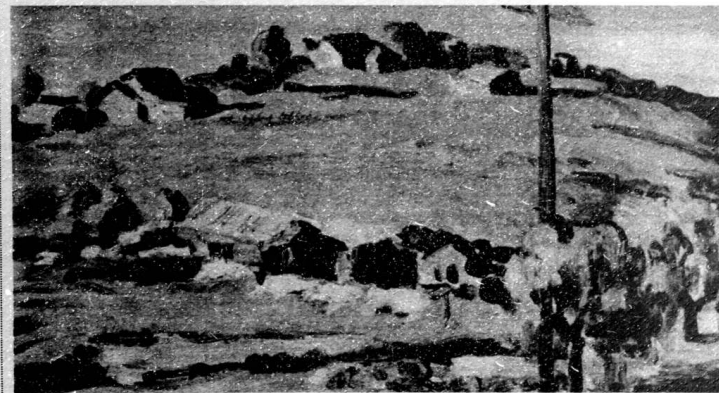
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# Calendar

## The Abalone Limited

Visions of an Ideal La Jolla



Barber Tract, La Jolla, 1916

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Reviews and  
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### LOCAL EVENTS

When Alice Klauber painted a serene, nearly empty La Jolla housing tract in 1916, La Jolla was a remote village, local citizens occupied themselves chiefly with tennis and self-edification, and resident artists took tea with Ellen Browning Scripps in much the same way that, in distant Paris, other artists would soon be taking tea with Gertrude Stein.

The green hillside that Klauber painted, according to Sara Bush of the San Diego Museum of Art, was originally the property of Dr. and Mrs. J. Mills Reid, who held a contest in 1899 to name their virgin subdivision. A visitor named Helen De Lange proposed "Neptunia" and won a lot of her own — a fabulous prize except that the fastest way to get there from San Diego was the "Abalone Limited," a steam train that departed at unpredictable times and arrived, at best, in over an hour.

With transportation like that, Neptunia and the rest of La Jolla were naturally inconvenient for the working class. Ellen Browning Scripps, who settled in La Jolla in 1897, was a typical

resident — female, wealthy, single, and retired. She was also, like Helen De Lange and the Reids, given to poetizing her home.

At the first social held by the La Jolla Literary Club on February 18, 1899, Miss Scripps read aloud an article called "The Future of La Jolla," that foresaw a cultivated, moneyed idyll.

"That there lie before us great possibilities," she read, "there can be no doubt. Wealth, subordinate to art and culture, may create a suburb of stately homes envied by beautiful parks and avenues of tropical luxuriansness; may produce a fitting jewel to the setting that nature has provided in her picturesque coast line backed by the illimitable, eternal sea, with its ever varying, wondrous colors and moods and aspects; the radiant air above and the mountain tops far off...."

Aside from the Everett Miss Scripps, La Jolla had at her disposal a rather small number of stately home-builders. As of 1904, according to one Walter S. Lieber, the town consisted of about 100 cottages and the "old maids and widows" who lived in them. The San Diego Union of 1905 put the population a bit higher: 1300 people and 264 buildings.

Whether they were old maids and widows or not, the women of La Jolla were a busy lot. Miss Scripps, true to her word, subordinated some of her wealth to art and culture and funded the construction of the La Jolla Women's Club, which was designed by Irving Gill. Rose Hartwick Thorpe wrote a poem called "Curfew Must Not Ring Tonight" that became nationally known. The University of California's department of zoology moved its field station to La Jolla in 1905, and arid locals, who called the institute the Bug House, took classes in a cluster of cabins perched near the illimitable, eternal sea.

Meanwhile, a German-born governess named Anna Held was attracting visiting artists to a colony built on a lot she had purchased for \$145 in 1892. Irving Gill had designed the first building, a cottage Held called the Green Dragon, and the cottage was followed by a complex of 12 more buildings that included the Barn, the Den, the Outlook, and the Tent. In 1904, Held married a musician named Max Heinrich, and their circle of friends — actors, writers, painters, and the like — traveled up from San Diego to hobnob at the Green Dragon Colony. By the time Alice Klauber set up

her easel beside the erstwhile Neptunia in 1916, Anna Held had sold her colony, and the Green Dragon buildings had become shops and tea rooms (the main structure is currently a Chart House restaurant). Neptunia wasn't Neptunia but the Barber Tract, named for the developer Philip Barber, who took up where the Reids left off. The central feature of Alice Klauber's impressionistic and otherwise wistful painting, which can be seen now through January 9 at the San Diego Museum of Art, is not the radiant sky or the illimitable, eternal sea but a lineless utility pole that towers over unassuming cottages. (See a related art review on page 84.)

— Laura McNell

**Picturing Paradise: San Diego in the Eye of the Artist, 1875 to 1940**  
Tuesday to Sunday  
10:00 a.m. to 6:30 p.m.,  
through January 9  
San Diego Museum of Art  
Balboa Park  
619-232-7291 or  
www.sdmart.com  
adults: \$8, children 6-17: \$3  
65+, 18-24, and active military: \$6



## Calendar LOCAL EVENTS

### EVENTS LISTINGS

**HOW TO SEND US YOUR LISTING:** Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to a Reader Events, Box 9383, San Diego CA 92168. Or fax to 619-481-1401. You may also submit information online at

www.sreader.com by clicking on the event section.

### BAJA

**Songs and Music for All Ages** are promised when Eugenia León and the Latin American Quartet perform at 11 p.m. on Saturday, November 27, at the Tijuana Country Club (Boulevard Agua Caliente). For reservations and information, call 011-52-66-86-4638. Admission is \$45 U.S. (MEXICO).

**Pub Takeover:** There's a fishing tournament planned on Sunday, November 28, starting at 6 a.m., at Lago del Bosque. For details, call 011-52-65-25-2833. (MEXICO).

**"Twisted"** is currently showing in the Ocotomías Theater at the Tijuana Cultural Center. Screenings begin at 2, 4, 6, and 8 p.m. Tuesday through

Friday, with an additional show at noon on Saturdays and Sundays. Shows continue with screenings at 2, 4, 6, and 8 p.m. Tuesday through Friday, and an additional show at noon on Saturdays and Sundays.

The center is located at Paseo de los Héroes and Mina Street in the Zona Río. For more information, call 011-52-66-84-2742. (MEXICO).

### OUTDOORS

**The Fremont Cotoatewoods** along the San Diego River in Mission Gorge are now showing their best beauty fallings. You can park at the Old Mission Dam historic site (west of Santee) and explore the river area on foot by scrambling along the riverbanks, or by walking, roller riding, or skating along the bike path

above the river's south and east banks. Large cottonwoods can also be seen along other watercourses throughout the San Diego County backcountry, including along the Sweetwater River near Cottonwood Golf Course, and in Cottonwood Valley, east of Pine Valley along Interstate 8.

**Roaming Tarantula Spiders** are occasionally seen this time of year crossing rural roads or marching through some of San Diego's canyon-bordering neighborhoods. Diagonally searching for a mate, a male will try to hold its scissor-devised front legs to deflect or hinder him. Docile in temperament, most tarantulas will tolerate gentle handling, they may bite, however, if provoked. Despite their fearsome reputation, tarantula venom is less powerful than a bee's.

**"Rainbow Season"** arrives with the first rains of fall. Scattered showers are best for rainbow watching throughout the San Diego County backcountry, including along the Sweetwater River near Cottonwood Golf Course, and in Cottonwood Valley, east of Pine Valley along Interstate 8.

**Practice Your Birding Skills** through upland and wetland habitats in the Tijuana Estuary area with the Audubon Society and Claude Edwards on Saturday, November 27, from the group at 8 a.m. in the parking lot beside the Tijuana River National Estuarine Reserve visitors' center ("El Capitan Way"). The group will also visit a site or two along the south San Diego Bay. Free. 619-286-7710. (MEXICO, MEXICO).

**Watch a Hot and Bring Plenty of Potable Water** when ranger Dan Bylin leads a park beautification project in Cleveland Canyon in the San Felipe Valley Open Space, at 8 a.m. on Saturday, November 27. To reach the trailhead, drive approximately six miles east of the San Diego Wild An-

des on a "morning star" through spring, 2000, through with progressively less prominence as time goes by.

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## Calendar MOVIES

### Turkey Talk

The Bond series is a runaway train, and Apted can do no more than drag his heel alongside the track.

Well, Happy Thanksgiving, anyway. But look elsewhere for a reason.

Pierce Brosnan has begun to make noise in the press about his drive, in his third crack at the character, to give James Bond more "edge" as well as more roundness, more depth and more

of a couple of extraneous shots of the Gehrly-designed art museum to appease the local Board of Tourism, moves to London for some standard buster with Miss Moneybags and "15" and an interminable chase in a submersible speedboat-cum-sports-car, and lasts a quarter of an hour altogether. I wait at the use, again, when the wounded Bond is able to get himself back on active duty by simply — and I do mean

simply — seducing the comely Dr. Womble (Tina Turner). What's the use when Bond always has at hand an inflatable bomb shelter to protect him in the midst of an avalanche, or a push-button rocket launcher hidden in his car to repel a buzzard-wielding helicopter? What's the use when he must search his brains to sprinkle his dialogue with lame quips and double entendres? (To a gold-soldier torpede, "I see you put your money where your mouth is.") What's the use when Lenzie Richards can get herself cast as a nuclear physicist?

The Bond series is a runaway train, and Apted can do no more than drag

his heel alongside the track. Though he has warmed up for this sort of task in things like *Gladiator* and *Entrance*, he is never quite equal to the larger-scaled action. But then, no human would be. The changes (if any) in Double-Oh-Seven himself seem to come down to Brosnan making an effort to look really angry or annoyed on

a couple of occasions. And perhaps a spot of Mike Hammer-ish ruthlessness towards a member of the opposite sex, stopping just short of actually enjoying it. The one who can best take advantage of the new attitude or approach, or whatever it is, is the French actress Sophie Marceau, who assumes a place immediately as one of the more

grown-up of the "Bond girls," exhibiting much fire and conviction while keeping her ultimate aims and motives well concealed. (The character's name, Elektra, will be a red herring for fans of Greek tragedy.) The principal villain, with a doozy like-ness to Murnau's Nosferatu, has an inoperable bullet in his head that

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somehow renders him impervious to pain and increases his strength daily, but he is played by the rather wiry, bony, puny Robert Carlyle, and his *mano-a-mano* with the also unimposing Brosnan (stands like a duck, walks like a duck) has all the momentousness of a schoolyard scuffle. The old-fashioned torture chair (five more turns to a broken neck) is worth more than the entire array of Bondian gadgets.

*Mansfield Park* is the latest in what cannot, barring remakes, be a long line of Jane Austen novels adapted to the screen. She wrote only half a dozen. And it will not do for some contemporary novelist to lengthen the list in the way that John Gardner, let's say, has prolonged the Bond series. Jane Austen, however mythologized she may be, was a true creator and not a fictional character, although this latest treatment is not so clear in that distinction. Drawing on Austen's life, letters, journals, and maybe even mystique in addition to the novel itself, writer-director Patricia Rozema pro-

jects the author onto the heroine to a degree that no novelist worth her salt would abide. (And Austen was a novelist worth her salt and her pepper, too.) The upshot is that Fanny Price receives a transfusion of social awareness and free spiritedness ("Fanny Price! Will you please try to act with some decorum"), not to mention literary ambition and all-around moxie, such that a present-day feminist might overcome the long-standing reservations about the character — her primness, her meekness, her submissiveness, her self-pity — and "identify" with her more fully. Rozema (*I've Heard the Mermaids Singing*, *When Night Is Falling*), apart from projecting Austen onto the character, could be suspected of projecting herself as well. Yet, for all the filmmaker's modernness in attitude and boldness in its expression, she yields nothing to the original Fanny, the Fanny on the page, in pious judgmentalism. Nowhere is this more apparent than in her exposé of Sir Thomas's involvement in the West Indies slave trade, and her acknowledgment of Fanny's forward-looking PC view of it. The benevolent patriarch is thus transmogrified into a figure of irremediable repulsiveness and hypocrisy. (Which, incidentally, spoils an otherwise enjoyable perform-

ance from playwright Harold Pinter, a commanding presence, a fine speaker, an understated actor.) *Mansfield Park*, in common with other Austens, is in essence a fairy tale, in specific a Cinderella story, and there can be no place in it for *Uncle Tom's Cabin*.

The same could be said for the gross carnality with which the marital indiscretion of Mrs. Rushworth is depicted, when Fanny barges through a bedroom door and finds herself, as it were, momentarily in an illustrated edition of *Tom Jones*. The delicate balance of Austen's make-believe universe again gets hit with a sandbag. (One wonders why Rozema thought she wanted to take on Austen in the first place. To improve her? To educate her? To convert her? And snipped down, cartoonishly simplified, and distorted as the story now is — the cutesy device of direct address to the camera parallels the lazier passages in the novel, when a pileup of information will be dumped out in synopsis — it becomes even harder than in the book, to comprehend why Fanny and her fellow prig, Edmund, side so long to declare their affections. (And — I can't let this pass — it is particularly painful to hear Austen's famous defense of fiction in *Northerner Abbey* transplanted, in truncated form and in a totally different context, into the mouth of Edmund, where it loses all of its sparkling irony and humor.) When writing about Eric Rohmer's *Autumn Tale* last summer, I said airily that the matchmaking machinations therein should tide people over till the next Jane Austen adaptation came along. Or words to that effect. It is now plain that those machinations will have to tide people over a while longer. (The R.C. is due out on video this week.) And besides, what I said at the time was obviously — I hope — intended to be taken as far less a prediction of the future than a compliment of the movie then under discussion. An original plot that can stand comparison with an Austen plot is always to be valued over a merely copied plot. Especially a clumsily copied plot.

The Legend of 1900, advertised as a "fable," doubtless in emulation of *Life Is Beautiful*, is more accurately an over-the-top melodrama about a shipboard romance and about a shipboard founding (found at the turn of the century and hence christened "1900") who never leaves the transatlantic liner throughout all his days, despite an unending plianistic pretense. In styles ranging from Late Romantic to Impressionist to boogie-woogie ("When you don't know what it is, it's jazz"), which would have guaranteed his fame and fortune in the world at large. Once, Jelly Roll Morton comes aboard — an overblown musician in himself — to face him in a piano duel ("You asked for it, asshole"). Immediately afterward, he consents to be recorded for the first and only time, and improvises (courtesy of Stanio Moriconi's) a Bach-inspired prelude inspired by the sight of a virginal *separata* outside the porthole. He then returns to let his music leave the ship, either. He himself almost follows his muse ashore. He gets halfway down the gangplank: "Land is a ship too big for me." Giuseppe Tornatore is too big for me. *Chatterbox* (Tornatore's brand of waterlogged lyricism (*Cinema Paradiso*, *Everybody's Fine*) does not make a smooth crossing into English (Tim Roth, Peter Taylor, Vincent D'Onofrio, in chief), jettisoning the language barrier that acted as at least a partial buffer. And now it's the similarity in settings and in period to *And the Ship Sails On* help him to fill the void left by Fellini

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**Calendar**  
MOVIES

(his life's ambition). It merely emphasizes the chain between. *Flawless* boasts a zesty title. Even *Playful* would understate the case. (Cross off the first two letters and you'd be getting warm.) This is Joel Schumacher taking time away from the likes of *Batman* and *Robin*, and *Batman Forever* to get in touch once again with human feelings. Anyone who remembers the likes of *A Time to Kill*, *Pulling Down*, and *Dying Young* will know better than to remove his catcher's mask, chest protector, chin pads, and cup. A fondly retired security guard, and active bowler, handballer, bullroarer dancer, and homophobe, is unsummoned by the rowdy recluses of the female impersonators at an open window in an upstairs apartment ("Fuck you and the gay community"). But as karma would have it, he suffers a stroke while the building is invaded one night by a drug lord and two thugs, and he is obliged as part of his physical therapy to engage the next-door drug queen as a singing coach. (It's exercise, as well, for the actors, Robert De Niro and Philip Seymour Hoffman: one of the mouth-to-mouth speech for the other.) The rest, including the recurring appearance of drug lord and thugs as a hedge against touchy-feelies, could have been written by a computer, not on a computer, but by a computer.

Not that I had been unaware of the warning signs, but the new Ken Polanski shocked me. Over the next three months, only two offerings fall into the category of repository, Roman Polanski's overrated *Chinatown* (two days) and Jean Renoir's not overrated *Grand Illusion* (four days). That's it. The remainder are new or newish releases whose commercial prospects are evidently judged to be below the standards of the Hillcrest, the Cove, and the La Jolla Village. I don't know that I can fault the bookers. When the fault retrospective and no one comes, or gathers together a Sirk selection and again no one comes, what are they supposed to do about it? Maybe the film buff, as I have known and understood him, is a vanishing breed, or is holed up at home with his videos and his Turner Classics, or maybe he has been redefined for the new millennium as someone who goes to see *The Matrix* six times, can tick off the filmography of Cameron Diaz, visits movie websites as a matter of routine, and religiously reads the weekend box-office reports every Monday, maybe. But I was shocked.

**MOVIE LISTINGS**

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trying too hard to make an impression. This bit, together with the ensuing dialogue between the girl and the off-screen camera operator about the possibility of murdering her father, will be repeated later in proper chronological sequence, but obviously the filmmaker (stage director and first-time

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as he showed in *Chasing Amy*. Where, in the mature-adult relationship stuff of that previous film, he took a chance on almost the affections of his caller followers from Clark and Malibu (as already dwindling hard), he takes the same chance over in the relationship with God, but he is not about to compound the risk with any hint of maturity or sedition. The premise — two headbashed angels have found a doctrinal loophole through which they can, if somebody doesn't stop them, re-enter paradise, thus outflanking the Almighty, thus disproving the fundamental tenet of his infallibility, thus negating all existence — could conceivably have fueled a "straight" horror film in the apocalyptic mode of *The Omen*, only here it is played strictly for laughs. Laughs, that is, or ruffled feathers. God, for openness, is revealed to be a the Jesus is said to have been black. Mary and Joseph, without any divine intervention, produced several other offspring all on their own, the last decade, just of whom (Linda Fiorentino, lifelines as ever) is conscripted into the crusade to stop the fallen angels. And the Catholic Church is currently unraveling, but new promotional campaign — "Catholicism Wins!" — to convert from into a friendly figure to the young, a Buddy Christ, with a wink and a grin and a big thumbs-up. This last bit of cheek, while perfectly justifiable as a satirical exaggeration of reality, could be aimed as much at Smith and without exaggeration as at the Catholic Church. What else is he doing with a youth-approved cast that includes Matt Damon and Ben Affleck (fervently overconfident as the fallen angels), George Clooney, Chris Rock, Salma Hayek, Jennifer Aniston, Jason Lee, Jason Mewes and Smith himself as the recurring Stribian figures of fishy-mouthed "Jay" and "Silent Bob," plus, in the role of God, pop star Alicia Keys? What else is he doing with the "shh" demon, a stunning, stinking, glimmering heaven must that emerges from the toilet of a toilet hut? What else is he doing with the satanic trio of roller-blading assassins armed with boomer sticks? What else is he doing with the heaven-sent angels who drop his pants ("I'm anatomically impaired as a Keanu do") to expose the pubes of a mannequin? What else but pandering to the young, currying favor, talking down, huddling up, grubbing for approval?

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while one hand is cuffed to the door handle and the other is fending off an armed leech, is only one obstacle, and quite early in the carefully plotted course, for our indecipherable heroine (Ashley Judd) doesn't of a coherent characterization so much as a full-range therapist portfolio, holding nothing in reserve, showing off her complete line of weirs. The unlikability has a striking speaking voice, warm, drawly, low, and vibrant. But no one is more aware of this than she is, and at times the scene content to fiddle away on her vocal cords as if performing musical scales. No emotion of the moment can crowd out the all-encompassing feeling of self-indulgence. The Aus-

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into the middle of a kiddie film) to organizing an underground bare-knuckle boxing club ("How much can you know about yourself if you've never been in a fight?") to masterminding a large-scale terrorist operation code-named Project Mayhem. (Bad Pin, in loud shirts and spiky hair, leads the way for white-collar, buttoned-down Edward Norton, a legions-of-men movie.) I wanted to open the valves on all tanks and smother all those French beaches I'd never see. A cheap trick plus team — a mind-blower for the gullible — pulls the rug out from beneath an already unbalanced movie of attitude, no brains. The photography is all green. With Helena Bonham Carter and Matt Leavelle. 1999. A calendar is common sense.

**Flashback** — Reviewed this issue. With Robert De Niro, Philip Seymour Hoffman, and Tugan Robinson. Vegas: written and directed by Joel Schumacher. **CAJALAP 15, GROSSMONT TROLLEY, MISSION VALLEY 20**

**Head On** — Homosexual coming-out tale, set in the Greek immigrant community in Australia, directed by Ana Kokkoris. (OPEN 11/28 THROUGH 12/2)

**The Insider** — A textbook case of a worthy cause mistaken as screen worthy. The cause is anti-smoking, the urgency of which is somewhat undermined by the curious fact that no one on screen is guilty of smoking, even in the high-stress environment of the CBS News Department, even in the unrelenting environment of a Manhattan bar, even for purposes of mild irony. An instance, this, of principle carried too far. The story is the more or less factual one of tobacco industry whistle-blower Jeffrey Wigand, and of the efforts of the 60 Minutes news team to get around his signed confidentiality agreement with the tobacco company, get around the roadblocks put up by the network's legal advisors, and get his testimony on the air. Overestimated by Michael Mann (lots of rack focus and agitated camerawork) to compensate for the

excess of talk and the absence of physical action, the movie seems, a great deal of the time, to be glossing the reality of the situation, instead picking up considerably in the last hour or so (of a two-and-a-half-hour movie), with the fly-on-the-wall enveloping on the intramural tussle between CBS News and CBS Corporate. Christopher Plummer ("Don't worry. We call the shots

around here") is a much more complicated and compromised Mike Wallace than the real one could possibly have been comfortable with: proof positive of the alleged vanity. Interest in the performances of Russell Crowe as the white-blown, manipulative, and Al Pacino as Wallace's left-leaning producer (Marcus duSapote, Rumpole alumnus), comes to a distracting degree on

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their respective heads of hair: the antiquing dye job on Crowe's is a little smugger at first, a little reminiscent of the unrelenting nervous mannerisms of his *Out of Sight*. But soon a purpose can begin to be glimpsed, a point can gradually be grasped, namely, splintering as a rebuttal to unity of action (contradictory as that may sound), reminding us all along the way of the earlier steps (the plane, the motel, England in the States) on the predetermined path, how one thing led to another. The few flash-forwards and images of fantasy do not fit so well with that purpose, but the climax, when the avenger belatedly recognizes his own role in the emerging pattern of

**Insurgent Outings** — Live-action version of the TV cartoon show. It uses up half an hour just to explain who the central character is — "a geek from Kansas who became a security guard" — and how he got to be a "prototype cyber police officer," equipped with all manner of James Bondian voice-activated doodads and hi-tech gizmos, quite separate from his self-proclaimed talking car-cam-poddywagon. No sooner is he battle-ready than he is faced with a synthetic evil twin, identical in every detail except for its Chet Choppers. Shortly this case can't be typical, and the entire thing feels like the little more than a prelude. Thus, one of the big attractions of the movie — its hour-and-a-quarter running time — fails to protect it from tedious. Its even bigger attraction, if not big enough to tip the scales, is Matthew Broderick, an underappreciated actor who is able to project an image of openness, guilelessness, boyish enthusiasm, gracious spontaneity, and whole-hearted team spirit (he gamely takes part in a week of one of his own films, *Goldfish*), all of which not only qualify him for the job of a Mr. Claus cartoon hero, but stand him in good stead whenever he strays from the path (the evil twin here, the devilous teacher in *Electric Blue*). Such a projection from a man of his age and experience must be taken as proof of his skills as an actor. With Robert Foy, Jody Fisher, and Michelle Trachtenberg, directed by David Fofeg. 1999. **CAJALAP 15, GROSSMONT TROLLEY, MISSION VALLEY 20**

**The Iron Giant** — Animated sci-fi fable, set in the Fifties and drawn in a retro comic-book style, though the anti-violence message (specifically anti-nuke message) is hardly denied at all. The archetypal relationship between an overconfident boy and a homogeneous metal-eating robot from outer space is in the Spielberg vein (specifically *E.T.*), as is the tug-and-governments sentiment as is the basic backdrop from a halfway unhappy ending. Christopher McDonald, who has made a career as a hero's man in live action, as still represent as a hero's man in voice only, and his attempts to charm up to the little hero through such forms of address as "kiddo," "dude," "clump," "chad," and "brother," elicit the best laughs, or the closer things to laughs. Based (very loosely) on a children's book by Britain's former Poet Laureate, Ted Hughes with the voice of Harry Connick Jr., and Jennifer Andrus, directed by Brad Bird. 1999. **W 00002**

**The Legend of 5300** — Reviewed this issue. With Tim Roth, Pruitt Taylor Vince, Bill Vorn, and Clarence Williams III; directed by Giuseppe Tornatore. **CAJALAP 15, GROSSMONT TROLLEY, MISSION VALLEY 20**

**The Usual Suspects** — Modestly budgeted revenge tale (remember this, before, story around) about a British ex-con, just out of prison after a nine-year hitch, who comes to L.A., tussling around unconquered and stung much as "his last" and "conquered" to look into his dog's death. The resurrection of the *Usual Suspects* claims, as from Kenneth Lonick's *Poor Cow*, or at any rate the resurrection of old discolored footage from *Poor Cow*, is not up to snuff a class with very many of today's movies — even those who might actually have seen that 1947 film. But the contrast, in any case, between the gorgeous *Usual Suspects* with his Mark Antony haircut, and the white-haired looking Stamp of the present, will have an impact without any need of prior knowledge. And Peter Fonda, although incapable of acting his way out of a paper bag, makes a fitting cameo as a show his marginal who clings nostalgically to his Golden Moment in the *Usual Suspects*. It was his "A," and only his "A." The splintering of the action into a message, a jump-cutty, nonsequential narrative line — as if directed

Steven Soderbergh had wanted to out-dye job on Crowe's — is a little smugger at first, a little reminiscent of the unrelenting nervous mannerisms of his *Out of Sight*. But soon a purpose can begin to be glimpsed, a point can gradually be grasped, namely, splintering as a rebuttal to unity of action (contradictory as that may sound), reminding us all along the way of the earlier steps (the plane, the motel, England in the States) on the predetermined path, how one thing led to another. The few flash-forwards and images of fantasy do not fit so well with that purpose, but the climax, when the avenger belatedly recognizes his own role in the emerging pattern of

tragedy, fits perfectly. Lesley Ann Warren, Luis Guzman, Jerry Newman. 1999. **W 00002**

**Manfield Park** — Reviewed this issue. With Frances O'Connor, Ismay Le Miller, Alessandro Nivola, Embeth Davidtz, and Harold Pinter: written and directed by Patricia Rozema. **CAJALAP 15, GROSSMONT TROLLEY, MISSION VALLEY 20**

**The Messenger: The Story of Joan of Arc** — Here we have a Joan, presumably, for the movies. A demystified and deconstructed Joan, an important impressive present-day history of the French Revolution.

model Joan, a Joan on color, speed, angel dust, something, a Joan more ripe for utopianism than for canonization. She has little in common with any other screen Joan, least of all the Joan of Robert Bresson — a filmmaker not prone to be confused, despite the similarity of name and nationality, with our present filmmaker, Luc Besson, master of the wide-angle vulgar and the chicken-with-its-head-cut-off *Stardust*. Milla Jovovich, John Malkovich, Faye Dunaway, Dustin Hoffman. 1999. **CAJALAP 15, GROSSMONT TROLLEY, MISSION VALLEY 20**

**Pokémon: The First Movie** — Crude piece of Japanese animation — additionally subtitled *Mewtwo Strikes Back*, in reference to a laboratory clone of a "pocket monster" called Mew, but enhanced with psychic powers, world-domination plans, and elementary existential questions along the lines of "Why am I here? Who am I? What is my reason for being?" — is for addicts only. And perhaps also the occasional outsider who craves the experience of visiting an alien civilization and wondering what

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## Pages Ready to Be Stained

"Never follow the rules!"

About 20 years ago when my regular housekeeper was out of town, I hired a woman for one day to help with the cleaning. From the moment she arrived she spoke about cooking, referring to her own creations as "masterpieces."

Before I could stop her, she rushed out to buy the ingredients for one of her best dishes. She returned with the cheapest hot dogs in the market. As the cut-up slices piled in the pan, they seemed to consist of 99 percent fat and 1 percent heaven only knows. She then poured a jar of grape jelly on top of the greasy meat. "Now here comes the sparkle," she cried and dumped a jar of hot mustard into the concoction.

The tears that came to my eyes from the fumes of the hot mustard I interpreted as gratitude. I had to steel myself to taste this and hide in my bedroom lest the device another "masterpiece."

By and large we have abandoned meals that blend together from cans, jars, and boxes. But reading over a batch of recent cookbooks, I wonder whether some of the foodies haven't gone too far in the other direction. Do we really want to track down lamb innards so we can boast of "rusty cuts"? Or need to show off with beef cheeks in red mole that require 37 ingredients? The best cookbooks are those that provide meals for daily use. The list below is arranged in descending order of preference.

**The New English Cookbook: 350 Recipes from Town and Country, Land and Sea, Hearts and Home, Brooke Dolphy, Harvard Common Press, 452 pages, \$18.95.** You don't have to know anything about New England to enjoy this book. The recipes are easy to prepare, and they are multithematic: Portuguese, Caribbean,

Italian, Jewish, American. To break up the monotony of reading one recipe after another, every page offers an anecdote, helpful hint, or quotation that you wish you had composed. Some dishes are from small but noteworthy restaurants and can be prepared without fuss. Especially relevant are the chapters on vegetables and sweet morning breads. If you are bored with some of your

fish preparations, consider these alternatives: fresh fish cakes, smoked fish cakes, fried "little fish," Greek-style halibut with lemon chunks, pan-fried trout, oven-fried fish, pickled tuna. The book is paperback but sturdy, and in today's market the price is gratifying.

**The Blue Strawberry Cookbook: Cooking Brilliantly Without Recipes, James Haller, Harvard Common Press, 1976, 150 pages, \$8.95.** The first line of this book is "There is really only one secret for cooking brilliantly... Never follow the rules!" The advice is intended for cooks like me. As soon as I read a recipe, I change the ingredients to fit my needs. Also, I was taught to prepare dishes freehand, never measuring, just hefting things in my hand and taking it from there. If you need some guidelines, the author does provide them. Here's an example: Potatoes in Potato Sauce. Peel and slice potatoes and place them in a baking pan. In a blender mix in enough melted butter, chicken stock, saffron, and pour over potatoes. Cover and bake at 400 degrees for 45 minutes. Take out of oven and drain

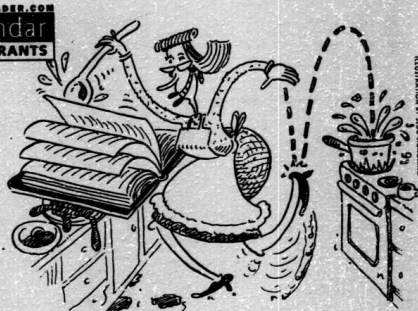
sauce into blender. Add two or three of the cooked small potatoes, one egg, and a little cream. Whip until smooth, pour over potatoes, return to oven 15 to 20 minutes. Variations on sauce: smoked Edam cheese, sherry, and sour cream; tomatoes, caraway, Burgundy. He

concludes by writing, "Do the same for parsnip, rutabaga, yams. Isn't that a wonderful fact?" Haller provides non-recipes for salads, appetizers, fish, and fowl. It's liberating to read and has been reprinted since 1976.

**The Greens Cookbook, Deborah Madison and Edward E. Brown, Bantam Books, 1987, 396 pages, approximately \$28.** I use this book constantly. The authors operated a famous vegetarian restaurant in San Francisco Bay called the Greens. Their recipes for salads, soups, sandwiches, pasta, and fruit desserts are incomparable. Whenever someone uses a fancy name for a common vegetable — Alice Waters

always calls arugula "rocket" — you can find it in this book. It's still in print but has to be ordered. Wierwille's on Grand Avenue in La Jolla (858-454-0347) will be pleased to get it for you.

**Cheer Potluck Cookbook, Alice Waters in collaboration with David Tanis and Fritz Stoeffl, Harper Collins, 1999, 267 pages, \$34.** After I read this book, I felt guilty about the cost of the purchase. This is a status book, as are the Waters restaurants, Chez Panisse and Chez Panisse Café. When my oldest son was at U.C. Berkeley, we had lunch at the Café — the salad with baked goat cheese and the calzone, now called Crostata di Perella, which we ordered,



are still on the menu. But if you own one Alice Waters book, you own them all. I liked the recipes for bolito misto (boiled dinner), roast chicken, and the slow-cooked ones that you serve at room temperature, cut into chunks and accompanied by fresh seasonal vegetables. Yet very little else. The book's hand-blocked illustrations are gorgeous. It makes a great present, but I doubt many Californians will prepare headcheese, which calls for a five-and-a-half-pound pig's head and two pig's feet.

**My Kitchen Wars: A Memoir, Betty Fussell, North Point Press, 1999, 258 pages, \$23.** This book received rave notices from women reviewers, mostly because the author — early on an academic wife before she came into her own — gave full cry to her oppressed state with the words, "Men wrote, women cooked." I am hard pressed to understand a woman who long to be an academic equal yet buys into the nonsense that cooking creates power. Most of the incidents take place in John Cheever country, outer Princeton. To read about the theme parties, the weekend parties, the birthday and anniversary parties, all with lots of booze, you marvel that the men had any time to write.

Happy Thanksgiving from my family to yours. ■

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**Gifts with an Oxford Accent**

Davidson's book describes the flavor of roasted skunk.

In 1975, Alan Davidson, a British diplomat who'd served in Egypt, Tunisia, Washington, D.C., and Laos, retired from the Diplomatic Service to devote himself to writing about food. In 1979 he organized the first annual Oxford Symposium on Food History, which attracted dietitarians, academics, and internationally famous food writers. The papers these people presented at the symposium, and their subsequent conversations, yielded *Petits Propos Culinaires* (Culinary Tidbits or Culinary Remarks), a "chirpy-pretty journal of unusual food scholarship."

Edited by Davidson, *Petits Propos Culinaires* published articles on Venetian recipes for sardine, on terrine mushrooms picked in Uganda, on ancient Near Eastern condiments made from rotting grain. Davidson's journal and symposium showed people to pursue their food interests, no matter how trivial or arcane. Perhaps most importantly, Davidson himself wrote well, and many of his contributors, like Elizabeth David, wrote delicious prose. Davidson's symposium and journal established a new standard for food writing, one that was serious and scholarly, but a pleasure to read.

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all, for its land, much of which Kennedy fears is being destroyed through slash-and-burn agriculture and urban expansion.

Clifford Wright's handsome *Mediterranean Feast* (Morrow, 1999) describes a world already lost, which is to say it covers Mediterranean gastronomic history from 500 AD to the mid-16th Century. Wright, an academic, was married to an Arab and is an affiliate of the Center for Near Eastern Studies at UCLA. His expertise in Arab culture broadens one's idea of what is meant by "Mediterranean," a term that, for many American minds, rarely embraces more than Spain, southern France, Italy, and Greece. But Egypt, too, is Mediterranean, as is Tunisia and Bosnia. Using many maps and other illustrations, Wright discusses the interplay of ecology, politics, religion, and economics that shaped the ancient Mediterranean's many cuisines. To fish out his points, Wright offers 500 contemporary recipes. This opportunity to "taste" Mediterranean history is one of the book's strongest points.

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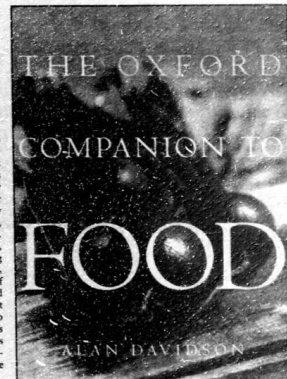
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wine snobs are considered cunts, assholes. The Larousse Encyclopedia teaches you, among other things, how to decipher wine labels and how to tell if a bottle has gone bad. Ambitious wine lovers will enjoy the book's occasional travel tips on out-of-the-way points of interest, like the small Palace Hotel in Hanoi, Portugal, whose cellars contain some of the country's most remarkable wines.

During the holiday shopping season, some of the books mentioned in this article may be difficult to find. If you are connected to the Internet, your best bet is to order them through Amazon.com, which can ship most books in 24 hours and offers as much as a 30 percent discount on its titles. For example, on Amazon.com The Oxford Companion to Food sells for \$42; Wright's A Mediterranean Feast lists at \$35, sells for \$24.50. ■

Oxford University Press. Davidson began the project in 1979. The finished Companion lists 52 contributing authors, several of whom, like Sophie Coe, died during the book's 7250-day gestation. Davidson wrote the majority of its 2650 A-Z entries.



**THE OXFORD COMPANION TO FOOD**  
ALAN DAVIDSON

**Gift Ideas**  
MAX NASH

**Calendar**  
RESTAURANTS

**Gifts with an Oxford Accent**

Davidson's book describes the flavor of roasted skunk.

In 1975, Alan Davidson, a British diplomat who'd served in Egypt, Tunisia, Washington, D.C., and Laos, retired from the Diplomatic Service to devote himself to writing about food. In 1979 he organized the first annual Oxford Symposium on Food History, which attracted dietitarians, academics, and internationally famous food writers. The papers these people presented at the symposium, and their subsequent conversations, yielded *Petits Propos Culinaires* (Culinary Tidbits or Culinary Remarks), a "chirpy-pretty journal of unusual food scholarship."

Edited by Davidson, *Petits Propos Culinaires* published articles on Venetian recipes for sardine, on terrine mushrooms picked in Uganda, on ancient Near Eastern condiments made from rotting grain. Davidson's journal and symposium showed people to pursue their food interests, no matter how trivial or arcane. Perhaps most importantly, Davidson himself wrote well, and many of his contributors, like Elizabeth David, wrote delicious prose. Davidson's symposium and journal established a new standard for food writing, one that was serious and scholarly, but a pleasure to read.

In the past few years, this new standard was reflected in many cookbooks and food histories. The late Sophie Coe's *America's First Cuisine* (University of Texas Press, 1994) offered an accessible, detailed portrait of pre-Columbian daily life and explained how food was inextricably bound up in Aztec, Mayan, and Incan identity. Claudia Roden's *Book of Jewish Food* (Knopf, 1996) was not only an excellent and honest cookbook but also one of the finest popularizations of Jewish history written this century.

The greatest achievement of Davidson's own food-writing career is the 900-page Oxford Companion to Food, published this month by

Oxford University Press. Davidson began the project in 1979. The finished Companion lists 52 contributing authors, several of whom, like Sophie Coe, died during the book's 7250-day gestation. Davidson wrote the majority of its 2650 A-Z entries.

In addition to offering brief biographies of famous food writers and gastronomes, Davidson's book describes almost every raw ingredient, cooking method, national and regional cuisine on the planet. The picking of palm fruit in Burma. The making of tamales in South America. If something can be eaten by a human being, it's likely found in the Oxford Companion to Food.

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## A Rebellion of Winery Members

"What's wrong? Is this a second-label wine? Is this a car that doesn't have an engine?"

For the past couple of weeks, I have been discussing the impact of San Diego Wine Company — San Diego's deepest discount shop — and its policy of low markups and high volume. On one side of the issue is Terry Hudson, buyer for the WineSellers and a man who says that when he catches SD Wine Co. discounting a premium product with which he is familiar, "I'm the guy that calls the winery's attention to the problem."

Terry believes in charging close to what the winery suggests as a retail price and close to what other big wine stores are charging. At SD Wine Co., owner Tom Kowalski's principal question is, "What would I be proud to sell this to a customer for?" The two policies — that of pleasing the seller first and that of pleasing the buyer first — inevitably lead to conflict. SD Wine Co. accuses the WineSellers of keeping prices artificially high. WineSellers accuse SD Wine Co. of ignoring the wishes of its suppliers.

Whatever you think of the San Diego Wine Company, you will never see Lamborn Family Vineyard Zinfandel there again. The '97 vintage came and went at \$17.95 a bottle, a price that Terry reported to owner Mike Lamborn and a price that Mike Lamborn couldn't tolerate. (Mike's suggested retail price for the wine was \$23.) While he couldn't order San Diego Wine Company to raise its prices, he could refuse to sell them any more wine, and that is what he did.

I talk with Mike and ask him for an explanation. "We have a fairly sizable list of direct winery members," he begins — people who buy a certain amount of wine directly from the winery each year and who, because of their loyalty, are assured a portion of each year's production. "I really prefer to sell as much of my product that way, because it gives me a margin that is far better. I'm a very little producer — roughly 1000 cases a year — so the margin is crucial."

"So when I sell to a retail establishment, I have

to impose on them that they will not discount the wine to the point where I have a rebellion of members. You buy from me as a direct winery member, and because I appreciate your business and loyalty, I give you a 10 percent discount off suggested retail. So instead of paying \$23 a bottle, you're paying \$20.74. [But, if you have a cousin who's a retailer, and he's buying it wholesale [at 33 percent below suggested retail] and discounting it deeply, you might be able to buy it from him for less money than if you bought it from me. All of a sudden, you see, 'What the hell's the point of being a winery member?' And I would say the same thing."

Crush  
MATTHEW LICKONA

Besides citing his desire to keep members happy, Mike admits that "we kind of see ourselves as a specialty provider, and so discounting is not what we want to see." At this point, the bargain hunter wonders, "What makes him special? What makes his wine worth \$23?" His reply: "We've hired one of California's premiere winemakers, Heidi Barrett. There are very few winemakers with her quality of reputation. Almost all the wines she makes" — Grace Family, Jones Family, Screaming Eagle, et al. — "are hard to get." (What Mike doesn't mention is that they are also extraordinarily expensive because of their cult status. So \$23 began to seem like a relative bargain.) Also, "Howell Mountain is one of the premier growing areas for Zinfandel in California, so I think that gives us an advantage over the crowd."

Which is not to say that Mike wants his Zinfandel to be the sort of thing that sells for \$900 a bottle, à la Heidi Barrett's Screaming Eagle Cabernet, or even \$75, à la some of the Zinfandels. "If you were to do a review of the best Zinfandels in California, you would find that Lamborn at \$23 is quite frankly a pretty good deal. We're not cheap, but my goal is to be one of the very best Zinfandels and a perceived value."

"There's a real fine line there," he continues. "If you're \$17.95, you're a hell of a value. But if you're shopping for a car and you saw a brand-new Mercedes for \$15,000, wouldn't you instantly think, 'What's wrong with this picture?' So, I think you can be too cheap, and at that point, the perception in the marketplace is 'What's wrong? Is this a second-label wine? Is this a car that doesn't have an engine?'" In Mike's view, value is relative, not only to the amount the consumer has to spend, but to the amount the competition is charging.

Mike concludes, "At some point, you have to be expensive enough to get your attention as being an ultra-premium wine. I've got neighbors who are selling their Zinfandel for \$40 a bottle. I'd love to have the profit that provides, but I don't think it's good policy. So, even though we're not by any means the most expensive, I really think our product is one of the top products and will be in year and year out. So our image is very important to us."

When San Diego Wine Company advertised the 1997 Lamborn Family Zinfandel for \$17.95 in its flyer, it violated Mike's policy on both grounds — the members were no longer getting a deal, and the suggested price Mike grants that the discrepancy may have been the result of a genuine misunderstanding. "That's what I was told [when I called]," he says. But subsequent events have led him to doubt such a possibility, and he has decided not to sell the store any more wine in the future.

Still, his own experiences aside, he does not condemn the idea of a discount wine shop like SD Wine Co. When I tell him that the store comes off as the friend of the consumer, he replies, "I'm sure I would have to agree with you that it was the consumer. I would think that what they are

**LAMBORN FAMILY VINEYARDS**

NAPA VALLEY  
HOWELL MOUNTAIN  
ZINFANDEL  
1997

*Old-Fashioned*

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doing is a good thing. We would all like to buy a Mercedes for less than they typically go for. If San Diego Wine Company is willing to cut their profits in order to provide the consumer with a better deal, I think that's pretty admirable. I don't begrudge them the right to do that. I just was, in my own mind, thoroughly confident that I had made my own needs clear and that they had disregarded them."

Now, says Mike, "I'm probably more thorough than I was before as to what we expect from our retailers." While he does not command them to doubt such a possibility, and he has decided not to sell the store any more wine in the future, he does not condemn the idea of a discount wine shop like SD Wine Co. When I tell him that the store comes off as the friend of the consumer, he replies, "I'm sure I would have to agree with you that it was the consumer. I would think that what they are

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## RESTAURANT LISTINGS

The Reader's Guide to Restaurants  
Individual restaurants will appear once or twice a month. A complete searchable list is available online at [www.screader.com](http://www.screader.com).  
Price estimates are based on the latest information available for a mid-range venue. Lower \$10-\$15; moderate \$15-\$20; expensive more than \$20. Please call restaurants in advance for reservations.

**NORTH COAST**

**BULLY'S NORTH** 1404 Camino del Mar, Del Mar, 619-755-1000. Typically during summer, this beach is the most collected and is jammed with the sporting crowd, which makes the place exciting. Food is the same as at other Bull's, but the high season menu is more varied. Steak, prime rib, lamb chops, fish, and fresh fruits are favorites. Open daily. Moderate.

**CALIFORNIA BISTRO** Four Seasons Resort, 7100 Fourth Season Place, Carlsbad, 760-423-4000. On Friday night there's an all-you-can-eat seafood buffet in the most casual dining room of the hotel. The cost is \$32.50. Reservations must be made weeks in advance. Cancellations charged to your credit card. Gorgeous setting and better than most seafood buffets. Friday night only. Expensive.

**CALIFORNIA PIZZA KITCHEN** 417 South Highway 101, Suite 601, Solana Beach, 619-793-0999. Here's a good family restaurant where you can take your children and grandchildren for salads, pasta, pizza. There are 20 pizzas. The chicken teriyaki with spinach fructose is a great as is spaghetti sauce. Open daily. Low. Beaches also in La Jolla Village Square, 3543 Hotel Drive, 619-457-4212, and Carmel Mountain Plaza, 1402 Carmel Mountain Road, 619-424-4400.

**EL CALLEJON** 345 South Highway 101, Suite C2, Encinitas, 858-434-2793. If you're searching for a romantic, low-key, lower for Mexican restaurant, then this should be right up your alley (the name means alley). Restaurant has a grill, cold, grilled shrimp, chicken breast in several preparations, and medallions of beef in diablo sauce with potatoes and vegetables. Full vegetarian menu. Over-the-top Central Mexican-style light ingredients. Excellent preparation. Open daily. Low.

**THE ENCHILITAS CAFE** 531 South Highway 101, Encinitas, 760-632-0919. This American cafe serves breakfast from opening to closing. Egg dishes are served with biscuits and gravy, sandwiches and salads for lunch. American cuisine for dinner. Fun, excellent service. Open daily, breakfast, lunch, and dinner. Low.

**THE FISH MARKET** 640 Via de la Valle, Del Mar, 619-755-3277. This is the moment it opens and closing, there's a whole lot. The reason lots of fish food, on-the-run service, and a choice of 15 to 20 fresh fish items, accompanied by soups, soups, and dips. Beef, rice, and chicken or chicken cheese. Fish is pretty strong, and the American cuisine for dinner. Fun, excellent service. Open daily, breakfast, lunch, and dinner. Low.

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**PANAMERICAN GRILL** 514 Via de la Valle, Del Mar, 619-792-9090. Surely the best French provincial restaurant in town, the food is exquisite. The menu is also highly recommended. The kitchen of beef in barbecue sauce is outstanding, but you should call in advance for it. Outstanding lunch menu. Dinner, arrive early to avoid waiting for a table. Open daily for lunch and dinner. Moderate to expensive.

**POTATO SHACK CAFE** 120 West 1st Street (off South Highway 101), Encinitas, 760-434-1282. If you love potatoes, you'll discover heaven at this breakfast and lunch cafe. You may have American fries, French fries, baked potatoes, potatoes in a pan, and potatoes covered with various toppings. American fries are an all-you-can-eat treat. The condones

are also fine and so are the biscuits. One biscuit comes with coffee. Every item is fresh and interesting and it's a great place for children. Lots of fun. Arrive early to avoid waiting for a table. Open daily for lunch and dinner. Moderate to expensive.

**SCALINI** 1790 Via de la Valle, Del Mar, 858-239-7944. A handsome dining room offers southern Italian specialties with at least ten pasta dishes. All items are menu, which includes fresh fish and seafood, are tempting and well prepared. Impassioned southern-style and excellent service. One of the best Italian restaurants in North County. Open for dinner nightly. High moderate to expensive.

**STAR OF INDIA** 101 South Highway 101, Suite 601, Solana Beach, 619-793-0999. Here's a good family restaurant where you can take your children and grandchildren for salads, pasta, pizza. There are 20 pizzas. The chicken teriyaki with spinach fructose is a great as is spaghetti sauce. Open daily. Low. Beaches also in La Jolla Village Square, 3543 Hotel Drive, 619-457-4212, and Carmel Mountain Plaza, 1402 Carmel Mountain Road, 619-424-4400.

**THE ENCHILITAS CAFE** 531 South Highway 101, Encinitas, 760-632-0919. This American cafe serves breakfast from opening to closing. Egg dishes are served with biscuits and gravy, sandwiches and salads for lunch. American cuisine for dinner. Fun, excellent service. Open daily, breakfast, lunch, and dinner. Low.

**THE FISH MARKET** 640 Via de la Valle, Del Mar, 619-755-3277. This is the moment it opens and closing, there's a whole lot. The reason lots of fish food, on-the-run service, and a choice of 15 to 20 fresh fish items, accompanied by soups, soups, and dips. Beef, rice, and chicken or chicken cheese. Fish is pretty strong, and the American cuisine for dinner. Fun, excellent service. Open daily, breakfast, lunch, and dinner. Low.

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**Calendar  
RESTAURANTS**

**LONNY'S ITALIAN KITCHEN** 1945 Governor Drive, Vista shopping center, University City, 619-452-0661. Twenty pasta dishes are prepared here, all from scratch, as well as hot sandwiches and pizza. Five place for families. Open daily. Low to moderate.

**MRS. BOY'S** 4619 Conway Street, Suite F, Kearny Mesa, 858-268-9638. This modern yet basic place restaurant offers very fine authentic Chinese food with out the glitz or expense you'd expect with such fresh and tasty fare. Try Mrs. Ho's delicious handmade dumplings, dried beef tendon, and beef noodle or square noodle soup. You will not be disappointed. Low — *Max Nash*

**THE ORIGINAL PANCAKE HOUSE** 3506 Conway Street, Kearny Mesa, 858-268-1766. If it isn't already, the "apple pancake," which is really an enormous, fluffy waffle prepared with cinnamon sugar and apples, should win a prize. Its ability to satisfy all this is soft, sweet, and wonderful can be duplicated anywhere. The recipe for the apple pancake, the Swedish pancakes, and the Swedish are from the original restaurant in Oregon. Omelets that cover the entire table are accompanied by pancakes, coffee is served with whipping cream, and you'll find someone to help you out the door if you let your instincts go wild. Dorian breakfast food includes fresh seasonal fruit with cream. Open daily, 7:00 a.m. to 3:00 p.m. Low.

**TRAI CHINCH CHINA** 4318 Genoa Avenue, 619-278-4943. Impassioned fresh Thai preparations are offered here. The items are very mild at lunch — you can soup arrive with every entrée, but dinner will provide you with some hot stuff. House style cooking. Open daily, 7:00 a.m. to 10:00 p.m.

**THE BEACHES**

**THE BELGIAN LION** 2263 Bacon Street, Ocean Beach, 619-223-2700. Without a doubt the best Belgian food in San Diego is served in this charming provincial-style dining room. The cuisine, the coziness of the decor, the tables, which include a rumpled tablecloth, and the fresh fish specialties are not to be missed. This venerable dining room is a day by itself. Please note that the Belgian Lion is open just Thursday, Friday, and Saturday for dinner only. Upscale.

**BLUES BAY CAFE** 3760 Ingraham Street, Pacific Beach, 619-581-0200. The casual here tends to be somewhat kitschy, so order the simplest items, especially fish. Beware! Understated, excellent service, and first-rate desserts. Open nightly for dinner and Sunday brunch. Low to moderate.

**CHINA INN** 477 Hornshead Street (between Garnet and Grand streets), Pacific Beach, 858-483-6661. At least 118 items appear on the menu, which offers Mandarin and Szechuan specialties and includes sweet and pungent shrimp, Mandarin pork ribs, duck in orange sauce, shrimp in garlic sauce. Simple setting: outstanding food. The dinner is always preferable when Andy Kam, the chef-owner, is here. Ask him about dishes. Open daily, continuous service, lunch and dinner. Low to moderate.

**CUCINA FRISCA** 1851 Bacon Street, Ocean Beach, 619-224-4499 or 619-224-8471. This is a good place for very tasty Italian food at low cost. The lounge here is especially good and so are the chicken dishes. At least ten dishes available. Open for lunch and dinner. Closed Monday. Low to moderate.

**FRANCHI GOURMET** 960 Turquoise Street, Pacific Beach, 619-488-1725. This pleasant, airy dining room serves French food with California influences. It's high, good eating, and easy on the palate. Breakfast items and lunch are served simultaneously. Risk-taking dinners and holidays at one end of the restaurant. Open daily. Moderate.

**KARNDY THAI RESTAURANT** 4475 Mission Boulevard, Pacific Beach, 858-276-5050. The impressive menu boasts 80 items, of which 21 are appetizers. There's also a room with live singing. Best bets here are freshwater

shrimp, spicy fish cakes, stuffed chicken wings, and any item from the list of house specialties. Stunning presentation and excellent preparation. Open weekends arrive only to avoid waiting the tables. Open daily. Low to moderate.

**LOTUS PASTA** 1762 Garnet Avenue, Pacific Beach, 858-581-6777. The family Italian American restaurant seats 160 people. It offers a menu where you can select your own pasta and your own sauce (12 pastas, 18 sauces). Best bet: dinner special with dinner salad \$6.95. Only restaurant to offer tempura (from the movie *Big Night*). Open daily, lunch and dinner. Low to moderate.

**THE MISSION CAFE AND COFFEE HOUSE** 3795 Mission Boulevard at San Jose Place, Mission Beach, 858-483-9060. Gourmet and Latin breakfasts served in funky surroundings. Outstanding are cinnamon French toast, blackberry-banana pancakes, and roast beef hash with mushroom potatoes and eggs. China-Latino lunch items. All dishes plus fabulous breads, scones, muffins, available for take-out — open daily 7:00 a.m. to 3:00 p.m. Low.

**MIDWAY, OLD TOWN & MISSION VALLEY**

**BERTA'S LATIN AMERICAN RESTAURANT** 3913 14th Street, 619-295-2425. You'll find preparations from many Latin American countries, from Argentina and Brazil to Peru. However, with few exceptions, the food is very spicy, and this includes the potato appetizer with a fiery red sauce. If you enjoy hot seasoning, you'll like the pork, chicken, fish. But it's not for those who prefer what's smooth and subtle. Closed Monday. Open Tuesday through Sunday, lunch and dinner. Low to moderate.

**CAPRIACQUA** 3414 San Diego Avenue, Old Town, 619-261-0044. Superior seafoods always prevail here. The cooking is done in the kitchen and kept with fresh fish. For appetizers: Dungeness crab cakes or moules marinières in Chateaufort. For entrees, daily fresh fish, lamb chops, pasta. Everything is memorable. Not to be missed. Dinner nightly. Upper moderate to expensive.

**PREGO RESTAURANT** 1370 France Road, Heart Center, Mission Valley, 619-294-4700. The Italian menu offers about 30 dishes, some Italian-California-style, others are regional cooking. The dining room is bright with an open kitchen, lots of beams and excitement. Impassioned dishes here are festive with shrimp, double pork chops, and chicken breast. Same menu from opening to closing. Open daily. Moderate to expensive.

**EAST COUNTY & STATE COLLEGE**

**ANTHONY'S LA MESA** 9330 Marney Drive, La Mesa, 619-484-0308. The renowned menu boasts about 200; the menu is the same from opening to closing. Many of the old-fashioned sides and fish and seafood in better are still available. However, many new seafood sides as well as fish dishes have been added. Try eating early in the week early bird hours to avoid a long wait. Many are crowded but located on a warm lake. Open daily, lunch and dinner. Continuous service. Low to expensive.

**ANTHONY'S RACQUITA** 700 N. Valton (corner of Avenida), El Cajon, 619-442-8627. Fine place for children, parents, grandparents. The food is not regional or gourmet, but standard items are fresh, generous in size, and inexpensive. Especially a delectable collection served with honey, are complimentary with meal. Open daily, lunch, dinner, and Sunday brunch. Low.

**ASAMARA** 81 Atrium 6431 El Camino Boulevard, East San Diego, 619-563-3666. Try this Abyssinian/Ethiopian restaurant. The menu is limited to beef, lamb, chicken, and vegetable, and the food is very spicy. No seafood are offered. Try pig up the food with injera, a spongy bread. Try the same. Pasa, chicken with hard-boiled egg, lamb chops, and vegetable plate. Often frequented by college students. Open daily for lunch and dinner. Low.

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**D.Z. AKIN'S** Alvarado Plaza, 1930 Alvarado Road, Vista College area, 619-265-0218. Surely the best bowls of chili in San Diego. Soups are wonderful, and so are the 110 sandwiches, especially the covered beef. The tender and chopped liver really rival Mother's. Excellent breakfast and outstanding, salty chicken livers. Open daily, breakfast, lunch, and dinner. Low to moderate.

**HOMETOWN BUFFET** 5881 University Avenue, University Square Shopping Center, 619-583-7373. If you're a tonight's buffet and long for cooking as it evolved 50 years ago, try this all-day-on-rot buffet. Menu change daily.

**KEY GREEK CAFE** 7749 University Avenue, La Mesa, 619-466-1915. This recently remodeled restaurant is a find for tasty, fresh, home-style Greek cooking. The marinated half-chickens, the moussaka, the pastitsio, and the souvlaki are authentically prepared, as are the hummus and ground beef and lamb. A feast for two people, includes moussaka, pastitsio, dolmades, gyros, pita, and Greek salad. Desserts — baklava, kasseri.

Massive amounts of food that's fresh but not low-calorie cholesterol. Not for gourmet diners, but fun. Open daily. Other branches located throughout the city and suburbs. Call 583-7373 for locations. Low.

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and contact pie — are prepared on the premises. Takeouts available. Lunch and dinner. Monday through Saturday. Closed Sunday. Low.

**PINO BOACCA** 4124 University Ave., City Heights, 619-294-2820. This place isn't glitzy, but there's an ease about it. Just the kitchen is sufficient, consistently good. Try their complex, close-tasting chicken souvlaki soup or the light, intricate burrito, a bowl of rice noodles and spring rolls with spicy dipping sauce. The chicken in lemon juice with hot pepper is also particularly good. Their menu lists 40 beverages, which are simple, but artfully made. It's partial to their inside. Phi

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Hosack is a lesson in how the pleasant surprise, *Chined Monday*. Open for lunch and dinner Tuesday through Sunday. Low.

**FIOTI MIRANDA** 3331 Adams Avenue, Normal Heights, 619-282-4116. Low cost, tasty and fresh vegetarian dishes with international influences. The mildly Indian ones include a delicious curry every other day. Sopa, salads, and nightly specials are good bets. Simple dining room. Saturday brunch, all you can eat. Hours change often, so phone before you go there. Open daily. Low.

**KENSINGTON GRILL** 4055 Adams Ave., Kensington, 619-281-4014. This

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# LA PETITE CAMERA Sell it To Shirley

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**The Day After Tomorrow**  
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Panel 1: "These people are the survivors of the ice age. They're the only ones left." (A man in a striped shirt looks at a newspaper with the headline "1999" and a picture of a man.)

Panel 2: "The Day After Tomorrow." (A man in a striped shirt looks at a newspaper with the headline "The Day After Tomorrow" and a picture of a man.)

Panel 3: "The Day After Tomorrow." (A man in a striped shirt looks at a newspaper with the headline "The Day After Tomorrow" and a picture of a man.)

Panel 4: "The Day After Tomorrow." (A man in a striped shirt looks at a newspaper with the headline "The Day After Tomorrow" and a picture of a man.)

Panel 5: "The Day After Tomorrow." (A man in a striped shirt looks at a newspaper with the headline "The Day After Tomorrow" and a picture of a man.)

Panel 6: "The Day After Tomorrow." (A man in a striped shirt looks at a newspaper with the headline "The Day After Tomorrow" and a picture of a man.)

Panel 7: "The Day After Tomorrow." (A man in a striped shirt looks at a newspaper with the headline "The Day After Tomorrow" and a picture of a man.)

Panel 8: "The Day After Tomorrow." (A man in a striped shirt looks at a newspaper with the headline "The Day After Tomorrow" and a picture of a man.)

Panel 9: "The Day After Tomorrow." (A man in a striped shirt looks at a newspaper with the headline "The Day After Tomorrow" and a picture of a man.)


Panel 10: "The Day After Tomorrow." (A man in a striped shirt looks at a newspaper with the headline "The Day After Tomorrow" and a picture of a man.)

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