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180 San Diego Reader, December 8, 1999

STREET DRAMA OUTSIDE 4TH & B - SEE PAGE 102

SAN DIEGO WEEKLY Reader



San Francisco, Nov. 4, 1863

My very beloved Chanita,

It has been twelve years since we were married and I have been reminiscing about you and the wedding. Do you remember how *chiflada* [scatterbrained] you were that day? Do you remember that you danced a great deal? Do you remember the toast that Francisco Rodriguez wrote... I also remember that it has been two years since you celebrated the first ten years of your marriage in Guadalupe [Baja California]. I hope to return to celebrate the second ten years by your side and that of our beloved children. Then we will tell them that we are celebrating our twentieth anniversary. Matias and Dolores will dance, and you will be a little old, and I will still be young and handsome...

Moreno

MY Very Beloved Chanita

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Jose Matias Moreno was a businessman in northern Baja California in the 1850s and 1860s. From his ranch in the Guadalupe Valley near Ensenada, he was forced to travel constantly to make a living for himself and his wife Chanita Lopez de Moreno. He was so much in love with his wife that he dreaded these departures from her. Often on the road in dangerous and troublesome times, he survived the separations through letters that were delivered by ship, horse, friends, and, occasionally, even enemies. Some of his love letters to her, and her answers back, were found a few years ago in a closet in Point Loma. Translated from the original Spanish, the 82 letters tell of their children, their daily lives, their hardships, and their love. We know the married love of today to be

STORY CONTINUED ON PAGE 64



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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-3000, ext. 460; address them to Letters to the Editor, Box 58003, San Diego CA 92186-5803; fax them to 619-231-0400; or e-mail them to letters@sdreader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Get Your Tubes Tied, For Christ's Sake

I do not understand what Lang-chup Phegyal's obsession is with obese persons ("I'm Sorry," December 3). It seems almost voyeuristic and sometimes cruel, but then again he sounds like your average chubby-chaser. I find the fact that Mr. Phegyal chooses to write about this subject offensive and sad. Your standards are lowering to the National Inquirer level, where the peanut-crunching crowd wants to know everything about freakish about everyone. And, yes, I read the article simply because I wanted to see what sort of slant Mr. Phegyal was going to put on it. To depict these human beings as freakish anomalies is a sad thing.

Also, Anne Albright, I am sick of hearing about your mewling, pooping program. Get your tubes tied, for Christ's sake, and stop torturing us with your Cerber-spewing brood.

Rachel Smith
Kensington

You're Going To Get Hurt

I'd like to make a comment about the article in your "City Lights" section (December 3) by Ken Kuhlman about the arts projects. It's mainly regarding the project in Carlsbad. I kind of got the impression from the article that some of the residents just didn't care, didn't show up for the city meetings or anything, but that's not the reason why people don't show up. In Carlsbad, if you go to a city council meeting and speak out or write a letter to a paper or talk to a television reporter that opposes the city or the police in any way, you're going to get hurt — your family's real business is going to wind up having some problems. So, when you're concerned about the safety of yourself and your family, you're not really that civic-minded. I just want you to understand that there are reasons that people don't go to these meetings and stuff, and it doesn't have anything to do with not caring about their community or anything like that.

Name withheld

If You Are Not On My Side, You Are Nothing

Ken Kuhlman's article ("City Lights," December 3) support-

ing stainless steel clouds on a water tank in Fletcher Hills was one-sided. He was fed information by Jim Wlasterman, who designed and made the clouds assisted by students. The defamatory last paragraph was tantamount to saying, "If you are not on my side, you are nothing."

The argument that since public review was sought in the preliminary stages of the designs of Carlsbad's Split Pavilion and the Fletcher Hills water tank the sculpturers as commissioned and completed are impregnable does not hold up. Only a small number of people attend preliminary review meetings or take the trouble to inform themselves about public "improvement" projects. In many cases, projects are advanced without advance notice. How many people know that the city council is close to approving a new Founders' Plaza in Balboa Park? How many people know that the revised plan for the Japanese Friendship Garden in Balboa Park is taking land away from the approach to the Spreckels Organ Pavilion and is obstructing the impact of the organ's semicircular forecourt?

Kuhlman may not think so, but people have every right to react negatively when far-out construction is sited on them, whether they knew about it ahead of time or not. Artists in the United States have amalgamated into a small but powerful special-interest group expert in caging money for projects that have to be approved because cities have budgeted money for or have extorted money from developers to finance token art work. Why is there an adobe-and-straw replica of a toaster on the Arizona landfill in Balboa Park? The answer there was money in the kitty and someone was shrewd enough to go after it.

Since opportunistic artists have been smart enough to get laws written stating that their works must remain on site because they belong to their creators as well as their owners, prospective owners should include a clause in their contracts with artists allowing them to remove, return, or destroy replicas of toasters, split pavilions, stainless steel clouds, taller logs, half-buried fuel-tanks of airplanes, or whatever zany concept emerges from the heads of artists should these works prove unacceptable to the public or harmful to the environment in which they are located.

Richard W. Amero
Uptown

Your Inspired Drivel

This letter is in response to a letter published November 19, in which an (extremely) angry white male, under an assumed name, spewed his vituperative vitriol regarding Democrats, Republicans, and Latinos. Your precious White Man (a.k.a. "Flip Wilson, as he used to be called") is as used

Reader

SD WEEKLY

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

Paying off A long-standing sexual harassment case against San Diego County human resources director Carlos Aranz... finally be settled out of court for \$35,000 by the City of Phoenix...



Tribune made a mention of the local angle... Republican congressman Duncan Hunter, running in an ultra-safe district... nevertheless spent on defuse contractors...



Hector Huerta Suarez

Héctor Huerta Has A New Police Station

By Bill Manson

Licenciado Héctor Huerta Suárez, the state judicial police station commander, looks up at the familiar gray portrait on the wall beside his new desk.

"I love that man," he says. "Emiliano Zapata is my hero." Zapata led the Mexican Revolution nearly 90 years ago. He fought for agrarian reform and the restoration of land to the Indians. He was known for his incorruptibility.



Victor Clark Alamo

Unfortunately, the same can't be said for Tijuana's state judicial police. They're currently most famous for a recent gun battle they allegedly fought against federal forces...

tions around the city. The idea was to help bring law and order and some respect back to the nearly 2000-strong police force.

For most of the year, Huerta was in charge of homicide in the Rosarito Beach area. Two months ago, Licenciado de la Fuente asked him to take the job as chief of this just-built Olay Mesa station, covering a 25-mile stretch of borderline from San Ysidro to Rodriguez airport and on to Tijuata.

But the man who wrote the 1993 investigation report says the idea of someone like Huerta backing the system is worrisome. "I don't know if Hector wants to become a hero in society," says Licenciado Victor Clark Alamo, director of Tijuana's Binational Center for Human Rights.

"He is a difficult person," says Alamo. "He is a direct person. He is a person who can be killed. There are certain limits you cannot exceed. If you take the next step, dar el siguiente paso, you're signing your death sentence."

Huerta felt the chill earlier this year, when the old guard made it clear they didn't like non-cops like Huerta telling them what to do. "Oh yes, they used to fight, not because they didn't like us, but because they didn't like it was okay for an attorney, and not a police officer, to be chief of police," says the 39-year-old Huerta.

Today the station's cells were supposed to be open for business, but the rubberized blue paint on the floor hasn't dried yet. In bare new offices next door,

Mainstream Influence

By Mark Gabrish Conlan

The brutal — and ultimately fatal — beating of Matthew Shepard, a 21-year-old gay student at the University of Wyoming, shocked the nation last October after the event was reported by NBC, AP, and other media.

Wockner, who has been writing freelance articles for the gay press since 1985 and has syndicated them since 1988, can't recall precisely who on his mailing list posted the Shepard story after a local TV station in Wyoming broadcast it.

"I got wind of it and sent out a link to a new story about it early on the morning when I got the tip," Wockner said. "Larry Kramer, the noted playwright and activist in New York — the guy who founded ACT UP — got my tip and immediately called Tom Brokaw and Peter Jennings. That caused Brokaw's producers to pull the story from the wires a second time, take a closer look at it, and hand it to Brokaw."

Wockner ran his syndication operation himself. At first he had to copy his articles and mail them to his subscribers. Later he got a fax machine, but it still had to manually feed it



Bob Wockner

through the fax machine to all 50 papers. Eventually e-mail came along and my life was massively amplified."

After five years of doing his own syndication, Wockner took a year off in 1993 with the goal of finding a warm city to live in, he said. "That's how I ended up in San Diego."

Wockner found another reason to stay in San Diego in 1993 when he met and fell in love with Jess Durfee, a vacationer from Portland, Oregon, with a strong interest in political activism.

Since Wockner's actual partner at a marriage license. In 1989, as part of a series he was doing for Outlines, he and a male friend attempted to obtain a marriage license.

While their case was still pending, Wockner went to Denmark and was in Copenhagen on October 1, 1989, to cover the world's first legal same-sex wedding ceremonies.

Though the Danish law did not allow gay and lesbian couples to marry exactly as heterosexual couples, it set up a strong form of legally recognized domestic partnership that gave same-sex couples all the rights of heterosexual married couples except the right to adopt children.

Wockner was still in Denmark on a trip funded by the papers that carried his column. ("I 50 papers paid \$25 to \$35 each for an article, and another \$10 for a picture, it was

possible to go off and cover all most anything, anywhere," Wockner recalled, when Oprah Winfrey's producers called him to see if he and Varrell wanted to appear on her show to discuss the issue — "which we refused to do because we were not a real couple," Wockner explained. "It was just a journalistic exercise for a column that I wrote once a month."

Wockner got criticism from demonstrations against the Republican National Convention in San Diego in August 1996, and with the contacts he made doing that he formed a gay political organization called Voices for Justice. This group was instrumental in persuading the San Diego City Council to repeal the city's law against cross-dressing in July 1998 and now plans to work on getting the city government to create a domestic-partners registry in San Diego through which unmarried couples could record their relationships officially.

Legal recognition of same-gender relationships is an issue on which Wockner has long been interested as a journalist. In 1989, as part of a series he was doing for Outlines, he and a male friend attempted to obtain a marriage license.

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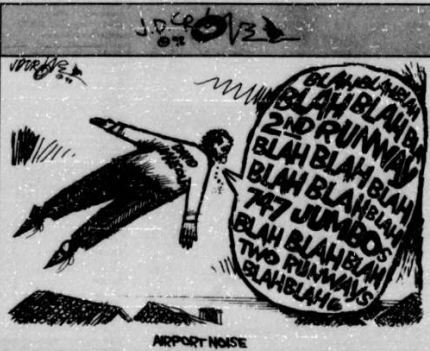
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REPORT NOISE

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Contributor: Matt Pctter

Héctor has a station

He swears there is no chance he'll allow his cops to use torture "interrogation" methods such as the beatings, electric shock, and plastic bag asphyxiation techniques human rights activists have used in the past. And he's stopped all use of aspirinas — ex-cops or wannabe cops working free-

lance at recovering stolen cars and goods for the police. The aspirinas drew no salary from the state and have had the reputation of making money through extortion or robbery.

"The old officers said they were useful because we can't afford to hire enough legitimate police," Huerta says. "But the truth is we'll never have enough officers. Three cars a day are stolen in this area. We get maybe seven or ten burglaries a day. Burglars from all over the city come to work in this place.

But you don't solve one bad thing with another."

It's 10:00 p.m. Huerta drives his official white Crown Victoria through the dark canyons west of Olay. Yes, he says, there are limits to what he can safely do. "I know that there are many, many drugs involved in my jurisdiction. You must use good judgment, take precautions. I don't try to push too hard because you can have problems [with other police]. All the police get jealous and [say] you

are not doing your job at the state level because you are trying to solve the other [federal-assigned, drug] ones. The only time that we hit on them is when it's open... But we don't do investigations."

He says it's not just corruption, it's also law enforcement turf wars that make things so tough. He points to an old, beat-up car weaving in the lane to the right of us. "For example, if I catch that guy right now, as the state police, I could call on the radio and find out

if a state judge [had] issued a warrant against him. But I could not possibly know if there is a federal warrant for that guy. Why? Because we don't share information right now. That's great for criminals. They're happy we don't share everything. The good criminals — people who know how to be a criminal, who studied how to be a criminal — they're free. Ninety percent of the population in penitentiaries are poor people who don't know how to play with the system."

Huerta gets some of his drive to reform from membership in the left-of-center PRD (Partido de la Revolución Democrática). "There is the new kind of young people around 35 years old and younger. We think that we can change things. Why? Because we're the generation after the '60s and '70s, when many more people started going to school. The people who can't read are [fewer]. People have a chance at least to go to elementary school, and more people attend university now. That gives the only way to change the mass and countries is through education. And the only way [in the state police] can prove to Mexican citizens and United States citizens that things are

changing is to give all the information that we have and show everything we have and work in front of everybody, so everybody knows for a fact that things are changing, the deputies are changing, and we're trying to make a novel and faithful effort to build a new country. Victor [Clark] can make a surprise visit here any time, he wants."

"Héctor Huerta es como una isla en el mar," replies Clark, the human rights activist and social anthropologist. "He is like an island in a big ocean. Probably there are other small islands like him, but the ocean of corruption is very big."

Clark says he doesn't doubt Huerta's sincerity. "It is true that there are important efforts to try to clean up the state police, but it is also true that the levels of corruption are stronger. It is a problem of interest inside the state police, because the low salaries, the possibilities of receiving money through corruption, are very tempting."

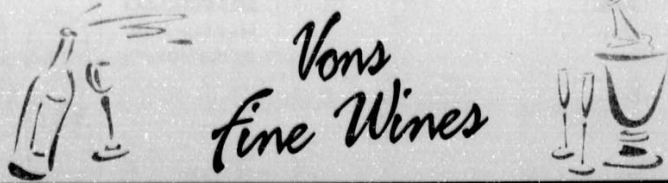
And if Huerta tries too hard, says Clark optimistically, he will become a roadblock others will want to clear. "If Huerta touches interests that bother other groups, his life will be in danger. Drugs are a federal jurisdiction, but it is true that many state police [still] protect drug traffickers [against] federal agents. It's the main problem that they have between them and the *federales*. It is a confrontation, a fight between them over the groups they protect."

"Héctor is only a minor part of all these things. Corruption is Mexico's institutionalized. It is a problem of national security, and not only drugs. Organized crime is also kidnapping, robbing banks, and trafficking arms southward from the United States."

And, Clark says, for every corrupt cop and official on the Mexican side, there's another on the American side too.

"If you have people who are taking large amounts of drugs through Tijuana or through El Paso or through Nogales, it is because they are giving money [to Mexico] and to American authorities. You cannot enter with a ton of cocaine in Los Angeles and distribute it without paying someone money. When you speak with Mexican authorities off the record, they blame the American authorities, saying that they also are as corrupted as Mexicans, that the difference is that in our country, at least it is recognized by society. At least some of our cartel leaders are in jail. In the United States they don't publicly recognize the levels of corruption. The American media is more interested in the Lewinsky-Clinch case. It gives the impression that the corrupted people are only south [of the border]."

But Clark, who will be visiting professor next year at SDSU, doesn't underestimate the challenge Huerta is taking on. "I'm not going to advise



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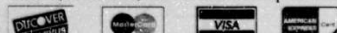
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CITY LIGHTS
Héctor has a station
continued from page 5
 him to become corrupted," he says, "but it is difficult in these times, at this moment in Mexico's history, to become a hero, because the risk is you'll be killed. So my advice for Héctor is that he [should] know how far he can go. Because you know that if you cross the line, you will not be able the next day." ■

Influence
continued from page 5
 the service.
 Instead, Wockner focused on international gay news—an area the AP still hadn't entered. Wockner syndicated a column of brief items of gay news from outside the United States, which now is up to 60 to 70 subscribers. He also re-established a feature called "Quote Unquote," which is simply a collection of public statements made by various people on both sides of issues relating to the gay community, and sometimes covered by stories, "but nothing like I used to." In 1995 Wockner covered both the Republican and Democratic conventions for his syndicate, as well as that year's international AIDS conference in Vancouver. This year he covered the National Lesbian and Gay Journalists' Association convention in Las Vegas in October and the election of a lesbian to the congress in Mexico.

Wockner also founded the Internet mailing list that helped him break the Matthew Shepard story. "It goes to my editors and my friends," he explained. "It passes on tips, snippets, dirt, dish, rumors, speculation, and innuendo, as well as articles that appear in the gay papers that subscribe to it. It also provides hyperlinks and URLs to particularly interesting articles that are in the mainstream press and have popped up on their Web sites that day. It's something that I sit and do each morning, and it's just sort of become a piece of background under there in the Matthew Shepard story that somehow Rex Wockner's Internet mailing list was crucial in provoking the mainstream media to pay attention to the story right at the beginning of the first news cycle, right when the story had broken."

Unlike a lot of other San Diegans who've relocated from cities with a more intense activist history, Wockner likes it that way. "I had my fill of politics as a spectator sport in Chicago and San Francisco," Wockner said, "and I'm not sure any more gets accomplished in the long run by the crazy, out-of-control, wild-eyed politics you have in those two cities than by the kind of low-keyed background politics we have here. San Diego is a very functional city. San Francisco isn't." ■



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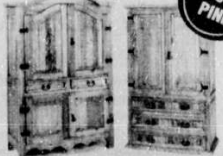
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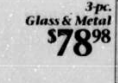
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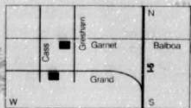


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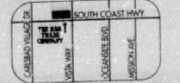
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STRAIGHT FROM THE HIP

BY MATTHEW ALICE

Dear Mr. Alice, I recently attended a white-trash theme party which featured a real live stripper who, as part of her act, opened up glow sticks (the kind kids get at Halloween) and poured the fluorescent liquid on her body. The effect was, um, interesting, but I couldn't stop wondering what that glow stuff really is and whether or not it's such a good idea to coat your naked, undulating body with it.

—The Duck, San Diego

Pa Alice offered to do the research on this one — hang around after the show and keep an eye on the stripper in case she needs CPR or to check for nasty rashes. I told him we could handle it. I turned to our usual tactic of posing one question to strangers on the street until one of them comes up with a halfway reasonable sounding answer or until we run out of time. In the case of the glowing stripper, I think we've got the naked facts for ya. And I'm glad to report, the lady will live so strip again.

Glow sticks come in many different forms and go by many names, but they all work basically the same way. Two chemicals mix, and the resulting reaction gives off a cold light. Chemiluminescence is the general name for the process. The specific glow stick technology was developed with money from the Department of Defense, using fireflies as the biological model. And thanks to the unstoppable American imagination, not only do strippers now find the stuff handy, so do cows. More on them later.

Anatomy of a glow stick: Inner glass capsule containing a mixture of hydrogen peroxide and a phthalate ester solvent. Outer soft plastic capsule (in the form of a stick, necklace, earrings, button, whatever...) containing phenyl oxalate ester and fluorescent dye. Soap the inner capsule, and the resulting mixture frantically transfers oxygen atoms around, creating an unstable compound that gives off energy as the dye, then decomposes into carbon dioxide. The energized dye radiates the colored light you see in the light stick. In a cold environment, the chemical reaction is slowed so the light is dimmer but longer lasting. The opposite, of course, if it's hot.

Two major manufacturers of glow sticks say there's nothing in this soup of alcohol and acids that will hurt you if you get it on your skin. I don't think they had your stripper in mind when they said that, and she probably has to be careful of any glass shards that might be released, but a quick post-performance sponge bath should put her out of danger. (Though my attorney suggests that you forget I ever answered this question if you're not an experienced stripper with at least a B-plus average in two semesters of organic chemistry.) Some chemically created cold light uses a mixture that includes sodium hydroxide, which is potentially dangerous.

So, Matt, what's up with the cows? You're asking. What do cows have to do with strippers? The parallels are numerous and unsightly. So we'll limit our discussion to the glow stick connection. One of the earlier applications of chemiluminescence aside from glowing crosses, suitable for hanging around your neck or carrying in night processions or awarding to particularly diligent Bible students — imprinted with scripture or your own advertising message, the catalog says) — anyway, better than glowing crosses is the Bovine Beacon. Unbeknownst to us civilians, one of a dairy farmer's biggest problems is knowing when a cow's in heat, a critical bit of info if the cow's to keep producing. But who's an expert at spotting a ripe heifer? A guy cow, natch. Whap a Bovine Beacon on the cow's hanches, and let nature take its course. And since 68 percent of the time nature takes its course between 10:00 p.m. and 6:00 a.m., the farmer doesn't have to hang around to watch. The capsule inside the Bovine Beacon snaps from the weight of the bull, the dye fluoresces, and Brody's got a light-up patch on her butt to let the farmer know what's what.

Dear Matthew Alice: Who is the Emmy named after? And the Tony? The Grammy? Who decided that all these major awards have to end in 'y'? What about the Pulitzer Prize? When will you be up for one?

—matty, the Nit

Matmaul: Who is the Hendrix that Hendrix Pond in Scripps Ranch is named after?

—Anonymous Donor

Anonymous, I hope this wasn't to your 15 minutes of fame. The elves ate your e-mail, mistaking it for a slice of jalapeno jack, and your name is forever lost. But the question lingered in our memories. So wouldn't it be great if the tiny, muddly, duck-filled pond really was named for him? His own secret memorial, right there in the middle of developmentland? (I assume that's why you asked the question...) But of course, no such luck. Hendrix, like Hoyt and Evans and Jerabek, other local sportsman landmarks, is a historical name from the time the Scripps family owned the land. Hendrix took care of the Scripps livestock and was second-in-command on the rancho. The pond (in a glen between Arrium and Avary, at the south end of Scripps Ranch) was a watering hole on the original spread.

And for Matty, re Emmy and Tony and Grammy — a thing, a person, a thing. "Emmy" (from 1949) is a twist on "immy," short for "image orthicon tube," a critical bit of early TV technology. "Tony" (1947) is Antoinette Perry, a turn-of-the-century champion of women in theater, founder of the American Theatre Wing. "Grammy" (1958) is short for "gramophone." And I'll pass on the boey (Pulitzer). I'm holding out for a Slack Willy, for excellence in folding most of the people's most of the time.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 619-231-0499, or e-mail to matmaul@aol.com via the Internet.



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By Patrick Daugherty

LAST CALL



The Box ran a modest football contest for five years. This year we've added lavish prizes (RT airline ticket to London or colorful rear-projection TV), and put the circus on the Web (www.sleander.com).

Moving-the-football-contest-onto-the-Web project, like most projects you've seen on your job, was thought of at the last moment and overseen by a manager, your servant, who had no idea what he was doing. In an earlier column I noted that building our Web site was much like building a dirigible in the basement. You build the damn thing and then figure out how to get it out of the basement. This notion is adjunct to the male response when presented with a construction/mechanical problem. The male fix is to strike the object. This is how men repair stuck doors. They kick the door. If that doesn't work, they kick the door harder. Same with suitcases, Chevy engines, and computers.

This, too, was how our football contest Web site was built, as ugly a process as ever there was. But at the end of the day, the brute worked. We've processed, without a failure, over 22,000 picks. I am bringing this to your attention for several reasons. The contest rules state you must play for a total of six weeks in order to be eligible for prizes. There are seven weeks left in the NFL season, including the playoffs and the Super Bowl. So if you want in, you'd better register now.

Second, although subject to change, as of now, my recommendation to the boss is that next year we return to the modest prizes of yore. We need to reward a round-trip ticket for two to Phoenix, SF, or Vegas, maybe throw in two nights at the Motel 6. If we got lucky we'd find a Southwestern Airlines Friends Flyer ticket and be out less than the price of a good dinner. So, this may well be — may be — the last time you're going to see trips to London and big-screen TVs.

Right now we have 180 contestants, more than twice what we had last year, but nowhere near enough to justify the outlay of real-world awards. On the other hand, our contest has not been promoted. We could promote the hell out of it on the Internet and around town. We could pick up several thousand contestants. But why should somebody with a \$19.95 Internet connection in

Milwaukee, someone who has never heard of the Reader, win a round-trip ticket to London? And if we promote it around town, and run this thing up to three, four thousand contestants, then we'd have to get heavy about requiring that I.D.s and addresses match, and a whole bunch more. Being in the contest, as a festive activity, would rank right up there with applying for credit at Circuit City.

So, we may be at the end of an epoch which we'll call Fat and Happy. Thereof, Brave Hearts, let us gather before the fire-place, pour a stiff round, and share memories of this soon-to-be-bygone season. Follows is a selection of e-mails taken from The Year-Of-The-Pump Pig.

What is my password? I got jobbed man!!!! I went 11-3 not 9-5... what gives?

Wow! A 19 year city public servant finally figures out our Internet system so I can e-mail on your dollar. What a life! Since this mis-use of city funds may cost me my job, I always plan to write e-carp your registration page server regularly. I read many times to sign up, and the damn thing kept refusing me.feh, I'll try again. Gah

How about letting us change/enter our picks until the deadline? I made a mistake last week and couldn't change it. Sometimes computers aren't friendly. No fat!

I read to get my picks in late last Saturday (er, actually very early Sunday), and found out that the cut off point occurs on Saturday morning. Why so early? It cost me, too. All but one of my picks (Chargers, match) covered — hence! I could have a contender!

When submitting picks, if you decline to make a pick on a particular game, does it count as a miss (minus 1.1 points) or not at all (like what happens when you skip a week)? Thanks. Cut down those goddamned graphics, especially those with imbedded buttons. You wanna graphics, go to a gallery. I, your customer, hate them and am not myself. My car, too.

Just shoot me if I pick another 1/2 point game. They just kill me. Specially 7 1/2 points!

Will you rig the system to show my pick I made? I didn't see my name in the standings. Thanks.

What is my password?

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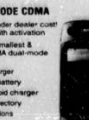
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SHEEP AND GOATS

PLACES OF WORSHIP REVIEWED

Denomination: United Methodist
Address: 4650 Mansfield Street; Normal Heights; 619-284-9243
Year founded locally: 1913
Congregation size: 60
Services: Sunday worship 10:30 a.m.
Senior pastor: Bob Ibis
Church school enrollment: seven
Weekly giving: \$2115
Annual budget: \$110,000
Staff: six full-time monks
Diversity: white, African-American
Singles program: no, but singles attend Bible studies
Dress: casual to dressy

"You can bet the poor bastard's gonna get an earful before next Sunday," said the 70-year-old woman standing next to me outside United Methodist Church in Normal Heights. She was talking about the unusual Communion service Reverend Bob Ibis celebrated last Sunday morning.

Instead of having folks march up to the altar rail and kneel, as many of them had done for decades, Reverend Ibis and Ladonna Green, his assistant, had everyone form a line down the center aisle. He and Green then prayed over the congregants individually before offering them a bit of bread and thimble of grape juice. Although there were only about 50 people in the church, Communion took almost an hour.

"I bet," said the 70-year-old, cold wind whipping her coat, "he won't try it again."

Reverend Ibis has his work cut out for him. Like many pastors confronted with a dwindling congregation, he has to keep his long-time members happy while finding ways to attract newcomers and make sure they stay. He has a beautiful church.

Built in 1913, its ceiling is filled with elaborate, chestnut-brown woodwork. The plaster walls are off-white. The wainscoting deep-chocolate. The pews are wooden and lined with soft crimson cushions. The many stained glass windows are done in lavender and cobalt-blue. Morning light filtering through these windows fills the sanctuary with soft color.

"People come in, look around, and tell me, 'This is a gorgeous church,'" says Reverend Ibis. "I just wish they'd come back and make it their home."

If you look closely, all the wood could use a polish, and there are termite specks beneath the pews. The hallways need to be painted. The enormous hardwood floor in the social hall needs to be refinished. These aren't complaints—Reverend Ibis has all the necessary ingredients for a magnificent place of worship. Plenty of people don't want to pray in a strip mall. Plenty of people want a

church to look and feel like a church.

Reverend Ibis's core congregation is charming. Many of these men and women are in their 70s and have been coming to the church for more than 50 years. ("We were married here in 1949!" one couple told me. "Six hundred people attended the ceremony!") They're glad to see a new face, and they go out of their way to talk to you and make you feel welcome. While they may bridle at liturgical innovation—some aren't too thrilled with the peppy, evangelical-style hymns Reverend Ibis uses some Sunday mornings—they're wise enough to understand that some changes are necessary if their church is to survive.

This church was originally blue collar and white," says Reverend Ibis. "But Normal Heights has changed. If we're going to grow, we're going to have to attract the Hispanics, gay men and lesbians, and single mothers who now make up a large part of the neighborhood. A lot of these people are unchurched. A lot of them are unfamiliar with liturgy in any form. Even a baptism is kind of intimidating. We have to figure out a way of reaching out to those people. We're also centrally located. We could potentially draw people from anywhere in the city."



United Methodist Church
Normal Heights

Service content	****
delivery	****
Liturgy	****
Music congregational	**
choir	**
Snacks	**
Flowers	no flowers
Architecture	****
Friendliness	****
Pew to satisfactory	(none)
Good	*
Very good	**
Excellent	***
Extraordinary	****

church's older members file into the largely empty pews. These people have known each other for decades. They've prayed for each other, know each other's troubles, and they've watched each other grow white-haired and old. "Community" is too shallow a word to know what it might feel like, but here nonetheless long for it when we see it.

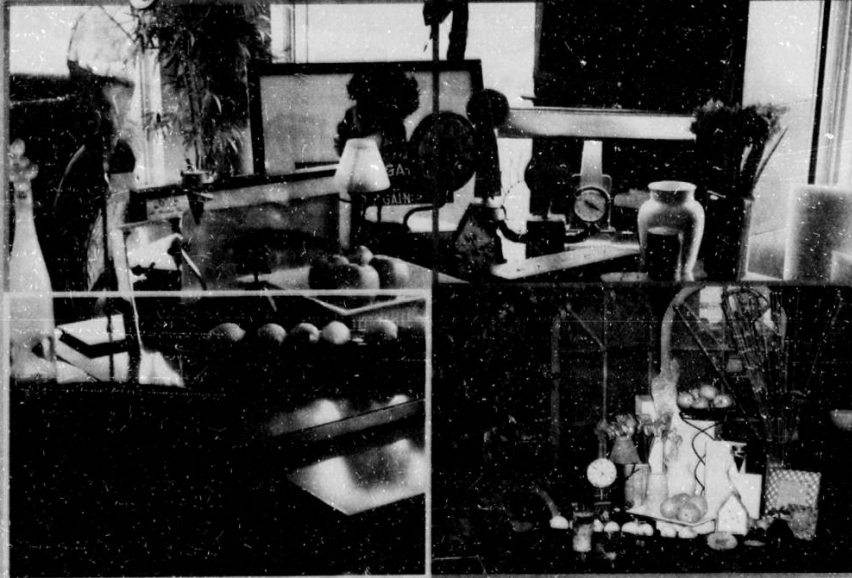
During the "Welcome and Greeting" portion of last Sunday's sermon, a woman sitting a few pews in front of me raised her hand to say that she'd spoken to Viola Garnett, who was ill.

"Viola told me that she wanted to be remembered by all of us, and she also wanted me to say that she missed being in church!"

—Abe Opatkar

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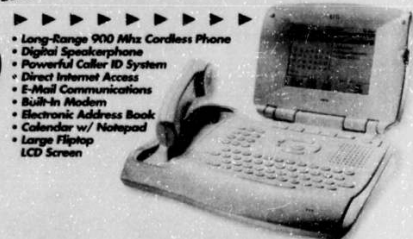
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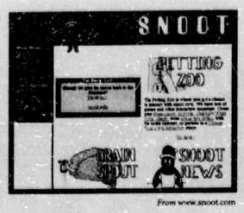
SIGHTSEER

More Ways to Be Annoying

What is it with annoying Web sites? Why are there so many wise-cracking, computer-programming, underachieving college students posturing on the Web? Why the dimwit games, the potty humor, the snooty commentaries on popular culture? Well, in part, because the Web is an open forum, the perfect venue for geeks to take their revenge on institutions such as elitism, self-importance, and normalcy. Also because the Web asks for it.

Like many recent technological conveniences — cell phones and voice mail, for instance — the Web invites contempt from some people. Different from mere skepticism about technology, this contempt comes from the Web's taking itself too seriously, from its becoming a parody of itself. People don't like it when technology that has the power to transform the world grows faster than their ability to feel at home in the world. Nothing, goddamnit, is bigger than human experience, and this we want our art and literature, as well as our science and technology, to swear to. But the Web does not affirm this; it attempts, rather, to overthrow experience with convenience, and such insurgency cannot go unpunished. Those people now in college have come of age precisely during this most recent rift between experience and convenience, and some of them, in a show of reactionary force, have set out to demonstrate just how stupid the Web is. They call the "Center for Manual Use (pronounced 'youth')."

Tom Murphy? and Keith Calder have made a study of annoyance at Snoot.com (www.snoot.com). The site they run from Carnegie Mellon University, what they call the "Center for Manual Use (pronounced 'youth')." To the question "What is Snoot.com?" Tom 7 and Keith respond: "Yoda spoke to Keith in a dream one day. He said, 'Yoda you must dream you have. Good is snoot for to be others view.' Keith didn't understand much of this, but he knew that Yoda was probably just a puppet with someone's hand up his ass. He then wondered what sort of person would shove a hand up Yoda's ass. Coming to the logical conclusion that Tom 7 would like to shove his hand up Yoda's ass, Keith went on a pilgrimage to Tom's Den of Passion (TM). Once inside the private 'Kansas, Keith posed his question to Tom 7. 'If you had your hand up Yoda's ass, what would you make him say?' So then Tom 7 pondered this and came to the conclusion that he'd make



Yoda say that we should make a Web site called Snoot. It is a new form of entertainment for a new form of media, the Web. A Snoot, in fact, is a little blue person that looks a little like a Smurf, only slightly more irritating, who guides us around the site, from the Factory to the Brain Spot to the Petting Zoo. "Distant relatives of Santa Claus's elves, Snoots work almost for free... Their deceptively small hands type amazingly fast, and when you use the different services at the Snoot Factory there are actually hundreds of Snoots customizing the pages just for you."

At the Snoot Factory you can find tasty recipes in *The Infinite Cook Book*, play in the Haku Emperor's favorite gimmick of obnoxious Web sites, see, for example, *TheNoToNoWhere* at www.snoot.com/noswhere/, or search *The Infinite Book of Knowledge*, a link that loops up to some of the Web's bigger promises. The Petting Zoo is the interactive zone of snoot.com, where you can play fun games such as HangSnoot. "It's like hangman, but with Snoots," SICQ, or Schizophrenic Internet Chess Online, allows you to play chess against the entire Internet ("chess like you've never dreamed"). Another game, C/OS, or Choose Your Own Schizophrenic, possesses particularly retrograde annoying qualities. "Remember the days when there was nothing more fun than reading and interacting with a Choose Your Own Adventure novel? But, alas, with comput-

ers and game consoles the Choose Your Own Adventure has fallen through the cracks... Snoot.com brings back [its] wonders." (A word to the wise: if you find yourself freezing to death in a snow bank, don't be fooled by the plane tickets to Arabia in your pocket.)

Snoot.com is not all fun and games. Tom and Keith put their CMU education to use in Brain Spot, a collection of essays with titles like "Mysteries of the Unresearched: Yoga," "More Ways to be Annoying," and "Useful German Phrases." They also publish the Snoot News, a posting of investigative pieces: "Greenwich Mean Time Arrested" and "Woman from Utah Erases the Internet" exhibit a precocious journalistic sensibility.

Nothing here, however, excites us as much to snoot.com's ambitions as the Schizophrenic Fiction Game, a collaborative writing project. Following is an excerpt from *Harm*, a fine example of Internet fiction:

"How could she have been so stupid? With a name like Harm, that's sort of the way you expect a guy to treat you. Now he was gone, he was in The Middle Of Nowhere, and she had as many cars as dollars now. At least there was no tumbleweed. / But not for long. Suddenly Harm was stuck deep in piles of tumbleweed. She cursed her power once more. It always acted for her when she didn't need it to, and never when she did. / She wished away the tumbleweed and wandered along the open road, starting out into the desert. A fascinating situation to be in — with such powers yet so little hope. There was only one place she could go. She briefly checked her appearance and dusted herself down. Harm set off on that long journey that could only be taken by foot. The journey to... / the supermarket, about five minutes away on The Edge of the World Street. Harm was thankful the livid in The Middle of Nowhere, with everything to lose by... Now, what more fortuitous a revenge against the Web than a last sentence like that!"

— Justin Wolf

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FATAL STEP
PART II

Face Down In the Gravel

Fatal Step, originally published in 1948, follows private eye Max Thursday through postwar San Diego on his search for a killer who's hit three times—all near downtown's hybrid amusement park. After calling the bluff on gambler Larson Tarrant and his henchmen in Balboa Park and ruling them out as suspects, Thursday's onto his next hunch and the evidence he needs to nail the real killer. As he approaches the Hempstead-Young building on Fairmount Avenue, Senior reporter Merle Osborn is by his side, prepared to call the cops for backup.

Chapter 17

Wednesday, August 27, 1948 p.m.

"Have you got it straight?" Merle Osborn's worn eyes pleaded with him silently but she nodded. "I'll wait here in the car for you. After 20 minutes, unless you've come back, I'm to go over to the drugstore and phone

"The crossbow had its reasons.
But I prefer fire. It leaves no traces."

For Clapp

Across the milky, fog-laden channel of University Avenue was the two-story box of Hempstead-Young Merchants' Patrol. Blurred streetlights burned coldly and uselessly. Along both University and intersecting Fairmount Avenue were lined automo-

biles deserted temporarily by motorists. "That's all just in case, I'll be back before then."

After the Number Seven streetcar had rattled by, Merle said, "Don't you call Clapp first. There might be trouble."

"There won't be any trouble. And I can't call Clapp until I find something. He as much as told me that this afternoon."

She hesitated and then pressed her slim hand over his where it gripped the window ledge of the Oldsmobile. "Good luck," Thursday turned his mouth up in a grin and sauntered across the black asphalt toward the Hempstead-Young building on the opposite corner.

He had taken the camera and flash equipment from the glove compartment and now he kept his arms by his sides to conceal the bulge of his coat pockets. Thursday walked directly to the glass double doors that led into the building. There were no passers-by. It wasn't a night for taking a walk.

He thought about what he had told Merle. There wasn't going to be any trouble. He had proved tonight that he could walk into a hot spot and walk out again, his hands clean. He had faced the Tarrant gang and won—without ever using the revolver in his waistband.

He began to work on the lock with a ring of slender keys and a piece of wire. The gold eagle behind the entwined H-Y crest seemed to mock him as he probed. Five minutes later, he could hear the teeth engage, and the bolt ease back. Thursday straightened suddenly and pretended to be lighting a cigarette as a car, turning onto University, threw headlights past him.

The car cruised by with no change of speed. He sighed in relief, gently opened the door, and slipped inside. There was no sound in the lonely shadows as he stood, scarcely breathing, just beyond the gray rectangle of



Web and University, North Park

the door. Afternoon heat was still caged in the big building, and the air was heavy and dry.

Walking cautiously without using his flashlight, Thursday lit his way along the gridded and varnished barrier toward the receptionist's cubicle. He wondered how to find the tripping device that controlled the electrically locking inner door. But when he reached it, the door was still propped open. Thursday smiled in the darkness. The breaks so far were all his way.

He passed into the office behind the partition and groped from desk to desk. The photocopier hands and numbers of a clock on the rear wall served as a guide. He reached the stairs that led to the private offices on the second floor.

The steps were cement and didn't crack. Thursday was thankful for that, but the scuff of his shoes sounded in his ears. At the top of the stairs, he paused again and listened for a while. Reassured, he wormed the flashlight from his pocket. His wrist bumped the hand outline of the '38 against his stomach and he unbuttoned his coat instinctively. The linoleum-floored corridor and the frosted glass office doors leaped into focus as he switched on the flashlight. Quickly, the detective strode down the hall toward the twin offices at the far end. He twisted the knob to Al Young's office and pushed open the door. The flashlight beam bored a round hole through the gloom.

The first thing Thursday noticed was that the green steel coat closet had been

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moved here from the hall. It stood near the agent filing cabinet, and its door was slightly ajar.

He left the door to Young's office open and walked across the hall, playing the beam on the neat printing Parker Hempstead — President. The frosted glass moved away from him as he pushed it. Thursday sent the cone of light into the office first and followed it slowly. Behind him the door drifted almost shut.

He began to move swiftly. From his pocket came the flashlight attachment, the flash bulbs, the flat tin of powder. He put them in a row on the richly finished desktop and added the small camera to their number.

Thursday wiped his forehead. He was suddenly aware of the stuffiness of the closed building. He went to the broad window that overlooked Fairmount Avenue and worked up the glass. The chill fog struck his face, and he sucked in several cold lungfuls before he turned back to the desk.

He put the flashlight, glowing, onto the desk where it would illuminate his work. Then, opening the flat can, he began to dust gray powder over the polished surface. Satisfied, he closed the can, holding onto the desk edge with both hands, he bent his face close to the powdered surface, his eyes keen and searching. He grinned in satisfaction and was beginning to straighten up again when he stopped all movement suddenly.

There had been no apparent sound. But Max Thursday realized he was no longer alone in the building.

Chapter 22

Monday, April 22, 1998
From beyond the frosted glass door, the whisper said, "Don't move, Thursday."

The detective was frozen motionless, silent. The open window behind him let only faint light into Hempstead's office. But coordinated with the glowing flashlight on the desk it was far more light than in the hall. The glass of the office door was a thick mirror, giving Thursday no hint where the man beyond stood.

A soft laugh sounded. "There's no use to pretend, Thursday. I can see your outline against the window. You're bending over the desk with both hands on it. Merely hold that position and don't attempt to move either hand."

Thursday spoke flatly, "I didn't think I'd ever catch you in, Hempstead. I'm glad to see you've discarded the bandage."

The other man laughed again, irritably. "Thursday, don't try to make me believe you can see anything. Nobody could make your first move, I would send this present of mine through the glass door."

"Another crossbow bolt?"

"No. The crossbow had its reason. But I prefer fire. It leaves no traces."

"I'd say you were stuck now, Hempstead. Suppose you kill me and burn the building —

come in and see what we're really about

THE VOID

NO FEAR

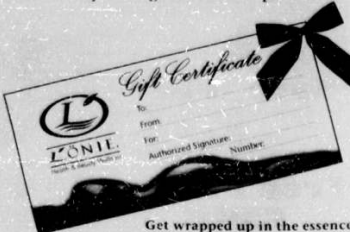
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how do you get out of the hole you're in? "Well, my only chance was to keep attention away from Thompson's face."

"That's the advantage of choosing a partner carefully. Thompson 'talked' better to someone he knew. He has a friend, you know, living up in the San Diego mountains. When the heading lights and you are dead and poor old Parker 'thumped' out the road, Thompson's eyes will be looking in your direction as the car goes."

"Thompson's eyes?" "They did it. That's why he was an idiot of my seeing around him. He was covering up the past. Start of my work as the dead, Thompson." Learning to be very, very breathing, Thompson looked back on one terrible night the other man's words.

"The man who had watched the Berkeley investigation from the North Shore of the Scripps Building was a real man. He was a doctor. He had never seen any of the faces. Thompson could see his whole world. He didn't know whether the 25 minutes had passed or not, whether he had reached Capp at his office. The investigation was waiting, as the stamped muscles of his back, as the post-mortem heading his battered palms.

"Scout?" the possible figure in the hall asked sharply. "In plain terms, everything would be kept 'thumped' along one of the pictures. You looked out from an ever green here as possible — Pacific beach — California."

"You were the only one to notice. To be certain of that."

Thompson raised his eyes, listening to the sound below of the screen below. It 25 minutes had passed... But after Capp was in it, it would take him another 15 minutes at top speed to reach San Diego from police headquarters. Maybe, he thought, he'd be able to reach Capp. He'd be able to reach him.

Thompson read the thought, "I wouldn't look for help, Thompson. You've already lived several minutes past your time. I was starting on adventure, and I might as well be dead. If you'd made the mistake of opening that big door in the 'Living' office, you would have died then. Technically, we can see you're living on borrowed time."

"So that's how you managed to surprise me, huh?" Thompson tried to level his voice. His speeding breath was giving away his desperation.

"I've always been able to hear better than other men. I heard you creeping up the steps. Somewhere beyond the opaque door. The trapped man dismissed his gun as hopeless. Submerged to the sea, his first movement would terminate the worst conversation. And Thompson realized that only by prolonging it could he hope to escape. How much time had passed?

Thompson said huskily, "So besides all these extra minutes, you're giving me creation in the bargain."

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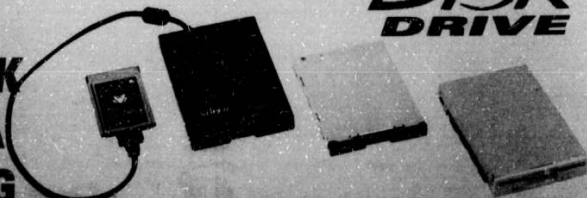
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"I'm afraid there's no other way to protect myself."
 A car dived by an University Avenue. But it didn't stop. "Others will figure it out beside me, Hempstead. Clapp won't stop long with Al Young. He'll take the same path I did. It's easy from the right starting point."
 "I admit you surprised me with your speed, Thursday. The starting point?"
 "Right here." Thursday forced himself to space out his words calmly. "After I saw your setup here, I figured that Parker Hempstead must be a pretty self-important guy. I figured only that kind of a guy would surround himself with all this military claptrap so he could sit up in his office and feed like a king. I figured that kind of a guy couldn't stand to see all the Tarrant money sliding by him without trying

to take a cut."
 "Your reasoning is faulty." Hempstead raised his voice. "Don't nose!" Thursday stopped shifting the nuances of his back. Even against the strain of the same motionless position, he felt the intoxication of danger begin to well within him. He fought the powerful urge to action. Hempstead added, "All men worship money — you know that."
 "But it would take a man of your temperament to take an outfit as strong as the Tarrants." Thursday said, his voice faintly admiring. "Besides, you and Al Young were probably the only ones outside the Tarrants who knew about the end parties and the dough they were making. Young doesn't have the brain or the nerve to try a shakedown this size."
 The man on the other side

of the glass door was silent. Thursday continued tentatively, "You hired Jagger to brace the Tarrants and demand a place at the table. Or rather you go-begged in lowland hired Jagger, didn't he? Jagger never knew Parker Hempstead — Ned Banks was the man he reported to."
 "Another car cruised slowly by the street below. The sound of its engine died in the distance before Thursday went on. "You were smart in covering your tracks, sure, but you were unlucky when it came to Dave Lee — unlucky because he knew Larson Tarrant and unlucky because the kid liked to ride the Ferris wheel. It was Ned Banks he saw in that deserted office. That was what made Dave Lee call me."
 "Yes. Unlucky."
 "So Dave Lee had to be killed. Jagger did that, of course. But he did a sloppy job and shot the

boy right in front of Ned Banks. That brought Banks into the limelight. Which meant that both Jagger and Banks had to go, before they dragged the name of Parker Hempstead into the case."
 "Thank you've talked enough. The time's run out, Thursday. I can't listen to you any longer."
 Thursday said desperately, "I knew it was you and not Jagger who shot at Nancy Lee last night. Jagger was already dead then."
 "How did you know that?"
 "Jagger was an expert shot. He killed Dave Lee with one bullet from across the street. He couldn't have missed Nancy from 20 feet. And he would have aimed at Nancy's body, not her head."
 Hempstead said with ironic regret, "Isn't it a shame you're on the other side? I seldom meet a man whose intelligence I

respect. Isn't it a shame you came here tonight?"
 "Either way it was curtains for you, Hempstead. If you hadn't interrupted me I'd have gotten pictures of your prints from the desk here."
 "I have no doubt it's better this way, at that." He paused and then his voice whispered, "Good-bye, Thursday."
 Glass splintered noisily on the floor below. Merle Osborn's clear voice echoed up the stairway and down the hall. "Thursday!" she cried. "Where are you? Max!"
 Light from downstairs blazed suddenly in the second-story corridor.
 The frosted glass of Parker Hempstead's door became a white glowing rectangle. Outlined against it was the shadow of a tall man. With the unexpected rush of light, the shadow figure

whirled. Its aproned hand held a bulky package high. The arm drew back to throw.
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"...should have waited. But when you didn't come and didn't come I got panicky and smashed the front door."

Clapp's voice rumbled. "Lucky you only got knocked down by the blast. I made it out here in eight minutes flat."

Thursday fought to make his eyes open into the daylight. For a moment he thought it was daylight but then he realized that the sky was too orange-colored and flickering. When he lifted his head, Merie cried, "Max" and Clapp's face split in a relieved smile.

Thursday licked his lips and moved his arms and legs tentatively. He tried to remember why he should be lying on a stretcher between a wall of white metal and a wall of red metal. An ambulance and a fire engine. Another fire engine came to a clanging halt nearby, its siren sinking to a groan. His voice was hoarse. "Anybody got a cigarette?"

The woman's hand eyes were big and serious. "How do you feel?"

Thursday pushed up on his elbows. "Headache." He raised a hand to his face. His skin was plastered with a greasy film and his eyebrows were singed brittle sticks.

Clapp chuckled. His coat was off and his white shirt was smudged by smoke. "You look awful, but nothing's broken." "Rough weather for cops," Thursday agreed. "What happened to me?"

"The story goes that you blew out a second-story window when the bomb went off. You lit up on top of a convertible coupe."

Thursday nodded distractedly and tried to get to his feet, kicking off the blanket that swathed his legs. Merie helped him anxiously. His head spun dizzily for a moment before he could focus beyond Clapp's gesturing hand.

The policeman said, "Take a look. We got ourselves a good-sized blaze."

Thursday took two waver- ing steps toward the shimmer- ing heat. His left leg was numb- ing, at- down based on the wide- running board of the fire engine. Merie's hand nervously hold- ing his shoulder.

He couldn't remember. Something about Parker Hampstead, dialogue in the dark, uniforms... There he looked around, pieces of mem- ory began to fall into place.

"They were in the center of the intersection. Both Fairmont and University were roped off, and an eager crowd encircled the collection of fire engines and squad cars. The Hampstead-Young building was jagged with red flicking flame that leaped from the upper windows, black- ening the strucco. Smoke boiled from the roof. A black away on every side, the gray fog wafted where the heat had forced its retreat.

monstrous figures in white asbestos. Clapp wiped his face with his sleeve. "Stein's over here working on the body. The petroleum jelly didn't leave him much. Crane's trying to figure identification."

"Don't bother," Thursday said heavily. "I know who it is. Where'd you find him?"

"On the second floor — where he dropped the bomb when Obkern scared him," Clapp

answered. "Well, let's have the word, Max. Who is it?"

"How about that cigarette?" Thursday asked and waited until Merie had thrust a white cylin- der between his stiff lips. When she had touched flame to its tip, he said, "Thanks," and looked at Clapp. "It's Parker Hampstead. The big guy. The Bandagehead we've been looking for."

Clapp pulled at his lower lip.

"Uh-huh. Can you prove that?"

Thursday stared somberly at the flames. "Parker Hampstead watched all the money coming in from the Tarrant stud parlors, and he decided to get on the gray train. But he wanted to do it undercover so his life as Hampstead wouldn't be endangered. So when an ex-cop named Jagger applied for a job at Hampstead-Young, he decided to use him as a cat's

paw."

"You mean Hampstead hired Jagger to contact the Tarrants?" Hampstead and Jagger never met. Probably Jagger didn't know anything about Hampstead. He did business with the go-between in Joyland. That was Ned Banks. Merie Obkern stirred in surprise. "Lanson Tarrant hired Dave Lee to find out who the go-between was. Dave Lee rode a Ferris wheel and saw

Ned Banks in that empty office."

Clapp nodded. "Okay. Bandagehead killed the Lee kid to stop him from —"

"No." Thursday blew out a thin jet of smoke. "You see, Clapp, there really wasn't any Bandagehead. Ned Banks made the whole thing up on the spur of the moment. Jagger killed Dave Lee, but he did it at the worst place possible — right in front of Banks. Ned Banks looked

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ahead in a hurry and saw that both Jagger and himself would have to be killed. So he invented a killer with a bandaged face to do the job."

The two — the lieutenant and the reporter — stared at him, fascinated. Merle said in a hoarse, voicey way, "I — don't see —"

Clapp smacked his palms together. "I don't either, Max, are you sure you're thinking straight? Sure that fall didn't —"

Thursday dragged at the cigarette once more and spun it away. "It's coming back to me slow but it's straight. It's very straight — when you figure out that Parker Hemstead and Ned Banks were the same guy."

Clapp cut down on the running board beside Thursday and regarded him. Fire reflected from the cement on the gunnysack face turned toward the gettard building. Thursday said to Merle, "You were the one who started me thinking, Oberon. You compared this mess to a crossword puzzle — all empty spaces. I started thinking about the empty spaces. The empty rooms in the Scripps Building, Parker Hemstead's empty office — and Ned Banks's empty office. So I asked myself a solid question. Could these three empty spaces be filled by the same person?"

Clapp said, "That's wild enough all right."

"Sure. But you know what we needed was Bandagedhead. A man who knew about the Tarant stud parlor and how much money they made. Hemstead fit that qualification. A man who knew his way around Jorland and was known around Jorland. Banks answered the bill there. Could it be that the bandages covered one — belonging to both men?"

"But why? Why the double life?"

"Hemstead was like that. He had to be right in these directing the show, but he wanted to protect his easy life as Parker Hemstead, the rich club man. He accomplished both by becoming two people."

"Keep going."

"Both Banks and Hemstead were killer men, alone in the world. Hemstead worked in the morning, Banks worked afternoons and evenings. Did the two look alike? Banks was nearly bald, wore glasses, and had a stoop. Hemstead, according to Boots Nathan, was straight, had piercing eyes, and a full crop of hair. Simple enough to disguise, since they moved in entirely different circles. And especially of Hemstead's hair was really a mystery."

Clapp hit his forehead with his clenched fist. "The glue. That was glue that glue the lab got out of that druggie."

"That's right. The office in the Scripps Building was where Hemstead became Banks and vice versa. That's what Dave Lee saw that got him killed. From the ferns behind, he saw the transformation of a stranger into Ned Banks. The washboard and mirror were right by the

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wind, remember.
The flames died down for a second. Then the crowd yelped as the roof of the Merchants' Parlor building collapsed at one corner. Sparks geysered brightly through the rolling smoke and the fire roared anew.
Thursday said, "On orders, Jagger killed Dave Lee. But in doing it he put Ned Banks where he couldn't stand to be — in the spotlight. So Sandagehead

was born. It was a simple, unconfusable story — the best kind of lie. And having his face wrapped up would make a handy mask to do later."
"You mean kill Jagger?"
"Jagger had to go to protect Banks. And Banks had to go to protect Hempstead. Sort of a chain reaction. We had the Banks murder acted out for us, Sandagehead and all. But, of

course, it was Jagger who got killed. The crossbow bolt was broken off so that more of Jagger's blood would flow. Enough blood so there would be no doubt that Banks was really killed."
The police lieutenant glowered. "Hempstead was leading us around by the nose, wasn't he? He never meant to steel Dave Lee's body."
"That was a feint — to get

our minds ready for the disappearance of Banks's body. We swallowed it. But if Hempstead had really wanted a corpse, he'd have robbed an undertaker parlor rather than trying to crack police headquarters."
Merle Osborn said, "But the truck — and Jagger's body —"
"Hempstead had to get rid of them somehow. He hidded Jagger with a tommy gun to

cover up the crossbow wound and drove the truck off the cliffs into the ocean. We were supposed to believe that the Tar-rants had caught up with Jagger and that Ned Banks's body had floated out with the tide."
"Huh-uh," Clapp objected. "That'd never come off. I'd have waited for Banks's body the rest of my life."
"That's how long it would have taken you, all right. Banks

was gone for good and only Hempstead was left. You wouldn't be looking for him."
Thursday kept staring at the roaring shell of the building. "I was sure tonight how it was, but you'd practically told me to lay off Hempstead. Young. So I decided on a simple breaking-and-entering job to get some of Hempstead's fingerprints. I knew they'd match up with Banks's prints in the crossbow confession. But instead I ran into Hempstead himself." He let his voice trail off.

The final, the unwanted scrap of memory had come back. Clapp got up briskly. "Well, Osborn, I never thought you'd do us a favor. But you saved us a lot of trouble when you scared Hempstead into dropping his bomb."

Merle said uncertainly, "Yes, I guess that's right," and didn't say any more. Clapp looked from her down at Thursday. The detective was leaning forward, holding his head tightly between his hands.

Pucked, Clapp asked, "What were you going to say, Max?"
Stein came walking lightly across the fire hoses that webbed the intersection. "How's the head, Thursday?"

He didn't look up. "All right. Stein tapped the homicide chief on the arm. "Say, you might be interested. Our friend over there didn't turn to death after all."

Clapp said slowly, "Say that over."
"I said the victim didn't seem to die. He was burned, all right — but what killed him was his 38 slugs. Great killing by somebody. There's a hole over his heart you could stick your fist through."

The silence was broken only by the crackle of flames and the hiss of water. Then Clapp scowled, but when he spoke, his voice was almost gentle. "Well, some things can't be helped." He took Stein by the shoulder and they moved away around the hood of the first engine, leaving Thursday alone with Merle Osborn.

Against the noise of the fire, she breathed softly, "I wasn't even going to tell about the death I heard, Max." Her hand pressed into his shoulder, silently begging him to raise his head. "I hoped that — perhaps you wouldn't remember."

Max Thursday didn't hear her voice or feel the prayer of her grasp. He held his face in his hands, but between his fingers he could see the asphalt gash, freshly polished by the howling fire. It was the color of blood.

Fatal Step, by "Wade Miller," was written collaboratively by Bob Wade and Bill Miller. Mystery fans know Bob Wade, now 77, from his U.S. columns, "Spokane" with Miller, who died in 1961. Wade received the Edgar Allan Poe Award from the Mystery Writers of America for the short story, "Invitation to an Accident." In 1960 Wade received the L.A. Achievement Award from the Private Eye Writers of America. He lives in San Carlos.

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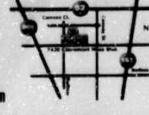
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She is half who made her.
— Wallace Stevens: "So-And-So Reclining On Her Couch"

When Polly enters college, she begins to shoplift. A friend had read the pages where Polly steals cashmere sweaters and Chanel No. 5. He asked if I had ever shoplifted. I said I hadn't. I was telling the truth. I said that I got Polly started shoplifting because

Polly Wild



I needed her to do something that made her fear herself and feel out of control. I didn't want her, though, to behave in the way that I behaved in high school and college. I wanted Polly, as a teenager and young woman, to behave more conventionally than I did. I didn't want her to run wild the way I ran wild.

My friend laughed. "What did you do that you thought of as 'running wild'?"

He studied me from his seat across the café table. His blue eyes narrowed and his thin lips got thinner. What his study showed him was a face far past any running wild. This fellow's as old as I am. I figured he could believe that he was young once and didn't have his nifty little paunch riding atop his belt. What he couldn't believe was that I had not always had gray hairs stuck in among auburn. I'd not always needed a bra to make by breasts stick out straight. I smiled. I gave him credit. He didn't engage in *faux* gallantry.

When we'd begun our chat, I'd felt mild excitement. I'd wanted to talk. Vowels and consonants blew and bounced along my tongue. After his query, my mouth emptied out. I didn't any longer

Sartre, I realize now and did not realize then, would never have guessed at someone like me as his reader.

want to say what I'd done that I thought of as running wild. I didn't want to say what I'd done that scared me in the way I wanted Polly to scare herself. I'm not surprised I so easily was put off. I never tell my running-wild stories. They are not believable. If I read them in fiction, I would not be convinced. This is one of the problems about real life, that it turns more fictitious than fiction. This was one reason, too, that I needed for Polly to shoplift. I could believe that a young girl who, as I did, made straight A's all through high school, also could shoplift. I couldn't so easily believe that a young girl would do what I did. I could hardly even believe that except in phys. ed., I'd made all A's. Because once I entered high school, I often didn't go to school at all, and not until Thursday nights, in preparation for Friday tests, did I glance at textbooks.

I went to high school in Northern Florida, in a town 30 miles from the Georgia border. We moved there when I was 12 going on 13. The night my mother and I arrived in this town and the taxi driver let us out in front of our temporary quarters

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in a broken-down Southern mansion, I saw beneath the light of yellow street lamps hundreds of thumb-sized cockroaches walking down the street toward town. Hundreds, I stood there and stared. I couldn't believe it. That roaches ran loose like that. In the street. Once we got unpacked and settled and I had on my shorts nightgown and had climbed into the hard single bed and pulled my sheet up

under my chin, I was scared to sleep for fear those roaches would crawl across my bare skin and get in my hair, which was cut short in a disastrously unflattering pouf-cut. The entire time I lived in that town, I saw roaches. Walking around like they owned the place. I started ninth grade. That year I pretty much behaved myself. I was not frightened and lost to do much else but what I

was told to do. By tenth grade, I'd made friends. I'd assimilated somewhat to the Deep South, because that's what Northern Florida was in those days. Northern Florida was Dixie. Schools were segregated, as were buses, restaurants, lunch counters, churches, hospitals, and funeral parades. Everywhere you went you saw the water fountains that had signs hung on them for White and Colored. The White

and Colored signs often were quite ornate. They were made from metals and not infrequently the metal was bright copper or even brass. The metals were chased and grained. White and Colored were sometimes written in Gothic letters with heavy ornate scrollwork. You didn't have to be a worldly wise adult to get the picture that those signs were not temporary, these signs were made to last. Let me tell you,

I felt as if I'd been moved into a museum and dropped down into a life-size diorama that illustrated the olden days. Except that instead of wax figures we screamed people, trapped behind glass walls and forced to live in the way people had lived in what, to me, coming from the North and just having turned 13, seemed a past as distant as the dinosaur years. You have to keep remember-

ing, I was so young when we arrived in Northern Florida and I stood out front of that broken-down house and stared at roaches. You have to realize that I was, in an odd way, spoiled. Calmly spoiled. From the time when my mother picked me up from her mother's Arkansas farm and brought me to New York and put me into first grade, I'd been peculiarly sheltered. I was so sheltered that when, for instance, I jumped rope on the playground with Lenore, all I thought when I looked to her brown eyes was "Lenore." I never thought "Negro." I was not so sheltered, however, that I did not know about Harlem, Black Harlem, and to me, the more fear inspiring "Span in Harlem." I knew the world then. I knew the word "Negro." I knew that people lived wretchedly there. I knew they worked hard and went to bed hungry. I knew that rats ate their babies. I knew that cockroaches ran up and down the tenement walls. I specifically recall thinking, and thinking it more than once, that I was glad I had not been born Negro or Puerto Rican, because had I been, I would have been dead all the time, for myself and for everyone I loved. Lenore, however, did not live in Harlem nor did anyone else with whom I went to school.

Tenth grade was when I started running wild. I dawdled on the long walk from home to school and arrived late through the school's heavy front doors. When teachers chided me for tardiness or for gaining weight while they lectured, out classroom windows to the green sleeping lawns, I sassied them. I brought my own books. Library books or the paperbacks from Grove Press and New Directions that were beginning to be sold and struck them inside textbooks. When teachers caught me at this, I took pleasure in doing what I called "sassing them down." I lifted my eyebrows high, opened my eyes wide and looked the offending teacher always a woman, straight in the eye. I held her gaze and thought, "Make me, you old bag," until she looked away. More than once, I actually spat out, "Make me," and miraculously was sent to the principal. Some days, I strolled out of study halls without permission, slips and walked upstairs to the library and read *Life and Time*. I wandered into the girls' bathroom and sat in a stall. I sat in the stalls even though, in broad daylight, roaches skittered across the tile floors. I sat on the toilet and smoked Pall Malls, even though smoking made me dizzy. I stared at the stall's wooden door and dreamed about running away and living in France, where I'd never been and about which I knew nothing except what I'd read — racing through the absorbing title — in Flaubert's *Madame Bovary*, Balzac's *Père Goriot* and *Cousin Bette*, Stendhal's *Le Rouge et le Noir* and *Le Grand Bras Armé*, and *The Counterfeiters*, Sartre's *Les Mots*, and Camus's *Struggling Nuisances*, and Camus's



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




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entirely terrifying *The Stranger*. I wanted to live in a place where I knew no one and no one knew me. I wanted to be free. That's what I said to myself, "I want to be free."

On the occasions teachers sent me to the principal for reprimands, I sassed him too. He was a pleasant enough man with a pleasant enough face. He was genial. He no doubt saw himself as someone who had a soft spot for kids, who believed that at heart all kids are good. He sat me down across from him. He was woot to build a high-pitched chalet rooftop with his fingertips and twiddle his fingers and say in his soft, slow Southern way that he couldn't understand how a nice girl who made good

grades wanted to behave as I did. I would say I didn't know either. I spoke as convulsively as if we were equals, peers, there to discuss a mutually vexing problem. I laughed confidently in the way that I heard grown women laugh in real life or in movies. I did the staring down trick. I tried to flirt. I crossed my legs and let my gathered cotton skirts drift above my chubby knees. I cocked my head, with its curly auburn and horrid poodle-cut hair, to the side. I pretended his office was a cocktail lounge and that he was about to order us a round of drinks, Manhattans, maybe, or martinis. Soak which I'd tasted and did not like. I, however, did like the smell of gin, and I liked the idea

of martinis and Manhattans and had studied my mother's copy of *Old Mr. Bonson's De Luxe Official Bartender's Guide*. The worst trouble I got into with books was for reading during general science class Tennessee Williams's *One Arm and Other Stories*, which contained Williams's story "Desire and the Black Masseuse," about the masseur who eats his client and drops the man's bones into a lake. The teacher, whose name now has left me, confiscated the book. She refused to give the book back. She said it was a filthy, filthy book. I thought it was filthy too, but I liked it. I asked if she'd give me the book at the end of the year. She said, "Absolutely not." She said that

she was treading Mr. Williams's book into the school incinerator. I told her, "I won't forget this." I had no boyfriends. None. I was overweight by 20 pounds. I looked bulky and awkward in the fashions of the day — full, gathered skirts over a ball of starched petticoats. My face was charmless. My auburn curls turned kinky in Florida's deep humidity and the poodle cut, when in need of a trim, took on the ragged appearance of a Little Orphan Annie hairdo. I made no attempt to ingratiate myself with boys. I directed my interest in males toward older men — a piano teacher, a violin teacher, an Episcopal priest, a painter. I tried to make myself read the textbooks, but I got so bored I

went to church. They were embarrassed when I got myself in trouble. They looked away while whatever teacher admonished me. They looked down toward the floor while I gathered my books and purse and headed for another visit with the principal. My girlfriends warned me I was getting a bad reputation. They warned me I was going to get kicked out. Except for pregnancy, no girl ever got kicked out of school. When they asked why I didn't do what I was told, I said that I didn't like being bossed around. Several times I cried when one of my friends said she was worried about me. I confessed what in part was the truth. I tried to make myself read the textbooks, but I got so bored I

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thought — literally — that I was going to go crazy, like Olivia de Havilland did in *The Snake Pit*, an old movie we'd seen at theater that showed "art films." I got tired, hour after hour, sitting hunched up in chairs. I did try to make myself listen to the teachers. Then I'd get called on for "dreaming" or reading an unauthorized book, and I could not stop myself from talking back. In the spring of my tenth-grade year, one of my girlfriends, not unwisely, told her mother I skipped school and talked back to teachers. Her mother said I was a "bad influence." My feelings were hurt when big-breasted Patricia, in tears, told me she could no longer see me or talk on the telephone with me and

told me why. I felt sick. I was a bad influence. I knew I was. I am surprised now, too, that neither the principal nor teachers sent home a letter to my mother about my behavior. I was so innocent and so deliberately rude and so often absent. The absences I dealt with by writing notes as if from my mother. No one questioned these. (My mother, who was busy working on her Ph.D. and had a job as a graduate assistant, had no idea I skipped school.) Had I been a boy, calls might have been made and letters written. But I wasn't a boy, and I did well on tests and papers. I was clean and neat and well spoken. Maybe no one did anything about my truly awful behavior

for simply because I was a Northerner, a Yankee, I'd come from "up there."

Maybe I wasn't as wild as I remember. Maybe I wasn't as awful as I thought. Maybe I was only pathetic.

The most serious trouble I got into with a teacher was with Miss Dolly Abernathy, who taught American History. My 11th grade American History class met fourth period, after lunch. Miss Abernathy's south-facing room would have grown warm, and I, who tended to stay up until one and two at night, reading and listening to music and doing God knows what else, often fell asleep almost as soon as I squeezed into my desk. Repeatedly, Miss Abernathy

caught me napping and noisily scolded me. I hated her and I hated her class.

Miss Abernathy, then, surely was in her early 50s. She had thin brown hair crimped by a perm, ironed into small, tight curls. She was painfully thin, small-breasted, her chin was underslung and her eyes the large pop eyes associated with hyperthyroidism. She lived, we knew, at home with her father, who had, until his retirement, been our high school's principal. He delivered her every morning to the school's front steps in a pea green Chrysler New Yorker and picked her up every afternoon. We knew that her younger brother lost his life on Corregidor when U.S. paratroopers recaptured the island

in 1945. She praised General MacArthur. She despised the Japanese, whom she always referred to as "Japs," not uncommon then. Nothing she had to say, in all fairness to her, was uncommonly said then. She was pro Joe McCarthy, anti Adlai Stevenson, and had mixed feelings about Ike. She detested Earl Warren, whom Ike had named to the Supreme Court. She believed that the nation's institutions of higher learning were rife with Communists. She was pro A-bomb and pro H-bomb. She believed we should have bombed all Japan. She believed we should bomb Russia. As did many people of her generation, she pronounced Moscow Moscow, as in cow. "The nature

femele of cattle."

The topic on which she most often let herself go was "race relations." She abhorred the North and Northerners. She was entirely and totally unconcerned on the subject of African-Americans. "Nigras" was the word she used when she spoke about race. Nigras smoked bad, had low IQs, lower morals, were drunkards, their children were bigger for their age than white children, and because Nigras were more emotional than white people, they tended to be violent and dangerous. Nigras were inedible. All you had to do was to look up to the North and see how they tore up everything that Northerners gave them. Northerners did not

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understand the Nigra. South-
easterns understood the Nigra.
She told us all this and so much,
much more in an intimate,
wheeling, high-pitched, zinc-
corous tone that to this day I
still can hear whining through
my head like mosquitoes when
in my bedroom ate on a hot
summer night.

Miss Abernathy stood rap-
turally against what she called
"race-mixing." Given that two
years earlier the Supreme Court
had overturned the "separate
but equal" doctrine laid down
in the 1896 case *Plessy v. Ferguson*,
and ruled 9 to 0 in *Brown v. Board of Education* that racial
segregation in public schools was
unconstitutional, she no doubt
was feeling particularly threat-
ened in that regard. Miss
Abernathy said that if they
thought "them" into our school,
she would walk out the door

and never look back. She said,
"We don't want big Nigra boys
sitting here next to our good
white girls, do we, class?" The class
answered back, "Noo."

The afternoon that she said
that was the afternoon when I
got into my biggest tussle with
her. I don't remember precisely
what I said. I remember that I
stood up out of my chair. I know
that I called her ignorant, and
the principal, to whom she per-
sonally hauled me off, said I
called her an "old fool." He lec-
tured me about calling people
fool. In his sweet southern voice
he cited the Bible verse —
Matthew 5:22 — about calling
people fools. "Whosoever shall
say, Thou fool, shall be in dan-
ger of hell fire." He swung his
nominis. He said that he couldn't
understand why I had spoken
to Miss Abernathy as I had. He
said that Miss Abernathy was

in tears. He said that Miss Aber-
nathy was a "fine lady." Miss
Abernathy came from a "fine
family." He gave me how many
hours of detention I do not recall.
He said it as I would have to
apologize to Miss Abernathy
and to the class, for disrupting
them.

I never did make the apol-
ogy. Miss Abernathy said she
would prefer rather than an
apology that I not speak to her,
ever again. If it were her power,
she added, she would not per-
mit me to take American His-
tory. She said I didn't deserve
American History. I didn't
deserve America. She said I
should go back to where I came
from.

After that incident, several
boys in my American History
class began to taunt me. "Nig-
ger lover," they'd hiss when we
passed in the hallways. One

morning as I stood in front of
my locker, gathering the day's
textbooks, a boy whose father
owned a downtown restaurant
stood so close to me I could
smell his Old Spice. He whis-
pered suggestions about what I
might like to do with a "big nig-
ger" book."

It was a particularly humili-
ating moment and remains a humili-
ating memory. He was a handsome, tall
and muscular, his skin free of
pimples. He dressed well. He
was elaborately polite, brimmed
with "Yes, ma'am" and "No,
ma'am" and "Thank you,
ma'am." He spoke intelligently
in class discussion. I was so vic-
ish that I thought he had sidled
up next to me to ask for a date.
When he finished delivering his
suggestions, he looked down at
me, winked and squeezed my
elbow. He turned then and
walked, whistling softly as he

went, down the hall.

I would like to be able to tell
you that I spoke up to Miss Aber-
nathy because I was deeply
offended by Miss Abernathy's
talk. I was, certainly, I was cus-
tomed to hearing adults discus-
sion race relations in the way
that Miss Abernathy discussed
them. I was unaccustomed to
the word "Nigra." One after-
noon, when I was in ninth grade
and my first year in Florida, I was
walking home from school. An
elderly black man was walking
toward me. It was fall, the air
was hot, and I was sweating. I
remember that the elderly man
wore a dark suit and dark hat.
He was emaciated and stooped.
He tapped his way along with
my mother. I was sick of music-
lessness because I had such tal-
ent. I was sick of myself. I wrote
in my diary that I was "stuck in
a rut." All that I can tell you

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now, about then, is what I've said before here: I wanted to be free.

I never went to 12th grade. I discovered that in Florida you could take an exam to get out of high school early and into college. All you needed was permission from your principal to take the exam. The principal, let me tell you, was happy to sign. I don't remember what he said when he signed, but he made it clear he'd be pleased to

see me on my way. I passed the exam. That fall, when I was 15 going on 16, I went away to another state for college. How I managed that and why I did it is not part of this story.

That summer before I started college I set about revamping my appearance. I lived on boiled eggs, sliced tomatoes, and celery sticks and shaved away 20 pounds. I let my hair grow until it was long enough to pull back into a pony tail or wind into a

bun. I got rid of the gathered skirts and ridiculous bulky petticoats. I acquired simple dresses and straight skirts with matching sweaters. I acquired padded bras.

College hadn't been in session for a week before boys began to ask me out. After dances and mixers and movies and Coke dates and Sunday church, I needed and petted with these boys in the back seats of cars and outside the dormitory where

I shared a room with two other girls. With my hand, I touched their amazing penises. I would not touch these amazing penises for as long as the boys asked me to touch them. I would not, no matter how they pleaded, kiss even the most amazing penis. I would not permit any touching of myself below the waist. I was not particularly excitable. I was something of a prig.

What I didn't tell my friend over that café table when I talked about turning Polly into a

shoplifter is that when I was in high school, I did think that it would be wonderful to be brave enough to steal from stores. I was afraid to try because given how much I hated being locked away from eight in the morning until three in the afternoon in rooms that smelled of chalk dust, as much as I hated being bossed about by my mother and by teachers, I knew I must never over that café table when I talked

me in prison. I also believed it was wrong to steal. I felt that gain along the sternum that I still feel when I have done wrong or think of doing wrong. You didn't take what didn't belong to you. It was not right. But it was more than that, too, that kept me from becoming a shoplifter. I lacked the courage to do what I thought was wrong. I did not think God would strike me dead. God had better things to do. I feared that were I to

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steal that my theft would ever so subtly, almost silently, tear a tiny hole in the webbing through which everyone, living and dead, was connected. If I stole a sweater, my theft would make life worse for everyone alive and dead. All it took was a sweater and on into college I read philosophy and theory. What I wanted to learn how to lead my life. I read in hopscotch fashion — Plato, William James, Descartes, Pascal, Suzanne Langer, Arto-

ttote, C.S. Lewis, Sartre's *Nausea*, the idiosyncratic theology-drenched novels by Charles Williams, where he wrote about how we are all connected through a web of existence and Thomas Merton's *The Seven Storey Mountain*. Kant, Nietzsche, Buber, Kierkegaard, Husserl, Tillich, Aquinas, the Maritains, Camus. I barely understood what I read. Maybe I didn't understand it at all. As I sat in study hall or general science or lite art night on

my bed, holding these books open before me, I felt like a tourist set down in a noisy foreign country in whose language I understood no verbs and only a few proper nouns. Sartre's *Nausea* upset me. All I can remember of *Nausea* is that it was a diary kept by a scholar who'd gone to some small French village to write about a person long dead. Recently, I leafed through a bookstore's used copy. The

scholar's name, I discovered, is Antoine Roquentin. As I recall Roquentin's diary entries, even furniture made him sick to his stomach. Something about a desk's stolid awesome solidity, its indifferent mere existing appearance, seemed to taunt him, to leave him dizzy and unsure of himself. Can that be correct? I recall that Roquentin found the inhabitants of the village where, temporarily, he was living as nauseating as he found

the furniture. What happened to Roquentin I don't remember. I remember instead that when I read this book that I felt myself begin to dissolve, to cease to exist. I argued with myself as I stood in that bookstore and rifled through *Nausea*. I should, I told myself, bury this worn, marked-up copy and take it home and reread it. I didn't. I still felt frightened, too frightened, almost 40 years later, of the book. I was scared to be alone

in the house with it, even in a house like mine, where I keep a bottle of wine from which I can gulp if I get sufficiently panicked that my heart starts beating too fast. I didn't do any better with Kafka. After perhaps 30 pages of *The Trial*, I broke out in a sweat. I felt I might vomit. I closed the book and stuck it in my shelf. If my eyes even happened upon the title, I began to feel cold and ill. Finally — how many days

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later, I do not know—I carried the book to the garbage can at the back of the house. I lifted a garbage-can lid. Flies buzzed. The odor of ferment filled my nose. I studied The Trial through the shroud of flies. The flies circled my hand and wrist. I worried that the flies were going to eat my hand while I pushed The Trial down under coffee grounds and rotting tomatoes and onion skins and cigarette butts. I never again tried to read it. I don't know if I would try to read it now.

I was so young when I read *Nausaa* and *The Stranger* and *The Trial* and *The Princess* and *The Gay Science* and *Fear and Trembling* and *Lord Thyra* and *God knows* what else. These books placed a terrible strain on me. Not only were they difficult to read, but the moral demands they implied were impossible for a person my age to live out or live up to. And yet I read and read, with the reckless, desperate, and pop-eyed

intensity of a person who's swallowed arsenic and is trying, before it's too late, to find the antidote.

Sartre, I realize now and did not realize then, would never have guessed at someone like me as his reader. He might have been amused in an unpleasant way had he watched me buy his book. Had he peered into my bedroom window late one hot spring Northern Florida evening, he would have caught me, writing in *Nausaa's* margins. I wrote the shortie sex-through-night that revealed my plump thighs and incipient breasts. My Orphan Annie hairdo stuck out around my moon face. Foul-smelling Noxzema made the moon face shine. Sartre might have struck his forehead and said aloud, *en fin* quit, that he didn't intend this undraped and medically scented barfianne as his writing's confidante. He did not work so ardently to make his pages and to make his name so that his book would be in such

hands, his name on such lips. In that moment, he might have felt his labor a waste, his life a filthy little joke.

I thought that these books were written for people like me. In retrospect, I don't think they were. They were not written for over-right and overwrought cat-woman girls with unmanageable hair. They were not written for young girls who fell, obsessively, in love with older men. They were not written for young girls who had no demonstrable talent for anything other than belligerence and talking and using a library and lifting the record player's needle arm rather carefully off and on records and losing 20 pounds on a cock-a-mammy diet. I think that I'd have done better to read what we now call "young adult." I could have been better off with historical romances narrated by heroines who were witty and caustic like those we read in the Northern Florida high school. I would have been better off with books,

where there was lots of kissing. I took philosophical questions personally. Taking everything personally was all that I knew to do. I was troubled by the question of Freedom. Freedom was ambiguous. Freedom was the abyss. Freedom was the dark with no night light.

Un-Freedom was worse. How you became Un-Free went like this. Man found himself in a state of terror over his finitude. This experience of finitude was what the fellow with the deep, deep voice was singing about in "Old Man River," when he sang that he was tired of living and scared of dying. Finitude was part of what made Sartre's *Requiem* get gears. In order to quell his unbearable anxiety over finitude, man conformed to societal "oughts." These oughts were abstract constructs, ideas like the segregation that produced White and Colored signs

on water fountains. These same oughts also hovered like buzzing UFOs in the ether of individual minds. What had happened is that weak and frightened individuals like me who were tired of living and scared of dying had permitted these oughts to become as real as a pine tree was real. We had set up a slave-master inside ourselves. The Un-Free individual became an automaton who permitted himself to be bossed about by both exterior and interior slave-masters. When he read a sign on a water fountain, he did what the sign ordered him to do. He did not dare think his own thoughts. When he did think his own thoughts he felt this anxiety, this dread at his finitude.

Because he was unwilling to feel anxious, the Un-Free individual could never become authentic. This authenticity, as I understood it, was the capacity to be with a big B, a huge B, a B big enough to be the B on a billboard. Quite what that would

mean—to Be—I did not know. I saw Being as like the chocolate toffee at the heart of every Tootsie Pop: sweet, rich, mysterious, and infinite. You had to lick a long time to get it. I know now and did not know then that "you had to lick a long time" was a phrase that carried a second and lascivious message. I was that young.

One thing I know for sure and that was that if you wanted to be authentic, which I desperately wanted to be, your first task was to make yourself free. Freedom wasn't just talk. You had to act. I knew that I must quit reading about how to live my life and hold my nose and jump, the same way I held my nose and jumped into swimming pools. I must leap into Freedom. Quite what I would do once I leapt into Freedom, I did not know. My guess is that I never stopped to ask myself, "Well, kid, free for what?" I would simply be, well, free. I know what I must not do.

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My act must not be like stealing from stores or losing benefits. My act must not disturb the web of coexistence about which Charles Williams wrote in his goofy, spectral novels. I must do something that as much as possible affected only me. What I did also had to be an in-and-of-and-for itself. The act had to be emptied of personal gain. Didn't Kierkegaard preach that "Purity of heart is to will one thing?" You bet he did. As you

can see, I had mixed altogether a mess of misunderstanding ideas. To make all this more troubling, I had become an increasingly pious Christian. Any youngster in love with words who makes contact on a regular basis with the 1928 Book of Common Prayer used by the Episcopal Church until 1979 can't help piety. I was drunk on the language of the church. I adored to repeat the Nicene Creed's "God of God, Light of

Light, Very God of very God; Begotten, not made; Being of one substance with the Father; by whom all things were made." I was drunk on the hymns with their chaste and ravishing tunes. One occasion that at least intermittently I considered was becoming a nun. Episcopallians, back then, had nuns. In high school I'd gone to the university and watched rehearsals for T.S. Eliot's *The Cocktail Party*. One of the characters in that

play, Celia Copelstone, had become something of a heroine to me. Poor Celia, dumped by her married lover, decided by her married lover, decided she'd serve mankind. She went off to a country Eliot called Kinlanya and became a nursing sister. Eliot wrote that an insurance broker out "among the heathen" and Celia was "sacrificed / Very near an anti-hill." Sometimes I wanted to do what Celia did, something irreparable. I needed to show myself that

I meant business. I needed to make a sacrifice. Not something like throwing my add-a-pearl necklace into the river that ran along the university where I was enjoying my freshman year or sticking my allowance into the church poor box. I had to sacrifice something significant. What I gave away had to be something that once sacrificed, was always sacrificed. What did I have to give that was momentous and that once given, could not be given back?

I decided I'd lose my virginity. Losing my virginity would kill many birds with one stone. To do this would show that I was serious about not living by societal oughts. It would not harm anyone other than me. Once I'd lost my virginity I couldn't change my mind and get it back. As for what I thought God thought about my potential vir-

ginity loss, I thought God was not all that interested in sex. I thought that what God wanted people to worry about was Lust, and many years would pass before I felt what I imagined was Lust.

I had a friend named Jim. He was six years my senior, a tall and muscular redhead who would be among the first Special Forces troops to go to Vietnam. He would do three tours of duty. He would be badly wounded. He would write well. When Jim reads what I've written here he will remember the drugstore where we sat. He will remember the request that I made of him. I could telephone Jim and ask him about that day. I could ask him what he remembers, because only recently he mentioned that afternoon, jokingly, but seeming embarrassed, for me and perhaps for himself too. But I don't want to ask. I have decided to depend upon my own memory of that day and of what subsequently happened.

I said to Jim, over coffee, which I had only begun to drink. That I wished to lose my virginity. I did not, though, want to lose my virginity with the boys with whom I was going out. I asked if among his friends he knew someone who knew how to "take" a virgin. I wanted someone experienced. I didn't want it to hurt more than necessary. My mother had told me a terrible tale of her wedding

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night. Her maidenhead refused to give way against my father's entry. They tried, repeatedly, until the sheets were wet with sweat and my mother hysterically weeping. The next morning, my father took my mother to a doctor who surgically opened her maidenhead.

The person had to be discreet. He had to keep his mouth shut. I did not want to become the subject of a bull session. I suggested a fellow who had a steady girl, someone he was planning to marry, would be a good choice. He would be less likely to say that he had slept with someone else. I said that I wanted to make sure I didn't get pregnant. So that I needed to have this happen right before or right after my

menstrual period.

Jim, gravely serious, said that my age was a problem. I was 16 going on 17. I was just flat. He said with the same seriousness that he would be happy to do it himself. But, as I knew, he was engaged to be married and wore his fiancée to find out she'd dump him. He had, though, a friend named Butch, a guy who since high school had been sleeping with the woman he planned to marry. Plus, he said, Butch had made it with other women. Butch, Jim thought, was the most sexually experienced of his friends. He said he'd talk to Butch, see what could be arranged.

Butch said yes. When the day arrived and I stood in the

dorm shower and scrubbed my pale, freckled skin, I remember that I thought, "I will remember this always." I remember that I thought that in a few hours I would be changed, utterly and entirely. But now I do not remember our meeting and where we did what we did. He had been sleeping with the woman he planned to marry. Plus, he said, Butch had made it with other women. Butch, Jim thought, was the most sexually experienced of his friends. He said he'd talk to Butch, see what could be arranged.

felt like a lazy person's body. His skin was soft and tanned. His eyes were brown. I remember a double bed and white sheets. Butch spread a Black Watch plaid stadium blanket across the bed. The blanket, he said, was "for the blood." I remember that what he did hurt. I was happy when it was over. I remember more, but it isn't that interesting. What is interesting, at least to me, is how I felt after that night. I felt that more got broken than my hymen. I felt lighter and less burdened. I felt more undressed and open to the sun. I felt bossy and knowable. My hard candy exterior had cracked. I felt I was beginning to be with that big, big B. I also felt more fright-

ened, more uneasy. The world appeared more dangerous than life and books had taught me. I was more dangerous. I was really, really scared.

If this true-life story were set down in fiction, who would believe it? Nobody. So when Polly gets to college, and I need her to do something that makes her feel scared of herself, I have her steal cashmere sweaters and Chanel No. 5. She rubs the pale blue cashmere cardigan with her fingers and says aloud, "It's so soft." She rubs the Chanel No. 5 along the pulse point at her wrist, along the blue veins. She lifts her wrist to her nose and sniffs. She says, "This smells like a grown woman smells." She snuffles. She frowns. She

can't believe she's done what she's done and she's terrified. Poor Polly. I just know just how she feels. I do **x**

— Judith Moore

Judith Moore has received two NEA Fellowships for literature, most recently in 1996. Last April, she was named as recipient of a Cuggenheim Fellowship. She is co-author with Sue Coe of *X*, published by Raw Books and Graphics and reviewed by *New York Times*, and author of *The Left Coast of Paradise*, *Solo Press*. Her essay collection, *Never Eat Your Heart Out*, was published last year by Farrar, Straus & Giroux and is now in paper last June by North Point Press, a division of Farrar, Straus & Giroux.

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	40-49	929	986	1017	1714
	50-59	1163	1226	1291	2282
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	40-49	925	971	1007	1713
	50-59	1164	1246	1296	2190
	60-64	1125	1191	1243	1309
FAM**	30-34	1174	1171	1166	1239
	40-49	1118	1184	1242	1312
	50-59	1179	1262	1334	1534
	60-64	1272	1322	1378	1547
HEALTH CARE (HMO)	30-34	548	588	598	1148
	40-49	929	986	1017	1714
	50-59	1114	1186	1218	1217
	60-64	1136	1192	1245	1312
INDV (HMO)	30-34	548	588	598	1148
	40-49	929	986	1017	1714
FAM (HMO)	30-34	1114	1186	1218	1217
	40-49	1136	1192	1245	1312
INDV (HMO)	30-34	548	588	598	1148
	40-49	929	986	1017	1714
FAM (HMO)	30-34	1114	1186	1218	1217
	40-49	1136	1192	1245	1312

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STORY CONTINUED FROM PAGE 1

MY Very Beloved Chanita

THE MORENO

LOVE LETTERS

1852-1869



José Matías Moreno II

fragile: kept and unkept promises, unknown challenges. But what of married love 150 years ago?

Moreno was half-English, the son of an English whaler shipwrecked in Baja California in the year 1800. His father married a local woman and changed his name, Joseph Matthew Brown, word for word to José Matías Moreno. The English father became a Catholic and settled down at San Antonio in Baja California. His son and namesake, José Matías II, was raised in part by a Dominican Catholic priest, Gabriel González, in Todos Santos, Baja California. While young and botheaded, José Matías II joined Father González in an insurrection against the commandant of Baja California in a battle at Todos Santos in 1842. Convicted for insurrection and sent to prison at Mazatlan, José Matías was released, moved to San Diego, and met Chanita.

Chanita, shors for Prudenciana, was descended from Ignacio López, a leatherjacket soldier who may have arrived in San Diego as early as 1769 with Junipero Serra. Ignacio's son, Francisco, came with the Anza Expedition in 1774. Francisco's granddaughter was Chanita's mother, Juana López of Old Town San Diego. Chanita's father was the powerful General Mariano Vallejo. Her parents never married, but letters from Vallejo to Chanita show that she visited his home and give evidence of his love for this "natural" daughter. Born in Old Town in 1832, Chanita was a tiny woman with a fair complexion and large, hazel-colored eyes like Vallejo's; late in life, she was remembered as being immaculately groomed, wearing embroidered lace blouses with a hat and gloves to go visiting. Descendants recall her speaking Spanish quickly with a high voice and moving lightning-fast around a room.

Chanita is thought to be the first person to notice U.S. soldiers marching up to Old Town with a U.S. flag in 1846. She ran to the plaza warning everyone she could see that "a million gringos" were coming. She remembered standing with the Machado children on the roof of the Machado de Silvas House at Old Town's Plaza and watching the U.S. forces marching into the square. She remembered dancing shyly with U.S. military captain John C. Fremont at Old Town's Casa de Ban-Ini and how he asked her to please drop the captain and just call him "Jon."

There isn't a lot known among Moreno descendants about the meeting of José Matías and Chanita. Obviously she was *chiflada* at their wedding in Old Town in 1851. José Matías had been secretary to Don Pio Pico, the last governor of Mexican-era California. During the U.S.-Mexican War, José Matías ran and hid (once hiding in a bed dressed as a woman at Mission San Luis Rey), as Zorro-like he fled south to Baja California for safety. During the final days of the U.S. attempt to take Baja California, José Matías was arrested at the Battle of Todos Santos and imprisoned again at Mazatlan until the Treaty of Guadalupe Hidalgo ended the war in 1848. He may have met Chanita sometime after the U.S. takeover, since he had family and business dealings in San Diego.

The young couple, he 32 or 33 and she 19, settled down happily at the Casa de López in Old Town. Now housing the Rockin' Baía Lobster restaurant on Twigg's Street, the house was originally located to the west, where 1-5 runs today. Within 20 days of their wedding, José Matías was called away to join the San Diego Fitzgerald California Volunteers to ride through the San Diego backcountry looking for the Indian leader Antonio Garra. Garra had been named in an investigation of an Indian rebellion against excessive U.S. taxation. Released from the Volunteers just 55 days later on January 17, 1852, Moreno spent the next 17 years of his life on the road between Mexico City, Mazatlan, Baja California, San Diego, and San Francisco trying to provide for his family as a merchant, translator, and contact between U.S. and Mexican businessmen. After a period as the political chief of the frontier (*Jefe político de la frontera*) from March 11, 1861, to April 25, 1862, at the former Guadalupe Mission in Baja California, he tried farsaing, ranching, mining, mercantile interests, and stock brokering to make ends meet.

Chanita and José Matías's love letters to each other, so full of domestic, economic, and sometimes international news, ended up in the Point Loma collections of descendants Helen and Beverly Long. With the help of California State Park historian Ron Quisen, they were given to the Huntington Library in San Marino, where they were considered by some to be the collection of the decade. These treasured letters, carefully translated by the late Robert and Helen Long,

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BACARDI LIMÓN

reveal the daily life, tragedies, love, and intimacies of a frontier couple. He writes to her from Mazatlán the year after their wedding.

Mazatlán, June 9, 1852

My beloved wife, Prudenciana,

In spite of how hard I tried, I was unable to leave Lower California in less than three months, but I have the satisfaction of knowing that my trip and sacrifices have been fruitful.

On the eighth of May I sailed from La Paz for this port where I arrived the thirteenth and I have been here ever since. The object of my coming here to Mazatlán was in the hope of taking advantage of the passing of some ship, but my luck is so bad that to this day not one has passed. No one has heard from you. I received just one letter from Rodriguez.

I suppose there is nothing new in your state of health and that I will have the pleasure of finding you well, as well as my cousin, Piedad. Take good care of the cousin [dear one, the respected baby], do not get sick and have him arrive early.

I hope you have not wanted for necessities. I have great confidence in Aguirre, Rodriguez, and Estañillo and that they have seen to it that you have everything you need.

You know that sailboats wait forty days to leave for San Francisco and if accommodations are terrible, to the extent that someone has died on the various boats for the lack of essentials. For this reason, I have decided to wait for the steamer. It is better to wait there than to spend that time on the sailboat.

Chantia, I have missed you. Every day I pine for you and every day I love you more.

Your loving husband,
José Matías Moreno

Los Angeles, April 11, 1853

My beloved Chantia,

It is seven in the morning and I am waiting for the stage for San Pedro where the Chita should be arriving from San Diego. I shall board it for San Francisco. I am fine and I am happy to know that all is well with you.

Be sure to take care of my namesake [José Matías III] and give him some big hugs and kisses for me.

I shall be in San Diego soon. God willing, and I hope to find you well with all the family.

See to it that you do not want for anything. You are to ask for what you need.

Do not forget that I am all and always yours.

José Matías Moreno



Dolores Moreno

San Francisco, April 23, 1853

My dearest wife, Chantia,

I arrived without mishap on the fifteenth and here I shall remain. I am sad that I am not at home, but I console myself with thoughts that you, the cousin [José Matías III], Piedad, my cousin Juanita, Antonio, and in general, all those at home are well.

I am completely occupied, thus it was impossible for me to leave on the ship, but I believe I will be ready when the Chita or the Sea Bird come. Take good care of yourselves and do not worry about me.

Above all, do not get hungry, you are to ask for what you need at my cousin Rodriguez's house.

I am sending a cradle for the baby. When I go I shall take him a little wagon and what you asked for.

I am sending you 100 oranges.

I close with best regards. Do not be sad, take your exercises, take

good care of yourself, and do not scold Matías without good reason. Tell him not to forget his Papa. Cheer him up by saying that I am going to bring him many little things. I am the one that love you from the bottom of my heart.

José Matías Moreno

San Juan Capistrano, Sept. 8, 1858

Dear Moreno (never to be forgotten by your Caca),

I take my pen to greet you with love that is due you together with all your cousins that love you and that, along with their Matías, do not forget you for a single moment.

Thanks to God, there has been nothing of importance since we arrived here, and I hope that you are well, too. With the bearer of this letter, I am sending as a present, a pair of shirt of indiana (a cloth), and for Jesús two colored ties for the road and a tie that you are to wear in my name.

Oh, there is nothing more to tell you, nothing more than that we are all well at this moment. The children are asleep, but before they went to sleep, I told them I was going to write to you and they told me to send a thousand regards and Carmelita [his daughter] said to send a thousand kisses to her Papa.

Prudenciana López de Moreno

Life on the frontier between California and Mexico in the mid-1800s was difficult. In spite of shipping links, supplies were scarce and hard to come by without gold or commodities of exchange. The Moreno letters often include lists of much-needed supplies.

Nov. 18, 1854

...In a box bearing your name, I am sending you the following: 50 oranges, 25 apples, 1 can pineapple, 4 lbs. different candies, and 2 big apples — one for Doña Rosarita and one for you.

Feb. 20, 1860

...I am including a bill of lading for articles of food that are going on the boat. The freight and drayage is paid for from San Francisco and that they will take them from the dock to the house. I am sending the trunk in which there are shoes for you, the children. I am sending a little piece of checkcloth, all your jewelry is fixed and I am sending you a basket which contains a lock of my beloved Carmelita's hair. The rest, besides the basket, is in the trunk. I cannot do more. There is another package that contains some indiana. ... There is also a panoramic view of the Mexican coast given me. I am sending Matías a little hat and some earnings to Dolores (his daughter). I am sending Doña Pochita a

hat that I think she will like. It is the latest style. ... Don George will bring the little cage you sent to be dyed. Matías's music box is fixed and so is your watch.

August 13, 1863

Thank you for the two melons, the tomatoes, vegetables, and chiles that you sent me. Everything was very good. The jam I am eating with caution, because the jar broke and it is full of bits of glass. I am afraid that I might cut my intestines.

June 14, 1865

If by chance you are afraid and you do not want to be without window locks, ask Mr. Schiller to have them fixed for you, that is if the hinges are already there. ... The panes are smaller than the windows, that is to say, narrower. The glazier made a mistake in the measurements, but he made some strips of wood to nail against the frame and thus, corrected his error.

Money was always in short supply. In Mexican California business had been done by oral agreement, but when the United States took over California, commerce was complicated by different customs and languages. Moreno suffered from corrupt business partners who kept him away from family and his San Diego house for long stretches at a time.

San Francisco, Dec. 24, 1862

My very dearest Carmita,

As I have informed you in my earlier letters, I started here waiting for Salvador Villares to arrange his business so that we might go to La Paz together. We thought of going on the steamer Oregon that leaves here the 27th of the present month for Baja California ports, but today we decided to embark on the brigantine, *Neva*. That leaves here tomorrow at noon and will leave at Cabo de San Lucas.

It has not been possible for me to obtain money. Even though I have many friends, my character does not permit me to ask to them about it. I do not have the courage to do so even though I believe the old proverb that says, "The child who cries is the child who gets fed."

I beseech you to suffer with patience the poverty of your Caca. He loves you and the cousins very much, and I hope they are happy and that you found them well on your return.

Tell me, Luis Rose not to worry about the money I owe him. I shall soon send him some money from La Paz even if I do not send all of it. Assure him for my part that he will soon have his money. Tell him that he knows that among the Yankees of San Francisco is not easy to obtain money, but that I have some in La Paz and he will receive some. Tell



José Matías Moreno III

him not to worry, that I will not cheat him, and that I hope he will continue to get your treat.

Moreno

Later he writes to her about U.S. national politics:

Sept. 24, 1863

My very dear Chantia,

The Civil War in the United States is stronger each day. The war between Mexico and France and the bankruptcy that each day attacks some bastions of commerce in this country, no matter how small, make all negotiations almost hazardous, and the hope for all this is in doubt. Thus, it is that when I think I am going to complete my business some obstacle arises and as I have to help resolve it, I have to wait and I have

to be patient. I tell you this so you will not be angry over my absence. Be patient, try to be happy so that I might find you well in the company of our children.

Moreno

I assure you that I shall soon leave here because it seems that I am now arranging a matter that for the deceit of a damn Yankee has driven me crazy and has made me lose nearly a month and a half. Nevertheless, I believe that things are better now. I am also putting the finishing touches on another matter in which I have become involved. I think that I will go on the first trip the Senator makes to San Diego. I do not want to go by land, because from what you tell me there are bandits on the road between San Juan Capistrano and San Diego.

Moreno

As political chief of Baja California Norte, Moreno was responsible for the army stationed at the old Guadalupe Mission just north of Ensenada in Baja California. Decisions he made were sometimes unpopular with the rank and file. His decision to chase runaway soldiers and an ongoing fight with Feliciano Espanza, who attempted to take over the government of Baja California after the death of Governor José Castro, gave Chantia, alone in San Diego, great fear as she tried to keep up with the border gossip.

On February 24, 1865, Moreno writes that he has bought for 3000 pesos the former Guadalupe Mission, a beautiful tract of land that included an orchard and houses. Obtaining this land, which had been seized from Juan Bandini of Old Town San Diego when he supported the United States in the U.S.-Mexican War, was a major step in the life of the Moreno family. The river lands and grasslands were the envy of many wagging tongues up in San Diego. It became the Moreno family stronghold.

San Diego, June 30, 1860

My dear Caca,

The Hon. Don Jose Espanza arrived and said that you were well. We are well and we could be happier if it was not for the gossip of Candido Anarab. The first of the month they let loose a bomb when they arrived. They said that Feliciano Espanza had arrived with his four children that obeyed him, and now Moreno would be wiped out. Between Espanza and Doña Felipa (Cousin), they have me exhausted. I have no life left.

Prudenciana

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August 1, 1861

My beloved Chanita,

Do not believe any of the gossip that is going around San Diego nor pay attention to Casadio Arnabar's tongue. He is like a vegetable monger and everyone knows him. Leave Julio and Vicente Romero and Quintana, who want to assassinate me, alone. They will expire at any time. They await Feliciano Espanza in order to avenge his misdeeds. I wish that he would return.

Moreno

Nov. 20, 1861

My dear Chanita,

As you probably know by now, we caught the soldiers that deserted. I was ready to shoot the ringleader. I do not understand how the lieutenant has turned so soft. At last they have departed camp, the ranches, and Guera to the south of Baja California. They leave today. Do not worry about me nor pay any attention to what they say about Feliciano Espanza. I have men and plenty of lead with which to receive them.

Moreno

Dec. 28, 1861

Your corset is a little thin because of stomach trouble and from hearing all the malicious talk about you. I just cannot live in this town especially with the yegala (jolly talk) of Juan Machado. He has raised such a scandal here. So it has been here, but enough of these tales.

Prudenciana

March 16, 1862

The Yankee Scott that lives with Don Rufino in San Quintin (Baja California) together with Bautista Espinosa got drunk at one of the ranches. They played around with the Indians and they wanted to take the women from there and it all resulted in people being wounded and killed. I shall probably have to execute three or four people in a few days. [These] people, who have helped the infamous Espanza, are the ones who have caused these misfortunes. The American Scott is without shame.

Moreno

Feb. 6, 1862

Do not worry about what they say the Yankees will do at Fort Union. If anything endangers San Diego, I shall come for all of you.

Moreno

Dec. 24, 1862

I know that Feliciano Espanza has arrived in San Quintin. Do not go there to be killed along with the cause.

Moreno

Chanita worried about Moreno, and he worried about her and the children. Little medical care existed in Old Town except for the traditional curandera (curing woman) who relied upon her knowledge of herbal medicines and her experience with things such as childbirth to heal people. Chanita was famous in the Guadalupe Valley for stitching up a man whose wife had cut him with a machete in a

domestic fight. He would show his scar to anyone who cared to look at it. Chanita often recommended medicines whose Spanish names are not easily translated into English, medicines such as *senecio*, *pania*, *salvia* (sage), *chuchupate*, and *sonchillo de cana* China. Adobe housing was had in the ranches area, as evidenced by Moreno's letter to Chanita from Old Town, written Oct. 8, 1858.

My beloved wife, Chanita,

Perhaps by now the news has reached you of the bad storm that we had here the first of this month. At eleven in the morning a frightening wind began to blow so strongly that it was impossible to walk along the street without danger of being tossed into the air. The dust was so intense or thick, one could not see one's hands. The wind lasted for about five hours without letting up.

Two hours after starting, the wind had blown off all the roof of our house. There was not a single board or nail left on the top of the house. In a moment I saw my self looking into the open air without being able to evade the misfortune.

Moreno

Roadside accidents were common:

Juarez (Sanat), Jan. 14, 1868

Dorset Caucita.

I have not arrived and I all but died on the road about one hundred paces before where Bonifacio's time cabin is. The horse turned with me and he caught me underneath and fell on my back and side, but I got up all right. Bonifacio thought I had broken my ribs and my legs. As the horse fell on me, he heard them crack. The spur hit me in the

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places and cut my left thigh. I assure you I am all right...
Moreno

Disease was prevalent in the port town. Ships arrived from all over and diseases spread from settlement to settlement.

Los Angeles, April 11, 1853

My beloved Chantia,
I learned today that in Los Angeles there are two families with smallpox. You will remember that I sent some vaccine with Mr. Aguiere. See it that those who have not been vaccinated are vaccinated, if there is vaccine. Above all... be careful.

Dec. 24, 1862

If you are afraid of the smallpox maybe the San Juanitos could take you to San Diego to see if Doña Josefa and Don Felipe Crosthwaite want to take you to Mission Vieja and you stay there with them.

Moreno

La Paz, Feb. 24, 1863

My very dear Curita,
By the last steamer that arrived at this port the eighteenth of the present month, I received your dear letter of December 26th and another from Don Agustín Manuella dated January 7th. They leave me very contented because I know that you and my dear children are in good health. I know that you are in San Ysidro, and I am happy because that way you will evade the danger of the smallpox in San Diego. This had me worried and now I am more calm. Take good care of the children, see that they do not stay in the sun too much, that they bathe often and eat fresh food. A tight hug to each of them...

Moreno

Tuberculosis was a worry on the frontier:

San Diego, Aug. 22, 1863

Dear Curita,
Don Juan and Rosario Aguiere are here. They came from the ranch because Don Juan became quite ill. It seems that in the last few days he felt better, but this was but a passing thing, because today he is very ill and according to Don Clemente's opinion, he has lung trouble and he will probably be declared tubercular. We for that reason, are being very careful. Frankly, I am very afraid of that disease and more so because of Matias and Doloretta who for one of their age is very dangerous.

I pray to God with all my heart that He keeps them safe from harm...
Lola (Doloretta) sends in the petals he loving and innocent regards (his young daughter present some flower petals into the letter)...

Prudençiana

Much as Chantia feared that Moreno would be murdered while away on business, it was the death of the children that occupied her soul the most. Family records show Chantia bore 16 children of whom only 3 lived to adulthood: José Matias III, Doloretta (Doloretta), and Mateo Rafael. Current genealogy list a fourth child, Manuel Constantino, who lived to a marriageable age. The children's deaths often came when Moreno was away on business and not able to comfort Chantia. With this understanding, his constant questions as to the children's health take on more meaning.

San Diego, June 10, 1861

My dearest Curita,
This is merely to greet you and to tell you of Carmelita's health. The doctor of this little town came to say that at about midnight or one o'clock we could lose the child. He said that he had done all he possibly could to save her and now it is impossible to heal her. She was getting better, but she had another lung attack and there is not a single hope for her. He said it is the same disease as the boy's. The doctor told me the reason for the children's illness. I shall explain it to you when you come. I remember the advice you gave me and with that I have the strength to suffer all this. You do the same. You remember, too, that we still have two to cure for. The padre sent word this morning that you were to think this way, too, should the child die, which I expect will happen momentarily. If you cannot crye send word as to whether I should bury her (right away) or not.

Regards to all that are there with you.

Prudençiana C. de Moreno

La Paz, April 6, 1863

My very dearest Chantia,
It is with such a broken heart that I can barely write to you. It was on Palm Sunday that I received your letter of Feb. 21st in which you told me of the death of four beloved Constantinos, which occurred on the 8th of that month.

God is Holy and just and we should be patient with all that He does. He gives us life, through Him we exist, and He alone has the

right and the power to take us to His Glory. I have faith in His actions, and that same faith makes me certain that heaven is the mansion of the just and of the angels. Constantino has gone to heaven to sing Ohsama (Hosanna) to his Divine Creator at the side of his four brothers and sisters. Yes, he is also in the great beyond, and it is certain that his suffering parents remain on earth with a broken heart for the death of them all. They will speak to God on behalf of those of us remaining here on earth. Constantino came to remove the bitterness with which my life was filled. God will help us...

Moreno

La Paz, May 25, 1863

My very dear Curita,
The seventeenth of this month I received a letter from Don Eduardo Vischer dated the second of this same month in which he included two of yours, one dated March eleventh and the other the twenty-fifth of April. Both letters were a great satisfaction to me and at the same time a great sadness because in none you remind me of the death of our beloved Constantino II. I have ten letters to you before in response to this lamentable news. I have told you, and

today I repeat, this is the fifth child that death has snatched from us. I am a Christian and I have a great deal of respect for Divine Decrees and God being omnipotent, I cannot but obey humbly His dispositions. At times I despair, I blame God, but then I see that I have blasphemed and I repent. I ask His forgiveness, beseeching Him to take His ire from our home. I also pray that He will do His will. I hope that you will dwell on the Will of the All Powerful, knowing that our five dead children whose innocent souls form a hierarchy among the Angels that sing in Heaven "Ohsama in the Highest" to the Creator.

San Francisco, Oct. 1, 1863

My dearest Chantia,
Wednesday at nine thirty in the evening, I received your lovely letter dated Sept. nineteenth. I was very happy for the good health of you, the children and that of the rest of the family. Give them all a big hug, and tell my cousin Juanita that I expect to find her well. Ask her if she is not tired of being ill and not to be silly. Life is very short, and it is not good to be worrying the few days that we are on this earth. I beseech you not to dwell on those who have died. To die is as natural as being born and God, who is the author of all creation, has determined these things, and His supreme judgment we cannot comprehend. It is true that we should feel for those who have lived among us, that we have esteemed and that have left us with fond memories while we finish our walk through this vale of tears that they have left behind and by the grace of God, have passed on to a better life among the blessed. What is Life! Death fondles us and we are like a flash of lightning that runs through the air and just for an instant leaves but a feeble ray where it has passed and is erased. Such is our life which God deposits in

His sacred tabernacle for its divine end.

Jan. 6, 1861

...I have not said anything about the children. They, like you, I carry in my heart without being able to forget you for a single moment. I go in confidence that you will not take your eyes off my axes and that my beloved Matias, Doloretta, and Carmelita I will not forget their Papa and again, I beseech you not to leave them for a moment. I am so glad for my adored Carmelita, Constantino, and Anton Francisco even though they are among the choir of angels. I do not know why, more than ever, awake or asleep, they do not leave my thoughts. They watch over me...

Moreno

For Moreno, the end came November 30, 1869, at the Guadalupe Ranches. He had had a stroke in Mexico City and the family had gone to get him. Another stroke followed at Guadalupe. He was buried on the Guadalupe Mission grounds by Padre Antonio Ulich, the most famous of the Old Town padres, who happened to be traveling through. Chantia lived until her late 80s and died in Los Angeles in 1920 on the stroke of the New Year. In her later years, she would recall all this for her grandchildren and practice her stories with "Cuando yo era feliz con Moreno" or "When I was happy with Moreno."

Married love is such a fragile thing: kept and unkept promises, unknown challenges. They never had money; they never had health; they were never together, but they had love, a love that though their letters has lasted 150 years and in their letters will last forever. Time stands still where love resides.

The Moreno Love Letters will be one of several topics discussed at the Literary History of San Diego's third symposium, Writers of the Mexican Rancho Era (1820-1846), to be held at the Penikese Ranch House on Saturday, December 12, 1998, from 1:00-5:00 p.m. Part of a yearlong series on famous writers of the San Diego-Tijuana area, these symposia are jointly sponsored by the Congress of History of San Diego and Imperial Counties and the California Council for the Humanities. Future symposia include writers of the American Empire Period (1846-1900) to be held at the San Diego Chinese History Museum on January 9 from 1:00 to 5:00 p.m., writers of the Golden Era (1900-1929) to be held at the Coronado Public Library on February 6 from 1:00 to 5:00 p.m., and writers of the Modernist Era (1930 to present) to be held at the Athenaeum Music and Arts Library on March 13 from 1:00 to 5:00 p.m. For information on these free lectures, contact series coordinator Charles Best at Bargain Bookstore at 1053 Eighth Avenue, San Diego, CA 92101 or call him at 619-233-3418 or 619-234-5380.

—Theresa Adams Muranaka

Theresa Adams Muranaka is a California State Parks archaeologist working in Old Town San Diego State Historic Park. She first saw the Moreno Letters while researching the history of the Pastoral Colony of the Guadalupe Valley in Baja California. Tracing back its even earlier residents, she came across the Moreno Letters. Moreno descendant and translator of the letters Helen Long became her baby sister and taught her children to cheer at her. Dr. Muranaka would like to thank retired State Park Historian Ron Quinn for his care and concern for the collection and for arranging the letters' preservation at the Huntington Library in San Marino, California.

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LETTERS

continued from page 3

to be pro-Latino) had an approval rating of 15 percent before he climbed into the lifeboat of fascist immigrant-bashing and hate mongering. (Much like your hero, Rommie — "I got the impression it might be arms for hostages but I wasn't sure" — Reagan, who was a stone-cold New Deal Democrat until he met Nancy and "flipped" like a gymnast. The only difference between Herr Rommie and Hitler was that Hitler kept his promises.) So all along, underneath the mask of tolerance and "live and let live," was the ugly reality of White America's hatred for "others." What a tribute to your precious Republican Party that "Pete" Wilson will go down in history as the godfather of Latino alienation. Maybe it would have been better to have just let sleeping giants lie! Despite the fact that the reactionary Anglo electorate has asserted its displeasure with the state's Latino-bound demographic metamorphosis, natural law dictates that the immigrant will come. The aging Anglo baby boomers should welcome these immigrants with open arms, for the future economic well-being of the "boomers" during their "golden years" will hinge on the success and productivity of the working-age Latino. California Anglos seem to be very shortsighted, indignant, and willing to waste precious resources that would be better spent on the young who will have the ability to sustain them in their golden years. Remember Jarvis-Gann (pater boys for the rabid conservative angry white male) and Prop. 13? California schools are now 44th in spending per student. Getting the picture? With the Anglo birth rate below replacement level, Anglo population to carry them. The heavy burden of the boomers will inevitably be placed upon the shoulders of the Latino worker.

Unfortunately, the Anglo has not shown much concern in the past for establishing a positive relationship with the ethnic groups in their midst. From the use of fraud, trickery, deceit, and terror that ran the Southwest, to the use of grandfather clauses, poll taxes, and bashing in a campaign to disenfranchise "Californians" who had just been stripped of their land, to the recent, hateful attacks on Latinos, Anglos have shown their propensity for arrogance, hatred, and shortsightedness. The question remains: how willing will the Latino be to carry the burden of the boomers in the future? Will they decide to treat the elderly Anglos much as their parents and grandparents were treated by Anglos in the past — as if they were parasites?

As for Latinos needing a lesson in hard work, Mr. Primavera (if that is your real name), a study by Stanford researchers (in their book entitled *Burden of Support*) showed that Latinos are "one of the most active and assertive elements in the California labor marketplace." They went on to say that "the rate of participation is the more remarkable considering that Latinos are

likely to find themselves in jobs of short duration, with frequent periods of unemployment between jobs, an average of 7.4 weeks, compared with 8.6 for Anglos and 9.7 for blacks." Latinos will need to make important decisions and will ostensibly be in the driver's seat in terms of being able to bring about policy that will decide the futures of their children as well as the future of the

elderly "boomers." This reminds me of a quote by Democratic Party chairman Art Levra, when he said, "When my white colleagues ask me why I fight so hard for affirmative action, I tell them. Because you're going to need it!" As for Latinos having attached themselves to any one party, the Bush brothers' races in Florida and Texas have proved you wrong, my friend. It

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seems that some Republicans can resist the urge to fan the flames of fear and hatred. I, like most Latinos, am a swing voter, and swing voters will continue to make or break candidates in California. As congressman Lionel Van Deerlin so precariously opined, "The powerful religious strains and strong family ties that characterize Latino culture suggest a people who are not beyond the reach of the conservative message. But first, how about a little respect?" It seems your precious party has gone the way of Gingrich, Wilson, and rabid reactionary Dornan. Go to www.fair.org for a free dittohead decal.

I hardly wish to dignify your ignorant and inflammatory characterization of Latino culture with a reply, but if you knew anything about where these people were immigrating from (mainly rural areas), you would know that big families are the norm in these areas — no matter what country you might name. Once immigrants become acculturated they take on the values of the host culture — one of which is smaller families in the U.S. Also, I hardly think that someone would try to escape poverty if they thought it was something to be worn as a medal of honor, as you imply they do.

All in all, your reactionary polemics convinced me of the veracity of a statement made by John Stuart Mill, "Although it may not be true that all conservatives are stupid people, it is true that most stupid people are conservative."

Alas, your insipid drivel doth bore me. P.S. "Savyness" is not a word. Ironically, "savvy" is a bastardization of the Spanish word *sabid*, which comes from the root *saber*, meaning "to know."

Name withheld

Ego-Satisfying Appearances

I thought Eleanor Widmer's response to a critical letter to the editor in the November 25 issue totally dicked the main point (and thereby revealed how accurate her critic was). Because of her ego-satisfying appearances on local television, Widmer's face is well known to the restaurant community. New upscale restaurant owners are well aware of her appearance and alert to her arrival soon after they open, as is her penchant. If anyone actually believes she gets the same food we mere mortals would receive in the same establishments, they are living in a fantasy land. When Widmer made the decision to allow her face to be seen, she lost what little credibility she had in my eyes.

Bob Foster
San Diego

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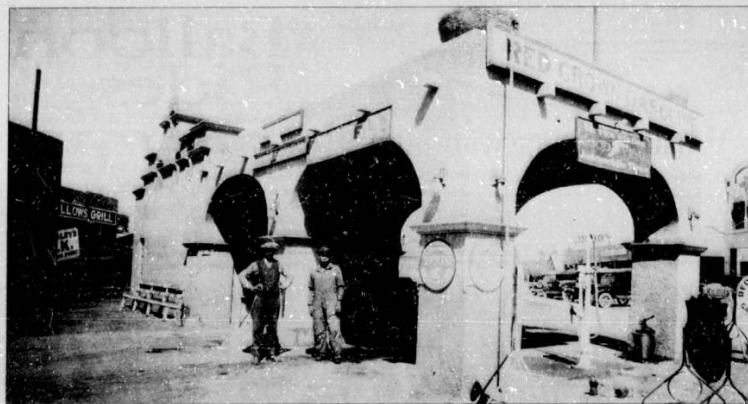
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Calendar

Where Drunks Were Chained to Logs

Calexico Christmas Parade



Robert Pierce and Moses Knechel, Calexico, 1919

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Calexico and Mexicali were named around the turn of the century by L.M. Holt, better known as "Limpy." Whether he often amused himself by rearranging syllables and proposing border towns such as "Canamerica" and "Mexas," historian Margaret Romer doesn't say, but she does credit him with naming the Imperial Valley.

Valley, which was more savvy, from a developer's point of view, than "Death Valley," "Death Valley" may have seemed more apt to early visitors. The site of Calexico was established in the fall of 1900, when the Imperial Land Company began to advertise a 700,000-acre territory on both sides of the Mexican border. The summer temperature there generally surpassed 100 degrees, and the settlers, who traveled via train, stagecoach, and then wagon to a camp on the east side of the New River, had no ice, which was brought to other desert towns by train. Barrels of clean water from Indian Wells had to be dragged to the camp by mule. Until you pitched your tent, you

could find shade only beneath the ramada, a set of four poles roofed with dry brush. And once you did pitch your tent, you had to look out for the wind. "There were frequent sandstorms," Margaret Romer writes in her history of 1922, and an especially fierce wind once flattened every tent in the settlement.

Still, people came. Mrs. Thomas Beach gave birth to the first Calexico baby in a tent. Dr. Heffernan built an adobe store on the corner of Second and Imperial. Frank Thing built a house, and Mr. Perry helped Thomas Beach plant trees. By June of 1901, ditch water flowed to the edge of town, and farmers, who "noticed the similarity of conditions there with conditions in Egypt," planted sorghum, milo maize, wheat, barley, cantaloupes, and cotton.

Some were less industrious. Those who were drunk in public were chained by J.B. Hoffman, the justice of the peace, to a log suspended between mesquite trees. The town nuisance was Bob "Bob" Davis, who liked not only to break the law but to boast about it. When Hoffman finally got a small freestanding jail, he put Bob inside it, and Bob tipped it over. Still later, Romer writes, Bob buried it.

Other than watching the antics of Bob, Calexicans amused themselves by racing horses down Imperial Avenue or by trying a \$10 bill to the end of a grassed pole they suspended over an irrigation ditch. "Anyone wishing to climb for the prize was welcome to do so," Romer says. Meanwhile, the Methodists and Congregationalists started a church. J.B. Hoffman courted Miss Florence Gould, and telephone poles connected the town to Los Angeles. In the spring of 1903, Calexico declared a legal holiday to celebrate the coming of ice via a newly completed link of the Southern Pacific Railroad.

The town was incorporated in 1908, and in 1912, Moses "Fritz" Knechel started delivering milk in a horse-drawn wagon. He married the daughter of one of his customers, and by 1919, he was pumping gas instead of driving a wagon. In 1936, he went into business for himself with a Gilmore Red Lion gas station on Second Street. The next year he moved to a Union 76 station on Imperial Avenue. Meanwhile, his wife had five children, including two sons named Ed and Fred who still live in the Imperial Valley.

Fred Knechel has directed the Calexico Chamber of Commerce for 14 years now, overseeing, among other things, an annual Christmas parade that features floats, marching bands, drum-and-bugle corps, and cheerleaders from both sides of the border. Calexico's population has risen to 28,000, and Mexicali, the Baja state capital, is home to more than 800,000. If the 90th anniversary parade is anything like the 59th, you'll see floats from Desert Air Conditioning, the Calexico Martial Arts Academy, the Calexico Little League, California State Prison, Future Farmers of America, and Campesinos Unidos Regional Head Start. This Saturday's parade starts at the corner of Second and Mary Streets, heads west on Second, and winds up at Rockwood Plaza, the Calexico city park. —Laura McNeal

Calexico Christmas Parade
Saturday, December 12,
10:00 a.m.
Corner of Second & Mary Streets,
Calexico
Info: 760-357-1166
Free

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 even ends) for public information to READER EVENTS EDITOR, P.O. Box 68803, San Diego CA 92186-5803. Or fax information to 619-581-2401.

BAJA

December 13, for tickets, call 011-52-65-53-73. (MEXICO)

The Tropic World just and present is expected in Alvarado from Tropic, now showing on the Christmas Theater at the Tijuana Cultural Center. Screenings begin at 4, 6, and 8 p.m. Tuesdays through Fridays, with additional shows at noon and 2 p.m. on Saturdays and Sundays. Adult shows at 3, 5, 7, and 9 p.m. Tuesday through Friday, with additional shows on Saturday and Sunday at 11 a.m. and 1 p.m.

The center is located at Paseo de los Heranos and Mission in the Zona Rio. For more information, call 011-52-66-84-27-42. (MEXICO)

OUTDOORS

Shorebird Watching rises in most agreeable season this month, with migrant and resident birds sharing

common winter grounds. Egrets, herons, terns, and a variety of other species provide endless entertainment as they go about the business of fishing and feeding in San Diego County's remaining coastal wetlands. Publicly accessible wetlands include the following (from north to south): San Luis Rey River mouth, Buena Vista Lagoon, Agua Hedionda Lagoon, San Dieguito Lagoon, San Diego Lagoon, San Diego River flood channel (south of Sea World Drive), Sweetwater River marsh, southward San Diego Bay, and Tijuana River Estuary.

Spectacular Sunsets and Sunrises are characteristic of late fall and early winter's dry spells. You can drive up to Sotoleros Park in La Jolla or Mount Helix in La Mesa for an all-encompassing view. Or try hiking up to vantage points such as Cofre de


Woodson Mountain near Ramona. Don't forget to bring a flashlight for the trip up or down.

Maldenair Ferns have lent their name to Maldenair Falls, the site for the Conservancy outing scheduled on Saturday, December 12, from 10 a.m. to 3 p.m. The six-mile hike takes place on mostly flat terrain, although the climb gets steep near the falls. Bring lunch; there are no facilities. There may be a \$5 parking fee. For directions to the trailhead, call 619-232-3821. (602-0800/500/2650/09)

The Tide Determinants the night when the Coastwalkers gather for an outing on Saturday, December 12. The event starts at 9 a.m. at the Esplanade Transit Center (at Encinitas Boulevard and Coast Highway) and promises a six-mile coastal walk. Bring money for return bus fare. For additional details, dial 619-283-3026. (MEXICO)

Capture the Beauty of Nature and wildlife through a camera lens after Jim Arnold of the Creative F-Stop gives tips on nature wildlife photography at Felicitas Park at 1 p.m. on Saturday, December 12. Meet in the meadow; the park is located at 742 Clarence Lane. Fees: Call 619-484-3049 to register. (ESCONDIDO)

Discover Hidden Treasures in Hill-Jolie Canyon Open-Space Reserve when volunteers participate with Julie and John Lubbenko lead an outing on Saturday, December 12. Participants will look under leaf litter, learn to "read" the environment, and take home stories of the natural world. Join the group at 9 a.m. at the trailhead kiosk. For information, call 619-484-3049. Find the park at 10134 Sancer Lane. Wear good hiking shoes, and bring plenty of water. (VALLEY CENTER)



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As you turn off Wildcat Canyon Road and head for the casino, be sure to keep your eyes open for Santa through December 23rd. If you're lucky, he might ask you to stop and hand you a \$100 gift certificate for Toys 'R Us! In all, Santa will be passing out \$40,000 in gift certificates! It's all part of the fun and the magic of Barona's Winner Wonderland.





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Calendar LOCAL EVENTS

Coronado Twinkles and participants in the 11th annual Christmas in Coronado Knights Holiday Lights Walk will enjoy the sights. The event begins at 8:30 p.m. on Saturday, December 12, at the Ferry Landing Marketplace, with a fire and music, color available. There will be prizes for the best costumes. For information, call 619-435-8803 or 619-435-4028. (CORONADO)

A Nature Walk hosted by the San Diego Sagoven Conservancy starts at 9 a.m. on Saturday, December 12. The free walk will focus on migratory waterbirds and native plants. For more information and directions, call 619-436-3944. Raisi carvels. (SAGOVEN)

It's the Least You Can Do, being wedding tools and work gloves if you've got them and join Audubon Society volunteers to remove invasive plants, litter, and debris at a nesting site for endangered California least terns at Mariner's Point from 9 a.m. to noon on Saturday, December 12. Call 619-224-4391 or 619-581-7879 for information and directions to the nesting point. (AUDUBON)

Join the Habitat Improvement Team in Mission Trails Regional Park at 8 a.m. on Saturday, December 12. Wear sturdy shoes, long pants, sunscreen, and bring water to the visitor center (One Father Junipero Serra Trail). For information, call 619-688-3275. Free. Habitat work takes place on the second Saturday of every month. (MISSION TRAILS)

Take a Geology Walk when ranger Paul Kilburg leads a hike in Mission Trails Regional Park at 9:30 a.m. on Sunday, December 13, on Calle de Vida. For details, dial 619-688-3275. Free. (MISSION TRAILS)

Take a Walk Through Geologic Time during an outing at Peñasquicon Canyon Preserve, including the preserve's waterfalls, on Sunday, December 13, from 9 a.m. to noon. The route follows a steep trail, being water and sun protection. Meet the group at Caminito Picnic and Calle Cristobal. Free. For information, call 619-436-3944. Raisi carvels. (SAGOVEN)

619-484-3219 for more information. (SAGOVEN)

Trail Maintenance Day in San Diego River Valley Park is set for Sunday, December 13, from 9 a.m. to noon, along the north shore of Lake Hodges. Bring water and gloves to help prepare for winter rains by making drainage corrections on the trail area of the boat dock. Free. To reach the site, take I-15 to the Via Rancho Parkway exit and drive west to Lake Drive. Turn left on Lake Drive, then left at a locked gate. Park at Del Dios Community Park near the general store. (Del Dios Community Park)

The Geminiid Meteor Shower, one of the year's two most regularly active showers, peaks on Sunday evening, December 13. This year's Geminiids coincide with a waning crescent moon, ensuring optimum dark skies (weather permitting) as you sit far away from the city lights. By lying under an open sky and looking straight upward, you may see a maximum of about 60 meteors per hour. The first Geminiid meteors become visible around 10 p.m., and viewing improves into the wee hours of the following morning.

Where Is the Forgotten Fountain? Find out when Downtown San Diego a casual one-hour walk to the One America Building to see a "rediscovered, unusual fountain in the lobby" on Tuesday, December 15. The walk starts at 10:45 a.m. at Long Drags in Mission Plaza. Free. Call 619-231-7363 for information. (DOWNTOWN)

DANCE

It's Nitty Out There, the Super Kids' 1998 production of The Nutcracker continues through December 13 at Scripps Ranch High School (10410 Treas Street). Performances begin at 7 p.m. on Thursdays and Fridays and at 10 p.m. on Saturdays and Sundays. Tickets are \$14 per person. For reservations, call 619-586-7834. (SAGOVEN)

December 11-13 at the Spreckels Theatre. The curtain rises at 7:30 p.m. on Friday, at 7 and 7:30 p.m. on Saturday, and at 8 p.m. on Sunday. Tickets range from \$12 to \$29. For reservations, call 619-234-6038. Tickets are also available through Ticketmaster (619-220-7133). (SAGOVEN)

Not to be left out, Janice Lee's Youth Ballet offers The Nutcracker on December 12 and 13 at the David H. Thompson Performing Arts Center at La Costa Canyon High School (3051 Camino del Rio South). Shows start at 2 and 7 p.m. on Saturday and at 7 and 9 p.m. on Sunday. General admission is \$15, children pay \$10. For tickets, call 760-753-3813. (LA COSTA)

FILM

The Directorial Debut of author and poet Maya Angelou — entitled *Dawn is the Dawn* — stars Alice Woodward. At Freeman Jr. Theater, Balboa, Los Angeles, and Wiley Sipes. The film is said to capture themes of love, struggle, and redemption among family. A screening to benefit the Freedom School starts at 7:30 p.m. tonight, Thursday, December 10, at the Harbor Plaza. Tickets are \$10. Call 619-362-5984 for information. (DOWNTOWN)

A Meditation in the Psychology of Deleuze is offered in English.

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Bergman's 1955 film, *Journal* into Autumn. Bergman explores women's dreams, foreboding, and sexual obsessions and how all of this affects their relationships with men. See the film when it's screened for the Film Forum series at the San Diego Public Library (803 F Street) on Monday, December 14, at 8 p.m. Free. Call 619-231-5800 for more information. In Swedish with English subtitles. (DOWNTOWN)

Ne-Work Gardening is the philosophy of organic gardening proponent Ruth Stout. A video made by Stout will be shown when the San Diego Horticultural Society meets on Monday, December 14, at 6:30 p.m. A cookie exchange and plant raffle follows the screening. The meeting takes place in the Surfside Race Place at Del Mar on the Del Mar Fairgrounds. Call 760-639-7707 for more information. Free. (DEL MAR)

Reuben H. Fleet Space Theater, buckle up for the Indy car racing film Super Speedway. The film focuses on Michael Andretti — son of racing legend Mario Andretti — and the Newman/Haas Racing team. Actor Paul Newman, who stars as Newman/Haas with Carl Hans, narrates the film. The driver and team test a newly fabricated car and drive it to pursue the PPG CART World Series. See the film through Sunday, January 3, 1999.

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

For ticket prices and showtimes, call 619-238-1213. (BALBOA PARK)

LECTURES

The Literary History of San Diego is the subject for a series of seminars being offered by the Congress of History of San Diego and Imperial Counties and the California Council for the Humanities, focusing on the development of the arts and letters in the greater San Diego-Escondido region from prehistoric times to the present.

This week, learn about "The Mexican Rancho Period, 1820 to c. 1848" on Saturday, December 12, at 10 a.m. with María de los Portales (12020 Black Mountain Road). The San Diego Archaeological Society will conduct a tour of the rancho (and Lawson bag lunch) from 11 a.m. to 1 p.m. The competition will take place from 1 to 3 p.m. Question call 619-560-9312 for answers. Free. (MISSION TRAILS)

Hazardous Safety Education Courses sponsored by Ducks Unlimited continue on an ongoing basis, with the next class set for Saturday, December 12, from 7 a.m. to 5:30 p.m. in building 700 (Herman Resources) at MCSD. Curriculum covers gun safety, gun handling, archery, black powder safety, game and bird identification, and more.

The series is approved by the State of California Department of Fish and Game. Bring a note and a number two pencil. The fee is \$10 for reservations and further information, call 619-488-7882. The fee will bring everyone to class. (DOWNTOWN)

Peace It Together, the Occam Museum of Art hosts "An Introduction to Quilt Making" with instructor Joe Bousharden from 9:30 a.m. to 3:30 p.m. on Saturday and Sunday, December 12 and 13. Participants will learn the basics of quilt making.

and fabric, dyeing while creating a quilted artwork. Tuition is \$90, plus materials. The class is offered in conjunction with the current exhibit, "Full Duck Art Quilt." The Museum School of Art is found at 219 North Coast Highway. To register, call 760-945-4185. (OCCEANVIEW)

Who Knows That "Lazury Yarns" Exhibit Fashion designer and fiber artist Gloria Tracy will demonstrate her new "lazury yarns" from 10 a.m. to 3:30 p.m. on Saturday, Decem-

ber 12, at Knitting La Jolla (8673 Girard Avenue). The "gourmet collection" features hand-dyed, variegated, and solid yarns. Free. 619-456-6687. (LA JOLLA)

How to Impress, workshops on "How to Make Beautiful Bows" are planned on December 12 and 13 at the Container Store (at Highway 163 and Friars Road). You will learn to create three primary bows — pom-pom, flared, and basic — and receive a guide on how to create these bows.

when you're at home struggling to wrap all the gifts on the night before Christmas.

Workshops start at 11 a.m. and 3 p.m. on Saturday and at 2 p.m. on Sunday. Free. For information, call 619-220-0909. (MISSION VALLEY)

Biblics and Gemology are the subjects when Rabbi Douglas Shinnick speaks for the San Diego Jewish Genealogical Society at 1 p.m. on Sunday, December 13, at the Lawrence Family Jewish Community Center.

The annual Chanukah party will be held during the meeting. Find the center in Mandel Weiss Eastgate City Park, at 4126 Executive Drive. Call 619-453-8164 for information. (LA JOLLA)

Free. For more information, call 619-589-8875. (EL CAJON)

Music: Hank Charnas to South: explore the subject of music in medicine when medical doctor and harpist Dr. Amy Kemmer delivers a lecture entitled "Music, Medicine, and the Magic of the Harp: A Physician's Experience with Harp, Health, and Healing" at noon on Monday, December 14, at the San Diego Museum of Man. Kemmer has researched music's influence on human physi-

ology.

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The "Dialogues Racism" series hosted by the Bahá'í Center... (SOUTH COAST HIGHWAY)

IN PERSON
Carols by Candlelight returns to the California Center for the Arts... (SOUTH COAST HIGHWAY)
Gentle Giant, biologist Scott Eckert will discuss "Tracking the Elusive Whisk Shark..." (SOUTH COAST HIGHWAY)

Two Quarantine Show Workers discuss they're in love through their family hearts correspondence in the Jerry Bock/ Sheldon Hackford/ Joe Raposo musical The Producers... (SOUTH COAST HIGHWAY)
A Hand of Styles including saints, jazz, flamenco, and classical combine in performances by Blurring the Edges... (SOUTH COAST HIGHWAY)

Achor and Comie Louie Stuart... (SOUTH COAST HIGHWAY)
The Historical Fantasy The Chinese Wall... (SOUTH COAST HIGHWAY)
The Comedy Amics of Comedy Under Construction... (SOUTH COAST HIGHWAY)

Poetic Performances Premiered! The 101 Artists' Colony is hosting a poetry... (SOUTH COAST HIGHWAY)
Living Writers Series, on Friday, December 11... (SOUTH COAST HIGHWAY)

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Calendar LOCAL EVENTS

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(BALBOA PARK)

San Diego Psychologists C. Alexander Longoria and Arnelisa Sotomayor will discuss their new book *Meditation: From Thought to Action* at 8 p.m. on Friday, December 11, at D.C. Wells Books (7461 Grand Avenue). For information, call 619-456-1980. The reading is free. (LA JOLLA)

A Holiday Story for All Ages. *La Virgen de Tepic* when it is presented by Teatro Tapatiapaga December 11, 22 at St. Jude's Shrine (1236 9th Street). The play — with book and music by Agustin Castaneda — is performed in English with songs sung in Spanish. Performances begin at 8:30 p.m. on Friday, Saturday, and Wednesday and at 4 p.m. on Sunday. Tickets are \$10 general. Reach the box office at 619-485-7921. (LA JOLLA)

The War Over There. Author Don-all Young will discuss and sign his book *The First 24 Hours of War in the Pacific* at 3 p.m. on Friday, December 11, at Bay Books. Find the shop at 1079 Orange Avenue and by calling 619-435-0070. Free. (CORONADO)

The Sounds of Africa will be heard when a drumming and dancing concert is presented for the "Evening with the Experts" series continues at 6:30 p.m. on Friday, December 11, in lecture hall I-101 at Miramar College (10480 Black Mountain Road). Free. For information, call 619-336-7876.

Story on Friday? The group will repeat the performance at 8 p.m. on Saturday, December 12, at Southwestern College. The drumming is directed by John Flood, with choreography by Emmalyne Moreno. Tickets are \$7 general. Find the campus at 900 Otay Lakes Road: 619-482-6362. (IMPERIA VISTA)

'Tis the Season for holiday concerts "Celebrate the Season" with the San Diego Men's Chorus December 11: 13 at the University Christian Church (1906 Cleveland Avenue). Shows begin at 8 p.m. on Friday and Saturday and at 2 and 7 p.m. on Sunday. Tickets are \$15. For information, call 619-296-3030. (MILLCREST)

The 46-member All-American Boys' Chorus will perform at 1 and 3:30 p.m. on Saturday, December 12, at Seaport Village. Free. For information, call 619-275-8014. (CORONADO)

Christmas favorites and Hawaiian melodies are on tap when the 40-piece Pacific Coast Concert Band and the Pacific Coast Singers present their annual holiday concert at 7:30 p.m. on Saturday, December 12, at the Carlsbad Community Cultural Arts Center (Javier Museum Street). Admission is the donation of non-perishable food, toys, or cash. For information, call 760-734-0944. (SAN DIEGO)

"Candy Cane Lane" will be presented by the San Diego Chorale and Serra-Nuders adult choruses, along with the infectious vocal jazz group, *Radar and the Wigs*, and the Women of Note at 7:30 p.m. on Saturday, December 12, in the auditorium at Patrick Henry High School (6072 Wandermore Drive). The National City Calvary Baptist Church Children's Chorus will also perform. Admission is \$5 for adults, \$2.50 for children 12 and under (free for children under 7). For reservations, call 619-277-8620. (SAN CARLOS)

Holiday favorites may be heard when the Coastal Communities Concert Band presents its fourth holiday concert (entitled *Merry on Wheels*) at 2 p.m. on Sunday, December 13, at the California Center for the Arts. Excelsior. The band will be joined by

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Author and Illustrator James Nicolson will sign copies of his book *From Lives* at 11 a.m. on Saturday, December 12, in the Signature Shop at the Hotel del Coronado (1500 Orange Avenue). The book is made up of early 20th-century photographs, which Nicolson comments upon with passages of classic poetry and verse. Free. For information, call 619-435-6011. (CORONADO)

Bill Lucier's Story and his comic attempts to stop the shagbark hick to Bethlehem in hold in the Old Town Inn (being performed at 6:30 and 7:30 p.m. on Saturday, December 12, at the Old Town Inn, 1500 Broadway, at the end of the Old Town Inn Historic Park plaza. Free. For further information, call 619-220-3422. (OLD TOWN)

The San Diego Chorale Arts Ensemble... Tickets are \$12.50 general, \$10 for seniors, and \$7.50 for children for reservations, call 760-839-4100. The center is found at 340 North Euclid, Boulevard in Valley Park-way. (SCENICWOOD)

The "Sounds of the Season" will walk through the Pacific Beach Middle School when the combined voices of the Pacifica and Cedar Center Chorus perform at 2 p.m. on Sunday, December 13. The Kate Seaborn Children's Choir will join the show. The free concert promises traditional carols and holiday songs from around the world. For information, call 619-272-0260. (SCENICWOOD)

The Holiday Choral Concert planned by the concert choir, chamber singers, and jazz vocal ensemble at Southwestern College starts at 4 p.m. on Sunday, December 13. Accompanists are Renee Calvo and David Castel de Oro. Tickets are \$7 general. Call 619-482-5857 for information. Find the campus at 900 Otay Lakes Road. (IMPERIA VISTA)

Classical and popular arrangements of holiday favorites are promised when the San Diego Concert Band hosts its tenth annual Holiday Celebration Concert at 4 p.m. on Sunday, December 13, in Crill Performance Hall at Point Loma Nazarene College. Organizers promise a sing-along. Tickets are \$8. Find the campus at 3900 Lomaland Drive. For details, call 619-284-0818. (POINT LOMA)

Grammy-Winning Composer and Musician Chip Davis from Mannheim Steamroller will sign copies of his pop-up children's book and CD *My Little Christmas Tree* at 3 p.m. on Saturday, December 12, at Borders Books and Music. The book is said to be a collection of bedtime stories for the whole family. Find the store at 1072 Camino del Rio North: 619-249-2201. (MISSION VALLEY)

San Diego Author Ann DeLeon will sign her new book, *Never Forget*, at 2 p.m. on Saturday, December 12, at Bay Books (1029 Orange Avenue). For information, call 619-435-0070. Free. (CORONADO)

Primarily Piano, the Fresh Sound series based on the Spruce Street Forum focuses on piano with a concert by Paul Finlay at 8 p.m. on Saturday, December 12. The improviser, pianist, and composer is from Vancouver, Canada. The series highlights improvisers and performers of late 20th-century music. Tickets are \$10 general. Find the Forum at 501 Spruce Street. Call 619-295-0302 to make reservations. (MILLCREST)

Warm Up Your Voice to take part in the sing-along concert including the concert planned by the Keyway Music Concert Band on Saturday, December 12. Events begin at 12:30 p.m. at the Spreckels Organ Pavilion, and the 60-member band will be joined by bassist Steve Gerulding and soprano Cheryl Sherman. For information, call 619-222-8977. Free. (IMPERIA VISTA)

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Calendar LOCAL EVENTS

A New Translation of Agamemnon — A play by Aeschylus — Translated from the Greek into English with Introduction, Notes, and Synopsis will be staged by author Howard Rubenstein at noon on Saturday, December 12, at Waldenbooks in North County Fair (200 East Via Rancho Parkway). For information, call 760-749-8599. Free. (SDC0200)

Takes under the Tree, the San Diego Tuba Concert — featuring 60 to 80 tubas and their "baby brothers" — the euphoniums, played by all kinds of community members — gathers for its annual Christmas concert at 1:30 p.m. on Saturday, Dec-

ember 12, at the Spreckels Organ Pavilion. Free. Call 619-264-3686 for information. (SDC0200 PAF)

Original Poetry by Carmen Aravena from Border Voices will perform pieces at 3 p.m. on Sunday, December 13, at the 101 Arroyo Colony (18 South Coast Highway, in the Lumberland Addition) in the Lumberland Shopping Center. Free. For information, call 760-831-9074. (SDC0200)

BYOB — Bring Your Own Beverage and receive one or two of your favorite Bear pizzas, along with some of your own, at Java Joe's on Sunday, December 13, from 4 to 6 p.m. Find Joe and the rest of the crew at 494 Newport Avenue. For information, call 619-523-5355. Free. (SDC0200)

Who Feels vs. Speak of '98, a historical narrative of 1798 as seen through the eyes of the founder of the United Nations, Wollo Teme, in

the hours preceding his suicide in Kilmahain jail, will be presented by the San Diego Irish Players at 7:30 p.m. on Sunday, December 13, in Manchester Auditorium at the University of San Diego. Tickets are \$5. For information, call 619-231-9924. USD is located at 5908 Alcala Park. (SDC0200)

Come for the Combo, jazz arrangements may be heard, along with Christmas and Hanukkah music, when the 6 o'Clock Combo and the 7:30 Combo perform along with the San Elias Chorale on Sunday, December 13. The jazz combo will perform selections by Herbie Hancock, Miles Davis, and others, as well as original compositions. The San Elias Chorale will perform traditional holiday music, along with lesser-known selections including Mozart's "Miserere Quoniam."

Enjoy the games a noon 204 of

MexCanta College, San Blasi campus, located at 1333 Manchester Avenue. For more information, call 760-795-6815. Tickets are \$7 general admission.

It's Gonna Be a Knockout, head to Summer and Dese Creations in Art at 1 p.m. on Sunday, December 13, when professional wrestler Killer Kowalski, Lanny "The Venus" Puffa, and Brian Walsh visit the arena to celebrate the release of Jeff Archer's new book exploring the mystique of pro wrestling. *Thunder in Spandex Under*. Find the gallery at 4010 Goldenrod Street and by calling 619-688-5668. Free. (SDC0200)

Contemplations from Spain brought to the stage by the San Diego Chamber Choir will perform traditional holiday music, along with lesser-known selections including Mozart's "Miserere Quoniam."

incorporating popular culture, dis-linguished by their use of rhyme. Ira Harboon Elementary School will present the bilingual "La Pasarela del Rincho Monday, through Wednesday, December 14-16, at the Grand Music Hall (1615 East Fourth Street). The piece was written and directed by Teatro Mascara Magica playwright-in-residence Max Brune, with the students. Curtain time is 6 p.m. Tickets are \$5, available by calling 619-330-8250. (SDC0200)

A Marachi Style Holiday, head to the California Center for the Arts, Escondido on Tuesday, December 15, at 8 p.m., when Fiesta Navidad hits the stage. The program features the Marachi Los Camperos de San Camo and the Ballet Folklórico Olla and a reenactment of the Fiesta de la Posada. La Posada began in the 16th Century as a liturgical event to celebrate the pilgrimage of Joseph and

Mary to Bethlehem. Tickets range from \$17 to \$41. Find the center at 740 North Esccondido Boulevard at Valley Parkway. Call 800-988-8253 for information and reservations. (SDC0200)

TV

We Know Barney Is Satan, but we're not sure if the *Hoteliers* are his minions. "One clue — they have the old 'Hoteliers' TV light right in! And isn't there an Orwellian quality to that loudspeaker — firing out of the pastoral setting, dominating the action, setting the hypnotic pace, wheel spinning?" *Hoteliers* are daily at 8:30 p.m. on KFRB, Channel 15.

So We Heard Chris Matthews on the 6, this morning, calling the decision to let Clinton off the hook

because the Dow is healthy (it really is the ex-amo, stupid) a Paustian bargain — selling our soul for material gain. — Both statements — how many people think the soul exists? Handoff with Chris Matthews airs weekdays at 8 p.m. on CNBC, Cox Cable Channel 43.

No Other Network stirred the child hood blood like CBS when it came time for *Special*. — That multicolored, multi-faceted, spinning, "Oh, she's letting — Special" — with that wacky anticipatory "miss, sent a thrill so deep-missed bones that we're all addicted to attention, even as we grow old and cranky." *The Story of Santa Claus* airs tonight, Thursday, December 11, at 8 p.m. on KFRB, Channel 15.

A Triumph of Race Relations, we've already told you how *Footloose* (be-

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Calendar LOCAL EVENTS

House on Saturday, December 12. The ride starts at 9 a.m. in the north parking lot at Mission Bay visitors' center (at East Mission Bay Drive and Claremont Drive), with the tour starting at 10:30 a.m. and a picnic in the rose garden. Bring lunch, the abseil-mounted bike lock, and \$4 for admission. For information, call 619-583-5261 (MISSION BAY).

The Fifth Hinge Bell Run/Walk for Artistic is set for Saturday, December 12, starting at Presidents Way Drive (Park Boulevard). Registration starts at 6:30 a.m. The 5K run/walk steps off at 8 a.m., with a one-mile for those 6 to 9 years old (9:30 a.m.) and an event for kids, 5 and under (9:50 a.m.). For information, call 619-492-1090 or 800-422-8865 (MAGNUS NAME).

Bring Two Bottles of Water and a sack lunch when the Kneekerbenders venture out to Caymacha Rancho State Park on Saturday, December 12. The four-hour ride starts at

10 a.m. in the east mesa parking lot, just south of the Green Valley Campground (seven miles north of I-8 on Highway 79). Free for information, call 619-473-9621 (CIVAMCA).

Washington or Bust, Week II, the San Diego Chargers are in Seattle for a game against the Seahawks at 1 p.m. on Sunday, December 13. Watch the game on KJMB Channel 8. Games are also broadcast on KJMB 100.7 FM.

Big Fish and Birds! The San Diego Gallo, host the Idaho Steelheads on Sunday, December 13, at 8:05 p.m. at the San Diego Sports Arena (3900 Sports Arena Boulevard). Tickets range from \$5 to \$15. Call 619-224-4173 for tickets and information (SPORTS ARENA).

SPECIAL

The Universal Declaration of Human Rights was signed 50 years ago, and Amnesty International and the United Nations Association plans its tenth annual Walk for Human Rights, tonight, Thursday, December 10, at the Occidental Park and Amphitheatre.

Events begin at 6:30 p.m. with a reception for the guest performers and music by Damara. Speakers include former Ugandan political prisoner and honorary walk chairman Walter Lam, Ann Holberg, and Nicki Anand. The program is followed by a symbolic, open reading and candlelight walk down the pier. Each participant walks on behalf of a prisoner of conscience. Free; bring a pen and dress warmly. Rain does not cancel. For additional details, dial 760-731-0738 (OCEANEDGE).

All Kinds of Christmas Fun is promised during the ninth annual Old Fashioned Christmas Village on December 11 and 12. Organizers promise live and carriage rides, carolers, minstrels, children's activities, food for sale, and much more from 10 to 11 p.m. on Friday and Saturday, December 11 and 12, on La Mesa Boulevard between Alcala Avenue and 6th Street. Admission is free. For information, call 619-465-5880. The event reports on December 18 and 19, 10 a.m. (LA MESA).

Holidays, 1800s Style. Old Town State Historic Park is hosting its annual Holiday in the Park celebration

from 6 to 9 p.m. on Friday and Saturday, December 11 and 12. The event focuses on the holiday season of the 1800s and includes music, craft and skill demonstrations, candlelight tours, entertainment and military. Native American, California, and Mormon Battalion historic encampments.

On Friday night, costumed singers follow. Mary and Joseph are they are turned away at all the inns during the traditional Las Posadas procession. The procession ends at the Mason Street School, where visitors can join in the celebrations. Admission to all of these events is free. For more information, call 619-225-5424 (OLD TOWN).

Five Unique Mountain Homes in a variety of settings around the town square for the Julian Women's Club's annual Christmas Home tour on Friday, December 11, at the University Community Library (4555 Governor Drive). A reception for the artists is set for Saturday, December 12, at 2 p.m. For info, call 619-552-1655 (GOLDEN TRIANGLE).

All Manner of Books will be on offer when the La Mesa Library book sale takes place on Saturday, December 12, from 9 a.m. to 2 p.m. Find

the library at 8055 University Avenue 619-460-6666 (LA MESA).

Real Florida! Tired of the regular old Christmas parade fare? How about one of the musical parades on offer this "Season of Light" during the plantation show planned at Pahr Bay Christmas Boat Parade of Lights on Saturday, December 12. The over 130 participants... illuminated, decorated and under power... begin the parade at 7 p.m. in the charred west of the Queen's Brigade and follow a five-mile route along the shoreline of Mission Bay. The parade ends at Sea World with fireworks at 9 p.m. There is no fee to participate. For details, call 619-468-0701 or 619-270-0841 (MISSION BAY).

The fun in the inner Occidental Harbor begins at 7 p.m. on Sunday and Sunday, December 12 and 13, with beach beauties decorated for the season. Call 760-722-5533 for directions and information (OCEANEDGE).

On Sunday, December 13, the San Diego Harbor Parade of Lights starts at 6 p.m. at the southwest end of Shelter Island, moves northeast along Harbor Island, continues to Newport

and ends at the Ferry Landing in Coronado. The event repeats on December 20, 2000 (BAY).

Submerged with Saint Nick, bring a bathing suit, towel, and an air wrapped gift to donate to Saint Vin-

cent de Paul when the sixth annual Underwater Santa Shoot takes place from 10 a.m. to 2 p.m. on Saturday, December 12, at Sport Chalet (3665 Midway Drive). Participants receive two pictures of themselves underwa-

ter with Santa Claus, who will be situated at the deep end of the pool with a Christmas tree and floating Questions! Call 619-560-8356 for answers (SPORTS AREA).

If You Love a Parade, you're in luck. The San starts at 10 a.m. on Saturday, December 12, in the Coliseum City Center, with over 100 entries and floats from the U.S. and Mexico expected to participate. For information, call 760-357-1166 (CALIFORNIA).

How About North County? The annual Esccondido Junior Chamber of Commerce Christmas parade starts at 10 a.m. at Esccondido High School, continues along Broadway, and ends in Grape Day Park with a holiday craft fair. Call 760-745-6241 or 760-745-8877 for information (ESCONDIDO).

"A Community Christmas" is the theme for the parade in PB beginning at noon on Saturday, December 12, running on Garnet Avenue from Haines to Bayard Street. Expect floats, marching bands, automobiles, shimmers, and more. 619-641-5823 (PACIFIC BEACH).

Marching bands and "seasonal floats" are promised when the 19th annual Ocean Beach parade and tree festival takes place on Saturday, December 12. Events begin with the parade stepping off at 5 p.m., from Sunset (31th) Boulevard along Newport Avenue. The festival following the parade includes entertainment and the lighting of the community Christmas tree. For information, call 619-513-8605 (OCEAN BEACH).

Lucasville Artist Mearah Handson has returned from "a world painting adventure" and will exhibit 40 original paintings, travel sketches, and photographs from 3 to 7 p.m. on Saturday, December 13, at the Sunshine Brooks Theater (217 North Coast Highway). The event, hosted by the California Surf Museum, is free. For information, call 760-721-6876 (OCEANEDGE).

Happy Holidays with Your Hound! The second annual Dog Beach Sandy Claus event is set for Sunday, December 13, from 10 a.m. to 1 p.m., at the infamous Dog Beach. Look for canine demonstrations, costumes, contests, and photo opportunities (Fido on surfing Santa's lap). Ad-

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Calendar LOCAL EVENTS

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To reach Eng Beach, take I-4 west to the end, turn left (west) on Sunset Cliffs Boulevard, and pass the Ocean Beach sign. Turn right at the light on Voltaire Street, and take Voltaire to the end in the Dog Beach parking lot. For more information, call 619-515-4400. (OCEAN BEACH)

Holiday Home Tours '98. The Marston House and Villa Montezuma are decked out in their holiday finery and open from 10 a.m. to 4:30 p.m. Thursday through Sunday. The Marston, a 1905 California-style mansion at 3525 Seventh Avenue (at Upana), will be decorated true to the Arts and Crafts period, with lush greenery and Cranham-style ornaments. The Victorian mansion known as Villa Montezuma, 1922 K Street, at 20th features a tree trimmed with period-style ornaments, greenery, and other decorative accents.

Admission for non-members is \$5 for adults, \$2 for those 6-11, free for those under 6. For more information, call 619-237-6205. (MILITARY DISCOUNTS)

Mercy and Relief. The Caribbean Mercy, crewed by non-salaried professionals and equipped through donations, is set to distribute around \$5.5 million of relief aid each year. The Mercy is open for public tours from 1 to 5 p.m. Wednesday through Sunday (through December 20) while it's berthed at the Broadway Pier (1140 North Harbor Drive). Free. 619-420-9960. (DOWNTOWN)

The Light Time of the Year. artists stroll the Quail Botanical Gardens during the third annual Garden of Lights festivities, taking place from 5 to 9 p.m. Friday through Sunday, December 11-13 with various dates through December. Wagon rides through the gardens will be available, along with food and beverages, children's activities, and lots of holiday lights. Admission is \$1 for adults, \$1.50 for those 5 to 12. Find Quail at 230 Quail Gardens Drive. For information, call 760-336-0700. (DOWNTOWN)

The Old Man Farmgrounds hosts the Holiday of Lights — an annual drive-through light show featuring thousands of colored lights creating large animated and holiday-themed displays — through Sunday, January 3, 1999. The lights go on at 7 p.m. each night and remain lit until 10 p.m. Sunday through Thursday and until 11 p.m. on Friday and Saturday. Admission is \$8 per car (up to four people), \$11 for vans (up to more people). For information, call 619-783-5535. (SOLAR VALLEY)

INDIVISIBLE BY FOUR: A STRING QUARTET IN PURSUIT OF HARMONY



Arthur Steinhardt

Author: Arthur Steinhardt was born in 1937 in Los Angeles and grew up there. "I felt," said Steinhardt, in his beautifully resonant voice, "only after I graduated from high school — Fairfax High School. We lived many places — West Hollywood, before that in the Echo Park district, and before that even, Downwood L.A. and the beach."

Steinhardt, first violinist in the 34-year-old Guarneri Quartet, writes that his parents "were music lovers with a special affection for the violin. When the brothers George and Ira Gershwin wrote a song, 'Mischa, Jascha, Toscha, Sascha,' spoofing the reigning violinists of their day, they were referring to the performers of half of my parents' record collection. The first violin sound I can recall was the Beethoven concerto from one of those records, and it pierced this five-year-old's heart to the core."

All through his school years, Steinhardt played in various public school ensembles and took lessons with Peter Merenblum and Toscha Seidle. After graduating from high school, Steinhardt attended for five years and graduated from Curtis Institute, where his teacher was the late Ivan Galamian, who at Curtis and Juillard taught violinists who went on to become the "Mischa, Jascha, Toscha, Sascha" of the present day. Steinhardt was winner, in 1958, of the prestigious Leventritt International Violin Competition, an Olympics for fiddle players. After his year as a soloist with various orchestras — the reward for winning the Leventritt — he became assistant concertmaster with the Cleveland Orchestra.

Steinhardt, through his early years, had played in various informal chamber groups. The chamber music repertoire and the dynamics of the small ensemble increasingly interested him, and, in 1964, he threw in with violinist John Diller, violist Michael Tree, and cellist David Sayer, to form the Guarneri Quartet. The early years were difficult, financially, as the men struggled to learn the repertoire and build a world-class schedule. Sooner, however, than they expected, the quartet became successful. The quartet is now the oldest such group that has remained intact, with all its original members. Steinhardt, married and the father of two children, lives in Manhattan. *Indivisible by Four* is his first book.

READING

four "Guarneri men" have managed, over almost 35 years, and with no other quartet in America has managed, to remain convivial.

Talking about this matter of conviviality, Steinhardt said, "I ran into a friend recently who is first violinist in another well-known string quartet. He said, 'Well, what's new in your life?' and I said I had just written a book about playing string quartets and immediately, without hesitation, he said, 'You didn't tell the truth, of course.' The temptation was not to tell the truth and to make a cute story out of this and to make light of the difficulties. I didn't want to make too much of it either, but I really didn't want to try to tell the truth, to tell about our first years together, of the confusion, the discomfort, the frustration of having everybody beating up on everybody else. In those early years, it was quite confusing, because this doesn't happen in your life. Your teacher tells you what's wrong or what's right in your playing, but aside from your teacher, everybody else in your life is quite nice to you. So, at the beginning, it's hurtful, because you aren't used to it. But, on the other hand, you are getting three teachers at every rehearsal without having to pay for it, and there is something greatly educational about this. It takes a while to appreciate that aspect of it, but it's there. I suffered at the beginning very much. It was very rough, and I wanted to impart that if I could."

Steinhardt writes that he joined the school orchestra as a violinist when he was six. "For a \$2 deposit, the California public school system provided me with an instrument, and at the end of that school year my parents saw enough musical talent in me to give back the violin (\$2 deposit returned), buy me my own, and find a good private teacher." Steinhardt and I talked about the budget cuts that have stripped public schools of music training.

"This is a big issue with me," said Steinhardt. "My wife and I, as a mission of ours, are fighting to reinstate music in the public schools. I tell my mother, who is still alive, God bless her, at 91, how important the public schools were to me and she says, 'Oh, come on, you know, get off it, once you had talent, you had to get training elsewhere; you couldn't have become a musician, staying in the public schools.' That wasn't my point, of course. You have to get the best training from private teachers. But in grade schools, and in junior high school and high school, there were orchestras. Our junior high school orchestra, Bancroft Junior High School, was actually sensational. I sent my kids here in New York to highly expensive and very fine private schools, the public schools being what they are now, and they didn't have music programs as we did in those days. There is in our junior high school in Los Angeles a senior orchestra, a junior orchestra, remedial orchestra, senior chorus, junior chorus, and a patriotic bugle corps. It just went on and on. I wouldn't remember all this, but I keep things, and I run across my yearbooks every once in a while. The kids in my junior high school orchestra, many of them went on to be musicians and music lovers. Our first trumpet player was Herbie Alpert. One of them I still play with regularly; we have done several violin and piano records together, and he is part owner of a record company, and he composes and conducts all kinds of music. To this day, having met one another at 12 years of age, we still play together. One of the violinists who sat next to me in the junior high school orchestra is a violinist in the Buffalo Philharmonic. A violinist from that same orchestra is now a violinist in the San Francisco Opera orchestra and on and on. So, no, I wouldn't have become a professional musician if I had just stayed in the public schools. But the public schools validated music for all of us. They were sending this powerful message that music is there for you to enjoy and learn, if you so desire. But the schools were also saying, 'This is something worthwhile. That's why we're presenting it, along with math, science, and history and everything else. This is a very worthwhile part of life. So even the students who had no talent, no interest, had a sense that music was an element; it was one of the earth elements of learning. Nowadays, of course, it's a frill if it exists at all.'

MUSIC IN NOT easy to write about. I asked Steinhardt what he thought made it so difficult to write well about music.

"I think it's impossible in a way to describe, with words, music. It's hopeless. That's why you have to approach perpetually. I think... (continued on page 80)

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established and became director of the Fort MacArthur Military Museum in San Pedro.

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Organizers at Riviera Casino say a half-million holiday lights, more than 18,000 luminaries, and reindeer are part of the Winter Wonderland continuing through Sunday, January 3, 1999. The place lights up at 5:30 p.m. each night (continuing all night). Find the casino at 1000 Wildcat Canyon Road. For more information, call 619-441-2360. (JAZZ CENTER)

Or consider the "Holiday Fantasy: Legend of the Ice Princess," running through the end of the year at the Vista Center Center. Performances take place nightly at 7:15 p.m. Organizers promise that one million holiday lights mark these live performances. Find Vista at 5005 Wilshire Road. For more information, call 619-616-2070. Admission is free. (ALPINE)

Polinella in the Park. The 13th annual polinella display in the Beaulieu Building continues through Monday, January 4. Over 300 of the plants are on display from 10 a.m. to 4 p.m. 5 day through Wednesday. Free. For information, call 619-233-1100. (CANTON MANSION)

All Aboard! The All-Gap Toy Train Association presents its annual toy train show through Saturday, January 10, at the La Jolla Branch Library (7355 Harper Avenue). For information, call 619-552-1657. (LA JOLLA)

FOR KIDS

"I Was the Night Before Christmas" was the program when Tom Jetson's Puppets perform at the Marie Hitchcock Puppet Theater at 10 and 11:30 on Thursday and Friday, December 10 a.m. 11, and at 11 a.m., 1 and 2:30 p.m. on Saturday and Sunday, December 12 and 13. Find out about *Trouble in the Tropics* when Puppets Express takes the stage at 10 and 11:30 a.m. on Wednesday and Thursday, December 16 and 17 with shows continuing through December 20. The theater is located near the Aerospace Center. For more information, call 619-485-5045. Regular admission is \$2 for adults, \$1.50 for children, free for those under ten. (DOWNTOWN)

He's Mean and He's Green, and at 1 p.m. on Saturday, December 12, the Grinch will visit Barnes and Noble Bookstore for a theatrical story time. Cast members from the Old Globe's production of check title *How the Grinch Stole Christmas* will present a preview with songs and stories. Find the store at 1040 North El Camino Real. Free. Call 760-944-6800 to register. (LONGBEACH)

Monsters are the subject for the Saturday Story Time beginning at 11 a.m. on December 12 at Borders Books and Music. Participants will read stories and then "do a frightening craft." Find the store at 1072 Camino del Rio North and by calling 619-295-2201. Free. (DOWNTOWN)

"The 12 Days of Christmas" may be sung when the San Diego Actors Theatre presents "Children's Classics" at "Auberg Del Mar Garden Amphitheater" at 11 a.m. on Saturday, December 12. Also on the program: *A Visit from Saint Nicholas, Feast of Lights (The Story of Hanukkah), The Grinch Meets Scrooge* and more. For more information, call 619-268-4484. Find it "Auberg at 1940 Camino Del Mar. Admission is \$4 per person. (SOLAR VALLEY)

All Aboard! The Polar Express comes scheduled for Saturday, December 12, from 9:30 a.m. to 9 p.m. at the Brick Aquarium Museum. Participants will explore the North and South Poles with the help of the Chris Van Allsburg book *The Polar Express*, and make holiday gifts, fish-pond tablets, and more. Camps will be offered for those



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Calendar LOCAL EVENTS

aged four to kindergarten and one for grades one through three. The fee is \$30. The aquarium is located at 2500 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive). For the required reservations, call 619-534-7336. (LA JOLLA)

Look Up in the Sky, It's a Young Eagle! Brown Field is the site for the Young Eagle Flight Day on Saturday, December 12, from 8:30 a.m. to noon. Kids 8 to 17 years old will wear safety briefs and get information on airplanes and then take an airplane ride (approximately 20 minutes long). The event, hosted by the FAA Chapter 14, is free. To reserve a spot and get directions, call 619-262-5131. (SAN DIEGO)

Life-Sized Marionettes will perform for the puppet show planned by theater artist Claudia Leonese and James Duffley at 2 p.m. on Saturday, December 12, at the 101 Artists' Colony (897 South Coast Highway 101, suite F-101). Admission is free. For more information, call 760-632-9074. (GONZALES)

Light Up Your Holidays, no matter which holiday you celebrate — Hanukkah, Las Posadas, winter solstice, Kwanzaa, or Christmas — are demanding a fun way to get creative during the season. A winter candle-making workshop for those eight and older starts at 2 p.m. on Sunday, December 13, in the Children's Room at the San Diego Public Library. Dial 619-236-5836 to make the required reservations. Find the library at 820 F Street. (DOWNTOWN)

The Sweet Fresh Bait Stationaries will visit the story time starting at 2 p.m. on Sunday, December 13, at White Rabbit Children's Books. Find the shop at 2755 Girard Avenue. 619-454-3518. Free. (LA JOLLA)

Whoville on the Bay, for the sixth year, the Cal in the Hat narrates presentations of *How the Grinch Stole Christmas through December 24 at Lomas Coronado Bay (6000 Coronado Bay Road). Readings begin at 1 and 2 p.m. on Saturdays and at 5 and 6 p.m. on Sundays, Mondays, and Tuesdays (as well as December 23 and 24). The free readings in the lobby include refreshments. Call 619-424-4000 for details. (CORONADO)*

(continued from page 8)

to try to describe music directly, it slips away from you. Even if you try by inference or tangentially, it still slips away. I believe I mentioned in the book something that Mendelssohn said, "Music is too specific for words." I don't know if it's too specific or too vague, but when I read program notes, for example, about music that I know intimately, while I am reading it, I have the feeling, "I don't know this piece. I don't recognize it." It's very hard to do. It's one of the reasons I am reluctant to try and describe music. I would rather talk around it, to talk about why Beethoven did this, what was happening in his life, what was happening in the world or in his country at the time. That is the sort of thing I enjoy reading. But when people start writing that "this piece goes down a major third and this is indicative of his mood because his wife beat him the night before," it doesn't ring true to me, or often, it's beside the point.

I said that when reading reviews of classical music performances, I often laughed aloud, because the descriptions of the music reminded me of descriptions of wine.

Steinhardt agreed. "It's the same sort of thing. It's technical and pretentious."

In some string quartets, first and second violinists regularly switch chairs.

I asked Steinhardt why that had not happened in the Guarneri. "We felt when we started that a quartet creates a certain personality with all the members in their particular spots and that there's a web of subtle connections that are created so that can exist. Something kind of like a brand name that people can recognize and they can either like or dislike it, but it's something very distinct. As soon as you change violinists, one sits second and one sits first, the quartet has changed entirely, for better or for worse, or not even for better or for worse, it's just different. In recent years we do change on occasions. When I sit second and John sits first, we are a different quartet. I think it's just as good a quartet, but John's fiddle sounds different on first than I do, and I sound different on second than he does. Our strengths or our differences show themselves differently in the different positions. We felt at the time that we began, though, that we wanted to present ourselves as one distinct personality and not two different ones. Because we felt democratic right from the beginning, we felt the way to alleviate any inequities in this arrangement was to have John play first when there is only one violin — in string trios or piano quartets or any other combination that had one violin. Either John automatically plays it or if he doesn't want to, we discuss it."

Chamber music audiences, Steinhardt emphasizes in his book, are not composed largely of little old ladies in sensible shoes and wonderful suits. I asked about the quartet's audiences.

"Well," he said, "we do have those, too. They are a surprising bunch, our audiences. They are the most vital, the most intelligent, the most knowledgeable people, but they're not flashy people, by any means. I think, by definition, once you come to the string quartet, you've gone through a lot of other types of music already and so your tastes have developed, and that certainly was true of

me, as a student. Because I kind've backed into chamber music, I didn't know it and when I knew it, I wasn't too interested. It sort've happened, despite my plans to do something completely different in life, to be a soloist. It was the thing that I did, too, last, after having experienced the solo repertoire, the orchestral repertoire, the oratorios, the great choral pieces and then, finally, the chamber music, which is the distilled essence of music. I don't think young people necessarily are overwhelmingly drawn to a few people sitting on a stage that's bare of anything of interest. I understand that audiences are drinking in the United States and becoming old with one exception, and that's the opera crowd. Young people are going more and more to opera.

"But chamber music, I think, is the final distillation. I think, too, that it's no accident that this huge body of memorable works has been created with the string quartet in mind. The bulk of it is string quartets, but there are other things — great piano trios and viola quintets and so on, and they are masterpieces. But there is something about the intimate form that not only drew composers but challenged them to reach inside themselves and to find the most substance. There certainly wasn't the seductiveness and the lure of sensationalism. So what do you have left (of pure music)? That's it. We have this incredible repertoire as a result."

I said that from listening to chamber music and reading his book that I came away with the impression that to play chamber music was to engage in an extraordinarily intimate conversation, an exchange in which one listens for every nuance.

"Yes," said Steinhardt, "and what's amazing is this. In the quartet, we all like one another and we're good friends. But once we are on the stage, it is very intimate. We will walk off the stage after playing a Bartok quartet and once we're backstage, we are suddenly just four guys. As people, we are shy about showing our emotions to one another verbally. Rarely will you say to somebody, say, 'Ah, that is one of the greatest experiences I've ever had.' David Sayer will sometimes say after we play a Beethoven quartet and we're walking off, 'That Beethoven, he's a pretty good composer, and that will be his way of saying "That was fantastic."'

I said that it seemed to me, when I attended string quartet performances, that when these were successful, the audience somehow becomes a fifth member of the group.

"That's always the case with real performers. People who shut off the audience when they are onstage and just communicate with the music are missing an element, a very important element, because the audience is another member of your group. You don't play for yourself. You reach out for them. This is something that is sacred about our profession, that connection with the audience, that is very hard to put into words but exists in a certain sense the way a doctor may feel the sacred connection with his patients when he is able to help or cure them. There is something healing about music, something spiritual. We are part minister, part doctor, part I don't know what."

—Julith Moore

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Calendar LOCAL EVENTS

There's still time to find the museum at 209 West Island Avenue. Call 619-233-8792 for additional details. (CONTINUED)

MUSEUMS

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

Rancetti Beach House Museum houses indigenous Indian artifacts and memorabilia of early settlers 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 Laramie Indians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is found at 9050 Rancetti Lane, call 619-469-1480 for more information. (SPRING VALLEY)

California Seal Museum. It takes two to tandem — a Look At Amazing Facts on Boards" is the newest exhibit at the museum, celebrating "sport the 'n' part ballet, part surfing." The exhibit continues through December.

The museum features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends, Phil Edwards, John "L.J." Richards and Peter Johnson, and that sea-cool regular from Hawaii, Duke Kahanamoku. The museum is now located at 223 North Coast Highway 760, 721-0876. (CONTINUED)

Chick Vista Nature Center. An interactive living 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 investigates that habitat the coastal flats and marshes of San Diego Bay. Visitors can use a fluorescent to view aquatic micro-

Room-O-Rama

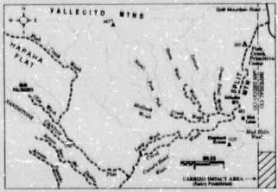
A Guide to Unexpected San Diego • By Jerry Schad

Arza Borrego's Fish Creek Wash is the gateway to a fascinating labyrinth of gullies, canyons, hooded arches, and mud holes covering the desiccated area known as the Carrizo Badlands. Why the name Fish Creek for a sand-filled desert wash devoid of water except after heavy rain? Apparently this was once a sluggish creek strewn with large pebbles — some containing fossil deposits — worn into its bedrock floor. A huge flood in 1916, it is surmised, smothered the creekbed with a thick carpet of sand and destroyed the habitat for the fish.

Today's Fish Creek supports only scattered juniper trees, desert lavender, mesquite, and other shrubs, plus a sporadic straggler of tamarisks by the creek. Over a distance of about 13 miles, the wash ascends some 1000 feet of elevation, a rather easy-going gradient for an out-of-rain and town (Geoville) trek by means of

riding a mountain bike. However, soft sand here and there may make the ride strenuous and a bit frustrating at times. Mud (after heavy rains) can make forward momentum a messy and gully-to-gully slog, and that goes for motorized vehicles as well. Conditions are ideal when there's a little moisture on the ground from light rains, when many firm up the otherwise soft path of sand.

To get to the starting point, drive east on Highway 78 to the desert town of Ocotillo Wells, then go eight miles south on the paved Split Mountain Road to the dirt road turnoff for Fish Creek Primitive Camp. Depending on exactly where you park your car along Fish Creek Road, you may or may not require an Arza-Borrego Desert State Park \$5-per-day parking pass: call 760-767-4205 or 760-877-5313 for more information. And, yes, you will need to bring along all the water you expect to drink.



At a point nearly two miles south of Split Mountain Road, the portals of Split Mountain loom on both sides. Here the waters of Fish Creek Wash in rare flood stage, at least here and there, may have won their way through a fault zone, creating a series of canyons on both sides. Don't miss, on the right, just before the ways of Spirit Mountain begin to part, a spectacular



Snopik tree, Fish Creek Wash

artefact (an inverted U) of sandstone layers embedded in the canyon wall. Next comes a landscape dominated by "mud flats" strewn with sparkling chips of gypsum crystal. Stick with riding on the main Fish Creek jeep route, and don't ride in areas not open to motor vehicles. Off-trail exploration is allowed in the state wilderness zones surrounding Fish Creek, but only on foot.

Work your way gradually upward — if you have the mettle — all the way to the confining of Sanatonia Canyon, some 1.3 miles from the pavement. The Fish Creek route continues north, but through less interesting terrain around as this a good place to turn around and take advantage of a modest boost from gravity on the return leg.

more information, call 760-789-7644. (IMPERIAL)

San Diego Aerospace Museum. The museum offers exhibits of over 65 aircraft — including a replica of the Spirit of St. Louis, a Fokker Scripps (of Fokker Lindbergh E. Hill), a World War I Spad VII, and a Lockheed Blackbird spy plane — 1400 models, 10,000 aviation-related items, and memorabilia from the Montgolfier hot air balloon era to the Space Age, along with an International Aerospace Hall of Fame.

Next at the museum is a 30-foot motion simulator, in which two visitors at a time may choose between realistic simulated scenarios in P-51 Mustang, "Survival 2006," or "Jet Intercept." Each scenario costs \$5 per person and is not included in regular museum admission.

The museum is located in the Ford Building in the Palatka area. For additional information, call 619-234-8791. (SAN DIEGO)

San Diego Model Railroad Museum. The museum celebrates American railroads with "the largest permanent operating model railroad and toy train exhibit." The museum includes five scale model railroads of the Southwest, an interactive toy train, and a refurbished toy train gallery with a Lionel O-gauge exhibit.

There is a multimedia presentation on railroading, an operating railroad semaphore signal, and interactive displays on railroads and model railroading. The museum is downtown in the Casa de Fabro building. For admission and museum hours, call 619-596-0199. (SAN DIEGO)

San Diego National History Museum. Set in an elegant look at "Sharks, Fossils and Fantasy" at the museum through Sunday, January 3, 1999. The exhibit focuses on shark biology, behavior, natural history, and their place in human culture.

20 years learn about the diversity of sharks, the need for conservation and common misconceptions that surround the species.

Also on exhibit is "The Wildlands Photography of Robert Turner," capturing "the splendor of the Southwest." Turner, who has been a photographer for more than 20 years, lives on the shore of a coastal lagoon near San Diego. See the show through Sunday, January 3, 1999.

The museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology. 619-232-3811. (SAN DIEGO)

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can Avenue. For more information, call 760-832-9711. (CONCORD)

Stephen Birch Aquarium Museum. The aquarium's exhibit is a computer display consisting of five interactive modules through which visitors can learn a variety of ways that scientists study the oceans from space using satellites, including monitoring currents and ocean temperatures, investigating natural phenomena such as upwelling and red tides, and tracking the migration of fish. The exhibit provides a way to interpret the interdisciplinary nature of research at Scripps Institution of Oceanography.

An aquarium and museum under one roof, the facility is an educational component of the Scripps Institution of Oceanography at UCSD. Look for 25 tanks containing marine life of the Pacific Northwest, the California coastline, Mexico's Sea of Cortez, and the South Pacific. One highlight is the La Jolla Reef Tank, a two-story-high tank with giant kelp

plants and nearly 30 species of local marine life.

The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive). For more information, call 619-534-1515. (LA JOLLA)

Wells Fargo Bank History Museum. The museum features a working engine, office staffed by guides in period costumes and contains a working telegraph for visitors to send and receive messages. There's an audio-visual theater presenting short films on California and Wells Fargo history; a gold display, part of the collection assembled by Wells Fargo agent Samuel Hovey at the end of the last century; an exhibit of Concord Coach #293, a restored stagecoach built in 1867; and the Hovey watch. The museum is located in the reconstructed Colorado House, at 2733 San Diego Avenue. (SD) 70989.

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San Diego Reader/December 11, 1998

Florida?

That's what I call a discovery!

The La Jolla Chamber Music Society's "Discovery Series" reminds us again and again of nature's (or culture's) fecundity in producing first-class young performing musicians. Year after year they arrive, superbly talented, excellently trained, passionately committed, and—in a manner quite unaffected by their youth—in full command of styles that were practiced 100 or 200 years before they were born.

Another fact emphasized by these concerts (as well as by the totality of classical music performance these days) is the international character of both technical prowess and stylistic acuity. The standard tradition in classical music is European; its instruments, its forms, its composers. The vast majority of works performed on programs of symphonic or chamber music—in solo recitals, or in the opera house—are German, Austrian, French, Italian, Russian (with discreet additions from England, Finland, Norway, Denmark, Spain, ...). No matter, some of the most brilliant and stylistically idiomatic performers of this repertoire at the end of the 20th Century come from China, Korea, Japan, Mexico City, or Indiana.

In the case of the Harid String Quartet, which opened the current series, the locus of origin is the Shanghai Conservatory, where the group was formed in 1986. The names of the youthful performers (violinists Wendy Yun Chen and Jessic Shuang Wu, violist Yangi Kong, cellist Guang Wang) don't sound anything like Nor-

bert Brannin, Siegmund Nissel, Peter Schifold, or Martin Lovett, but their rich, creamy singing tone is unmistakably middle-European, their expressive devices are nourished by Wienerschnitzel and Sacher torte, and their understanding of the European musical imagination is as thoroughly traditional as if they had collaborated with Mozart or Schubert in Vienna or Debussy in Paris. Indeed, their program of quartets by these three composers, exactly in the center of the European classical tradition, exhibited not only the traits of a quartet like the Amadeus at its most mature but a distinctive take on that tradition, arising from a deep personal identification with the spirit of the composers.

One of the Harid's most striking characteristics, distinguishing them from their great predecessors and making them sound more "modern," is an extreme clarity of individual instrumental lines, so that instead of being drawn into an overall blending of sonorities, the listener is made more aware of the separate voices and their counterpart. This is a relative matter, of course: all good performances of Mozart's D Minor Quartet, K. 421 accord proper emphasis to the Haydn-esque polyphony that gives the work its structural power. Nevertheless, there was a subtle but discernible underlining of this feature in the Harid performance, the effect of which was to concentrate the attention on the intellectual rigor of Mozart's treatment of his musical ideas.—

REVIEW
JONATHAN SAVILLE

Calendar CLASSICAL MUSIC

something that may otherwise be more or less disguised by the equally prominent sentiment and lyricism of the music.

Not to imply that there was any slighting of emotion in the Harid's playing, or any desiccation of the singing lines. On the contrary, the emotional intensity was often of overwhelming force—notably in the breathtaking performance of Schubert's "Death and the Maiden" Quartet, which burned with drama (both external and internal) from first moment to last. Yet even there, the performance continually offered new analytical insights into the way the music was put together, as the listener was compelled to follow in detail the interplay of the instruments in their weaving of the musical fabric.

The effect was even more pronounced in the Harid's truly stunning realization of the Debussy Quartet, a work in which the curious harmonies and textures and the lush uncanonisms of orchestration often induce an appreciation of the music's sensuality at the expense of its inventive intelligence. It was a remarkable experience to feel one's mind gripped so tensely by the momentary-by-moment building of each movement's structure—all the more so since the Harid's ensemble—with French gourmet dinner, dancing and special Lang Lang Geometric lessons by Lor Semardt, starting 7:30 pm, reserve tickets early!!!

I had never heard of the Harid Quartet before the Chamber Music Society's Neale Ferlough brought the group to our attention. I still don't know what



Claudio Deibius

The Harid String Quartet
Sherwood Auditorium (La Jolla Chamber Music Society
Discovery Series)
Mozart, Quartet in D Minor, K. 421; Debussy, Quartet in G Minor, Opus 10; Schubert, Quartet in D Minor, D. 810 "Death and the Maiden"

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"Harid" is, although the program notes imply that it is a place, and someone during the intermission suggested it might be in Florida. From Florida to Florida, for young musicians who think and feel like Mozart, Schubert, and Debussy—it's the way of the modern world. In any case, there can be no doubt that a sensational chamber music group has burst upon the scene, one whose performances I would attend at any time with a first expectation that their playing would teach me something new and valuable about music I thought I knew from top to bottom. That's what I call a discovery!

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music may be received by 5 p.m. Friday the week prior to the publication for consideration. Do not phone. Send a complete description of the event, including the time, date, and the precise address where it is to be held (including neighborhood, a contact phone number, and an area code), and a phone number for public information to Reader Classical Music, P.O. Box 16611, San Diego CA 92116-5001. Or fax information to 619-581-3801.

The Season for Lessons and Carols, the Escalante Adventist Academy will present a service of lessons and carols featuring high school and junior high choral and handbell groups on Friday, December 11. The service begins at 7 p.m. at Fourth and Orange. An offering will be received. 619-760-7800 for details. (5:00PMTD)

Guitar Music of Two Worlds is presented at the Congregational Church of La Jolla on Friday, December 11, beginning at 9 p.m. Randy Pike promises a "staged recital" with sets painted by David Combs, featuring music from Spain—"The Old World, Insigne Rodrigo"—and Brazil—"The New World, Heitor Villa-Lobos." The suggested donation is \$10. Call 619-452-3800 for details. (5:00PMTD)

Festive Favorites and Traditional Classics may be heard when the San Diego Symphony offers its Holiday Pop concert on Friday and Saturday, December 11 and 12. The first half of the program celebrates a birthday for while, the second focuses on "the galaxy of Christmas morning," with singing by the San Diego Master Chorus, St. Paul's Chorale and the St. Cecilia Chorus and the Martin Luther King Jr. Community Choir of San Diego.

Concerts begin at 8 p.m. and 8:15 p.m. on Friday and Saturday at the San Diego Symphony Hall, 1245 Seventh Avenue. Tel: 619-235-0804 for reservations, tickets here.

Reading in Recorder Players, all levels of recorder players are invited to the Hexagon Building of the Teachers' Community Center on Friday, December 11, when the San Diego County Recorder Society meets for instruction and playing. Recorder basics start at 6:30 p.m., followed by warm-ups at 7 p.m. and a guest concert from 8:30 to 9:45 p.m. The fee for the concert at 11:20 a.m. (about two miles out of town). For information, call 619-466-7883. The first visit is free. (7:00PMTD)

Sacred and Secular Music is on tap when the Palomar College Chorale

the Chamber Singers, and the Women's Chorus present "A Carol of Carols" on December 12 and 13 in the Howard Bruback Theater. The program includes Conrad Susa's "Carols and Lullabies of the South-west" with harp, guitar, and marimba.

Rehearsals begin at 8 p.m. on Saturday and at 2 p.m. on Sunday. Find Palomar College at 1140 West Mission Road. Tickets are \$10 general. For more information, call 760-744-1150 x2453. (5:00PMTD)

"The Power of the Strings", guest artist and starlet Anoushka Shrivastava—daughter of Ravi Shankar—will perform her father's "Sitar Concerto No. 1" with the La Jolla Symphony and Chorus on December 12 and 13. Music director Harvey Solberg will frame this piece with the Russian masterpieces "Night on Bald Mountain" by Alexander Scriabin and Stravinsky's "Rite of Spring."

Concerts begin at 8 p.m. on Saturday and at 4 p.m. on Sunday in UCSD's Mandeville Center. Musicologist Eric Brubaker will deliver a pre-concert lecture one hour prior to each performance. Tickets are \$35 general. Call 619-534-4637 for reservations. (5:00PMTD)

Right Young Virtuoso are the promised soloists when the Southwestern Chamber Orchestra presents Vivaldi's "Four Seasons" on December 12 and 13 at the Church of the Good Samaritan 1832 Fairgate Mall. Concerts begin at 4 p.m. on Saturday and at 7 p.m. on Sunday. The suggested donation is \$10. For information, call 619-581-4733. (5:00PMTD)

An Advent Procession with Lessons and Carols is presented at the Trinity Episcopal Church at 7 p.m. on Sunday, December 13. Listen for singing by the Trinity Choir. An offering will be received. For information, call 760-738-1891 or 760-743-3629. Find the church at 845 Chestnut Street. (5:00PMTD)

Fear of lights, it's time for the annual holiday celebrations at the First Presbyterian Church, taking place on December 13 and 14. Included on this year's program are excerpts from Handel's "Messiah," a candle sing-along, readings, and a living nativity scene. Programs begin at 7 p.m. on Sunday and at 7:30 p.m. on Monday. Find the church at 408 Date Street (at Fourth Avenue). Offerings will be received. Call 619-232-7583 for additional details. (5:00PMTD)

Planning Evening, with the Purcell anthem "For men's voices," "In God's Word Will Remain," starts at 8 p.m. on Sunday, December 13, at Saint Paul's Cathedral 1278 Sixth Avenue at Fifth and University. For information, call 619-256-7641. An offering will be received. (5:00PMTD)

Works by Spohr, Schubert, and Mozart may be heard when soprano Kiera Durbuck, Neal Chasin (piano), and Ilana Mysore (cello) present the first concert series at the San Diego Public Library at 2:30 p.m. on Sunday, December 13. The library is found at 820 S Street. Call 619-236-5810 for additional details. Free. (5:00PMTD)

The 14 Young Adults from Tijuaná who make up the Sacre Cordis teen vocal ensemble will give a concert of Robert Schumann for a concert of seasonal favorites on Sunday, December 13, at 7 p.m. at the Spreckels Organ Pavilion. Free. Call 619-762-8138 for information. (5:00PMTD)

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Calendar
ART

ART LISTINGS

Contributions to the Reader's guide to art gallery openings must be received by 5 p.m. Friday the week prior to publication. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Reader Arts, P.O. Box 85803, San Diego, CA 92186-5803. Or fax information to 619-581-2493.

GALLERIES

Fresh Two- and Three-Dimensional Figurative, abstract, and non-representational works in various media by local artists is being displayed in the 1st Floor Foundation at the Bankers Building through December 13. The show starts with a reception and live music at 7 p.m. on Friday; the gallery will also be open for viewing noon to 6 p.m. on Saturday and 1 to 5 p.m. on Sunday. Find the Foundation at 402 Market Street (between Fourth and Fifth); 619-596-9825. (GASLAMP QUARTER)

International Surrealist Painter Abbas Deross is exhibiting recent works through Friday, January 8, at the Deross Design Studio and Art Gallery (1237 Prospect Street, suite W). The show — including "Hierogram: Paintings" by Catherine Frick — starts with a reception at 6 p.m. on Saturday, December 12. Regular hours are 11 a.m. to 6 p.m. Monday through Saturday. 619-551-4555. (LA JOLLA)

Wrap It Up, an all-media exhibition of two- and three-dimensional artworks that have been created during the past year by Escondido-based artists is offered in "Sommation '98" art exhibit through Saturday, January 9, 1999, at the Escondido Municipal Gallery. Janet Deborah Smith selected 50 pieces from the nearly 180 pieces submitted.

The reception starting at 5:30 p.m. on Saturday, December 12, coincides with "2nd Saturdays," a monthly "culture crawl" through gallery open houses, points of interest, and activities. From 5 to 7 p.m., artist Ron Diomake will share his techniques at the Photo Darkroom Inc. (1279 Simpson Way, 760-741-0051). A poetry and prose reading by members of the North County Writers Guild starts at the gallery at 4:30 p.m.

Regular gallery hours are 11 a.m. to 4 p.m. Tuesday through Saturday. For more information, call 760-486-4101. Find the gallery at 142 West Grand Avenue. (ESCONDIDO)

"Women's Work" is the subject for the current exhibition by the Women's Caucus for Art, on view through Friday, January 15, 1999, at the Labor Museum exhibition space at the Frame Maker. The show — with a variety of media used to explore the many facets of women's work — was curated by Mari E. Ransberg and includes a holiday party and reception at 7 p.m. on Saturday, December 12.

Regular gallery hours are 10 a.m. to 7 p.m. Monday through Friday, 10 a.m. to 3 p.m. Saturday, and by appointment. Find the gallery at 2215 India Street (at 124); call 619-234-0846. (DOWNTOWN)

ART MUSEUMS

California Center for the Arts Museum, the traveling exhibition "Twentieth-Century Self-Lite Paintings from the Phillips Collection" chronicles the evolution of the modern self-life tradition in America and Europe. Visitors see work by some of modernism's most prominent artists including George Braque, Pierre Bonnard, Marston Hartley, Georgia O'Keefe, Pablo Picasso, and Man Ray. This show continues through Sunday, December 13.

Also on exhibit: "Beyond the Still Life: Ali Akarot and Andy Yoder." Akarot is said to transform bricks into functional, contemporary objects, while Yoder's "guided steel

forms question the origins of Western social etiquette." See these three-dimensional sculptures through Sunday, December 27.

It's at the center at 340 North Escondido Boulevard (at Valley Parkway); 360-134-1120. (ESCONDIDO)

Mingei International Museum of Folk Art, the artistry of painted wooden furniture and textiles created in preparation for marriage is highlighted in "Dowry" — Eastern Europe Painted Furniture, Textiles, and Related Folk Art." Painted furniture is said to be an important aspect of the Eastern European dowry furniture; in rural areas, marriage was considered to be the birth of a new family. Also on exhibit are wedding textiles and items from Slovakia, Moravia, and Bohemia. See the show

through Sunday, April 4, 1999. The "magic reality" of Niki de Saint Phalle's sculpture relates to the visual reality and affirmation of spirit found in Chindler Art, throughout

her work, no matter how extreme, there is an underlying innocence. Nearly 100 sculptures, paintings, reliefs, graphic works, and magazines created during the last 15 years are collected in "Niki de Saint Phalle — Insider/Outsider — World-Inspired Art," continuing through Sunday, January 10, 1999.

The Mingei is located on the square with the San Diego Museum of Art and the Tanker Museum, at Art. For additional information, call 619-239-0003. (DOWNTOWN)

Simplified Sounds
And Furies

It's like watching several TV channels at once.

How do you approach William Faulkner's *Sound and the Fury* and make it manageable?

Read it backwards. Start with the appendix, which fills in biographical details. Faulkner wrote it 15 years after the book's publication. Then read chapter four, then three. By the time you get to chapter one, the tale told by the "idiot" Benjy, his ramblings start to make sense.

Of course, you lose a lot by this tactic, including the sense of being lost. Enter *The Sound and the Fury* on page one, and you aren't in literary Kansas anymore. You abandon notions of how novels work and how you should read them. The narrative is nonlinear. It's like watching several TV channels at once. You find yourself in synchronic time, and events happen all at once. Golfers play through on a field sold 18 years before to send Quentin Compson to Harvard, where he threw himself in the Charles River two months after his sister's marriage to a fast-talking Midwesterner. A golfer calls his caddy, and you see young Caddy "Caddy" Compson, many years earlier, climbing a tree with muddy drawers.

If you demand unity from a novel, this book will drive you nuts. You'll subscribe to the theory that Faulkner was just a "corned-up" drunk who fooled the folks at Random House. But read and reread it. Then turn to any page and you're in. Every word reverberates. It's impossible to get lost. Five people narrate *The Sound and the Fury*.

Each has blinders and biases. Benjy narrates chapter one. It's his 33rd birthday, and since to him the past is as present as today, his mind shifts like a *Polodes* through time (that Benjy's got a remarkable ear for dialogue and prose rhythm rarely gets noted).

Quentin Compson narrates chapter two, June 2, 1910. It's the last day of his life. He battles the voice of his father and his feelings (feelings he fears-wishes were inextinguishable). As he walks the streets of Cambridge, Quentin slowly retreats from the world and drops himself in the Charles.

The mercantile Jason Compson speaks in chapter three. Faulkner called him the "first sane Compson" in some time and a "philosopher in the old stoc tradition." Bunk, Jason's a selfish racist convinced his family conspired against him, and he's determined never to fall prey again.

Faulkner and Dilsey, the African-American cook, narrate chapter four. It's a "black and chill" Easter Sunday. Easter, Benjy's 33rd birthday. Faulkner's full of heavy-handed symbolism. (Old Mrs. Compson whines upstairs, Benjy bellows, Jason curses and schemes, and Dilsey, who saw the beginning and now sees the "end" of the Compsons, brings order to the household (so say many Faulkner scholars). But if she does, it's only a momentary stay against confusion. Caddy doesn't have a chapter. She exists in

REVIEW
JEFF SMITH

Calendar
THEATER



John-Andrew Morrison, Natalie Griffith in *The Sound and the Fury*

The Sound and the Fury, adapted for the stage by Erik Ehn. **Mandel Weiss Forum**, UCSB. Directed by Stefan Novinski; cast: Natalie Griffith, Quincy Tyler Bernstone, Dahn Norwood, John-Andrew Morrison, David Kapchinsky, Ricardo Antonio Chavez, scenic design, Craig Seibels, costumes, Janet Teller, lighting, Karin C. Filiam, music, Rick Barthold. *Runs concluded.*

the other characters' minds: promiscuous or pure, an Eve or a Lilith. Like a magnet, Caddy always draws their most felt feelings to her. Faulkner adored Caddy. "To me she was the beautiful one, she was my heart's desire, that's what I wrote the book about, and I used the tools which seemed to me the proper tools to try to tell, to draw the picture of Caddy."

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SAN DIEGO PLAYERS SEEN

Calendar THEATER

Translating those tools into the medium of theater proved a difficult task last week at UCSD. The production had many individual strengths, but Erik Ehn's script and Stefan Novinski's direction gave us a watered-down treatment of the book.

In some ways works like *King Lear* and *The Sound and the Fury* have an infinite quality. They exist in the imagination like a dream, half-focused, half beyond-down treatment of the book.

Also missing were the novel's famous streams of consciousness. Each section got a slightly different staging. Jason's part, for example, had a tinge of the carnival, as he cir-

clled around the stage. But we never got the sense, as Arthur Miller said of Willy Loman, that we were on the inside of his or Quentin's or Benji's head. The script and staging were pedestrian and finite.

Rick Burkhardt's music — performed on accordion, whistles, drums, and woodblock — upstaged the text all evening. It offered clacking clocks and clomping horses' feet but also atonal experimentation and strident finger-nails-on-the-blackboard noises. (Close your eyes and you heard a cadre of John Cage wannabes. Never once were you in Faulkner's Yoknapatawpha County in 1928.)

Cavils aside, the acting and design work made the show a worthy attempt. Script, director, Craig Siebel, put a huge tree center-stage left. Its trunk arched like a toronado; its thick limbs circled above the stage like a vortex, making it a splendid image for the way the book pulls backward and inward to the image of Caddie on the tree ("Caddie smelled like trees," Benji repeats like a mantra).

Siebel's added an inspired, synchronic touch. The big white leaves looked like snowflakes — or were they the lace from Caddie's wedding dress?

The production showcased UCSD's third-year MFA actors. Natalie Griffith's Caddy, irrepressible and disarming; Quincy Tyler Bernstine's sage, ageless Dilsey; and Dolin Norwood's

portraits of five different people stood out. Only David Kupchinsky's Quentin felt unrealized. But Ehn's text and static staging let Kupchinsky down. Quentin has Hamlet's perplexity and twice his passivity. Getting inside that mind proved most daunting of all.

Faulkner generalized about Quentin's experience. "A love or sorrow is a bond purchased without design and which matures willy-nilly and is recalled without warning to be replaced by whatever issue the god happens to be listing at the time."

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate as of printing; material given us, but it is always a good idea to phone the theater for an hour, minute, or page and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

An American Christmas
Lamb's Players Theatre and the Head-Bell Coronado have a new version of their popular holiday dinner-show Christmas at the Head Bell in 1988, including a five-course gourmet meal.

Hotel Del Coronado: Ballroom
WEDNESDAY, DECEMBER 16, THROUGH DECEMBER 27, EVERY DAY, EXCEPT CHRISTMAS AT 6:30 P.M. FOR MORE INFO CALL 619-437-0050.

Became Sex and Older Sex
As an alternative to traditional Christmas fare, Nevee Force the Total Productions offers an evening



A Christmas Carol

of "thought-provoking one-acts." That's a welcome addition for the center's lion with the play's more impressive. A.R. Gurney's *Two The Problem*, Romanus Irmay's *J.M.*, and Leland Wilson's *Home Free* are based on tricky premises. Once you figure that out, they become fun and predictable. Linnery's a kind of fun what would happen if a real writer

enrolled in a creative writing class? (Linnery's taught a few; this is his revenge.) The one-act twist and turn and may be more enjoyable to perform than to follow. The evening does have a plus. I. Can-do Peale appears in *F.M.* and *Home Free*. She's one of our best local actors and does credible work as always (she teams with Fred Harlow, who does career but is

slightly better work, especially in the Wilson piece, about an intricate on-dio who confuses the real world and their play world one time too many. A peek at the pro-

gram — from directors to house managers — reveals a lot of talented people. Might they form a company? Please! But with better material!

ST. CECILIA PLAYS THROUGH SUNDAY AT 8:00 P.M. (NOTE: THE SHOW HAS OTHER DATES. CALL THE THEATER AT 619-436-8563.)

A Celebration of Bulls
The Christian Community Theatre's sixth annual Traditions of Christmas Show features "Rocky" and "The Proclamation" tap dancers, hand bells, sleigh bells, jingle bells, and more!

EAST COUNTY PERFORMING ARTS CENTER
210 EAST MAIN STREET, EL CAJON, THURSDAY, DECEMBER 10, THROUGH DECEMBER 22, 7:00 P.M. THROUGH SUNDAY, 1:00 P.M. THROUGH DECEMBER 19 THROUGH DECEMBER 22 AT 2:00 P.M. FOR INFORMATION CALL 619-438-9226.

A Christmas Carol
The San Diego Repertory Theatre's annual Christmas show reimagines the movie *Ground Hog Day*. They can do the show over and over until they get it right. This year's epic, intimate version they got right. Directed by Sean Murray, it's so rich it's almost draining. Murray creates a wonderful theatricality, and Jonathan McMurtry convinces you he was born to play Scrooge. A covey group "afraid of life" (he damn the dose on carolers and jiggle) metaphors into a beautiful metaphor of joy. Throughout, McMurtry is unshakable and funny. (This is one of the most comic Scrooges yet.) A strong cast supports him: Douglas Roberts is the narrator; Ben Chodanian is beleaguered Bob Cratchit, an idealist; Tim Irving is Fezziwig; Rosita Reynolds is a scolding ghost and haggard servant; and Bob Carroll is the nicely crafted character. Lucie Blackland's traditional (i.e., 1843) costumes are all time

warded for top "British" costumes and once again Gina Angeli's shows who she's one of the best choreographers in Southern California. Worth a try.

SAN DIEGO REPERTORY THEATRE
THROUGH DECEMBER 24, 7:00 P.M. THROUGH SATURDAY AT 10:00 P.M. TUESDAY AND SUNDAY AT 7:00 P.M. MATINEE WEDNESDAY, SATURDAY, AND SUNDAY AT 2:00 P.M.

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

CREATIVITY CENTRE
4716 SONG STREET, JUST NORTH OF JACOBS PARK, NORMAL HEIGHTS, EVERY FRIDAY OF EVERY MONTH AT 8:00 P.M. FOR MORE INFORMATION CALL 619-438-2537.

Tomcats Stampede
28721 Front St.
Tomcats 619-495-1761
With room for 1,000 people, this bar has it all for every occasion and concept: indoor videos, bull riding, country western music, and a large dance floor. Drinks served from 8 pm nightly.

Kicker's/Hamburger Mary's
308 University Avenue
Hilcrest 619-491-0900
Once every night of the week at Kicker's or grab a bite at Hamburger Mary's. Happy hour Monday-Friday 2-5 pm.

Lydia's Cafe
1676 Palm Avenue
Imperial Beach 619-429-3803
A real Lybia style bar complete with "Martinis." Check out the huge dance floor, shoot pool, or listen to live entertainment.

Nick's At The Beach
807 Thomas Avenue
Pacific Beach 619-270-1735
Watch the big game on one of ten large TVs! Hungry? Full menu is served until 1 am seven days a week.

The Sunshine Co. Saloon
625 Newport Beach
Ocean Beach 619-221-0722
Half price 80 oz. pictures from 5 to 6 everyday of the week! Watch your favorite sports event via 30 satellite TVs. Snacks welcome in two designated smoking areas.

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Stand up comedy every Thursday, and live bands on Friday and Saturday.

The Arena Club
3401 Sports Arena Boulevard
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Tony's
2534 Newport Avenue
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Patix with a martini after work during happy hour everyday from 5 to 8 pm.

The Waterfront
2544 Kettner Boulevard
San Diego 619-222-9956
The oldest bar in San Diego with a great mix of people. Come in and make new friends!

The Grape
823 5th Avenue
San Diego 619-238-8070
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Billiard Palace
379 4th Avenue
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If pool's your thing, you've found your palace! There's plenty of room to play on two different levels. With very drink specials and table rates, this bar is sure to please.

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Calendar THEATER

Driving Miss Daisy
 When elderly Mrs. 72-year-old grandmother Isabel (Parker) and a garage, he lived an African-American named Hoke to be her driver. Beneath the surface placid exterior of Mrs. Daisy, mother raised the other, yet Hoke (Hunt) favored her for 25 years, and a bond developed in Lily's play, Daisy Working qualifies for the Blackout Driver Hall of Fame, and Hoke Colburn is a patient personified. In short scenes — some so short you wonder how they work at all — their relationship evolves from mutual respect to gentle, unspoken love. The North Coast Rep's production makes the play a family hour. **11:30 a.m. and 7:30 p.m.** Tickets \$8. **and the end of scenes, key moments in a life. Director Joe Posner cast splendidly. Kaufman's production of the Southern beach mansion with light and a single independent, seemingly as hard as stone. Antonio "T.J." Johnson gives Hoke a modern perspective (his man will definitely go far). And, though not seen) so it at first, each has an abundance of pride. In an increasingly less innocent, the actors permit a different, more open, more loving, will to grow out of their characters, and masks and barriers — racial, religious, you name it — disappear. James Webb is solid as Lily's nurse, Budie, a man trapped between the Old and New South. Nancy Tealman's costumes evoke subtle points about time and place. And Mervyn Burner's lattes and lavender set, which allows props to roll on and off, includes a symbolic circle in the rear: it could be a white wagon wheel or a rose window.**
Worth a try.

NORTH COAST REPERTORY THEATRE
 THROUGH DECEMBER 21, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY DECEMBER 20, AT 2:00 P.M.

Dysfunctional Family Theatre
 Miami Productions presents its third annual "anti-traditional, anti-holiday" program, one acts by Christopher Durang, Steve Martin, and James Cores Kaufman. **ENEMBLE ARTS THEATRE, 2323 BROADWAY CORNER OF 23RD AND BROADWAY, SAN DIEGO. FRIDAY, DECEMBER 11, THROUGH DECEMBER 19. THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. YEAR-ROUNDER CALL 469-299-9312.**

Turner Place
 The local's experiment in search of 14-day-long runs are in their third year at the Theatre in Old Town. Joseph Campanelli organizes events to "follow your bliss." Even if the tight harmonies of "So" "gay groups" aren't your particular bliss (I needed a quick fix of this and "Hendrix" after hearing them), you've got to admit the Plaza has low bars with verse. They dare to be square. They crown in fact of having a hit that put into the greatest hit of *The Hit Parade* (which crowned the most popular song of the '50s until Elvis drove it off the airwaves). Stuart Ross, who conceived, directed, and choreographed the original New York version, directed the Old Town production with the aim of endearing everything to everyone. The four performers — Leo Degnault, Steve Goodman, Rick Meeks, and Buddy Smith — sing as well as any collection of Plaza (even) go to the opening night was 400. You made no distinction between where the rehearsal songs left off and the

"apostrophe" section began an eviling left rehearsal by the main bars. Terry O'Connell plays an indelibly piano and percussive himself the occasional piece of always funny business. The set, which is either the Theatre in Old Town or a paragon where the Plaza get stuck, is awfully dry for such a party show, though the Reisman's savvy lighting knows when to track the lightness.

THEATRE & 210 TEMPO, OPENENDED. RUN, TUESDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 3:00 P.M. AND 8:00 P.M. SUNDAY AT 3:00 P.M. AND 7:00 P.M.

PIZZICAKES
 The Mira Mesa Theatre Guild's first play show, written by Julius W. Wells, tells of a small Southern town's Christmas pageant script, told by an employer of children, from MARISSA THEATRE GUILD, THROUGH DECEMBER 21, FRIDAY AND SATURDAY AND TUESDAY, DECEMBER 22, AND WEDNESDAY, DECEMBER 23, AT 2:00 P.M.

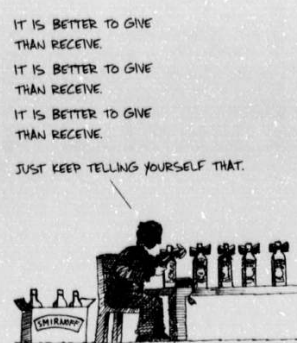
How the Grinch Stole Christmas!
 He's green. He's as hairy as lightning. He's got you with it for 53 years. And now the Grinch — his name is common with the attitude — wants to make Christmas worse in Who-ville. In the Old Town's new holiday music, he's a villain from City Paul's Grinch (who's down the procession like Spider-Man, his right hand in the air, and his left hand, when he releases invisible, intentions. And he plays a provoking song, "I want to stay this way, jolly holiday revelry) and you know who? Timothee Mason's script, based on Ted Geisel's 1957 classic, could use updating, but not L.L. O'Brien's vividly theatrical staging or the Grinch's spectacular design work. John Lee Beatty's three-dimensional, cartoonish sets — wood-panel White and Mr. Crumpet's precision peak — performs some choreography, pure suspense. Like a rabbit, a cat, re-arranging an breathtaking cool/groovy. Robert Morgan's costumes, for the post-chapel Who's classic. Don Leo Sparks leads the support. He's not a Grinch. He's the Grinch's new green-up dog. The rest of the cast (and about 500 in costume, energy, talent, and a local address. All make effective contributions, and prompt the hope that both — How the Grinch Stole Christmas and the use of local performers in the show — become a Who's tradition.
Worth a try.

OLD GLOBE THEATRE, THROUGH JANUARY 3, TUESDAY THROUGH WEDNESDAY AT 8:00 P.M. THURSDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

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Calendar MUSIC SCENE

blurt

Terry plays trumpet and Hugelhorn and spent a lot of time in Vegas. He taught at Arizona State and finally landed up in San Diego. After some early tough going getting kids to audition, he now runs an 18-piece ensemble. Ask him about any kid, and he will rave on about the talent he has found.

Where do these jazz bands play in the public schools? "Unfortunately, with money being so short in the school system, there isn't the money to project a really good program at the school.... The teachers don't really have that road experience. God, I spent my life on the road. My buddies were Tommy and Jimmy Dorsey."

I asked the kids, what were their musical aspirations? Trumpet player Billy Eisenman told me that the music is the best reward. He says that what they play is

"like real jazz; it's not that modern crap." —A.P.

Pans leaving 4th & B after the Jon Spencer Blues Explosion show October 21 were treated to another concert on the sidewalk just outside. The drummer sat on an upside-down wastebasket and kept beat on an upturned five-gallon bucket and an upright vacuum cleaner with a cowbell attached. Another musician banged a drumstick on an aluminum saucapan. Both wore Mexican wrestling masks. The two acoustic guitarists wore black ski masks. Only the one playing the portable keyboard showed his face, but he wore a wig and sunglasses.



DAN TERRY the musicians. The crowd grew larger, spilling onto B street and blocking the taxis. Three large security guards moved toward the musicians. As soon as they stopped the music, the crowd became unruly, chanting. Let them play, let them play!" The

OVERHEARD IN SAN DIEGO: GASLAMP QUARTER 12/4 JAY ALLEN SANFORD, JOE PARADISE



it was no use, stormed off for a midnight stroll. Another homeless woman begged to play just one song, was handed the guitar, and played musically. After ending her song, the lady insisted on giving everybody a hug. —R.A.

Gainj, CDM, Vinyl Communications 143 Two CDs for the price of one? Guess again. One doesn't play. And why doesn't it? Because it has been maimed. Intentionally. Blistered on both sides like it's been cooked — baked — roasted. It's even warped. How many times have you seen a warped CD? This is a really nice object. And the one that plays? Wow. One of the great sonic

artifacts of the '90s. Electronic nosing and processing, that bring home the bacon. "D-Range" sounds at first like strapping your finger on a microphone, or scraping it with sandpaper, then you realize what's on is (or may very well be) the deconstruction of a tabla solo. Spec'ing of decon: the dismantling of "Love Will Tear Us Apart" is more interesting, and more interestingly EXECUTED (no pun, or maybe it is. Gainj really taking the chainsaw to Roy Dission's signature tune, the disruptions/intrusions sounding at odd moments like a bad drum machine, turning it into lounge music, as if to say — if "saying" is even the point — that ALL

romantic pretense, even hanging yourself, is NIL) than Steve Reich's "It's Gonna Rain." Great CD! —R.M.

Contributors: Rob Atkins, Ed Decker, Dave Good, Richard Metzler, Allan Peterson

Blurt it out at 619-235-5000, ext. 456, or send it to chickens@ix.netcom.com

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PHOTOGRAPHERS Dave Allen, Sandy Hoffman

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DAN TERRY
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OVERHEARD IN SAN DIEGO: GASLAMP QUARTER 12/4 JAY ALLEN SANFORD, JOE PARADISE



security boss called out to the crowd. "Okay, they can play as long as they move it to the corner." About three-fourths of the crowd of roughly 200 left at that point. Only after most of the people had left did the band reveal its name: Moon and Suspense. The band members called it quits, and they gave the \$14 and six cigarettes they made to a street person.

The now-unmasked band and a few hangers-on started walking away. A homeless man asked one of the guitarists for his guitar, who gave it to him. The man played a few songs and says, "This here is a song I wrote. It's about Jesus. I call it 'Foolstips.'" One homeless lady who had been sleeping tried to stop him but, seeing

it was no use, stormed off for a midnight stroll. Another homeless woman begged to play just one song, was handed the guitar, and played movingly. After ending her song, the lady insisted on giving everybody a hug. —R.A.

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One doesn't play. And why doesn't it? Because it has been maimed. Intentionally. Blistered on both sides like it's been cooked — baked — roasted. It's even warped. How many times have you seen a warped CD? This is a really nice object.
And the one that plays? Wow. One of the great sonic

artifacts of the '90s. Electronic noodlings and processing that bring home the bacon. "D-jangle" sounds at first like snapping your fingernail on a microphone, or scraping it with sandpaper, then you realize what's going on is (or may very well be) the deconstruction of a tabla solo. Speaking of de/con, the dismantlement of "Love Will Tear Us Apart" is more interesting, and more interestingly EXECUTED (no pun or maybe it is). Gaijin really taking the chainsaw to Troy Liveness's signature tune, the disruption/intermission sounding at odd moments like a bad drum machine, turning it into lounge music, as if to say — if "saving" is even the point — that ALL

romantic pretense, even hanging yourself, is NOTHING! Steve Reich's "It's Gonna Rain."

Contributors: Rob Atkins, Ed Decker, Dave Good, Richard Meltzer, Alan Peterson

Blurt it out at 619-235-3000, ext. 435, or send it to chickens@ix.net.com

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MUSIC SCENE

Early California from The Morning Glory Horn

"It was a lot like making home videos — it's not always great art."

There's nothing like a solid adobe wall for acoustics. It cannot be overestimated," said David Swares, a member of the local historical band Los Californios, a favorite at Old Town festivals for recreating early music of California.

"I understand you play 1880s pioneer music of California," I said.

His reply was blunt: "No, no, no, not the 1880s. No, it's much older than that. And it's more than just music, it's about songs for a dance."

Swares led me on narrated walks through museum archives and California's carmines of the 1830s, where 5000 Spanish and Mexican settlers ran cattle on ranches between San Diego and Sonoma in the Mexican territory that later became California with the Treaty of Guadalupe Hidalgo in 1848. Around campfires they played music that was already a century old, the music of the Californios, preserved by Charles Fletcher Lummis (1859-1928).

"Lummis was driven by the idea, 'What people would give to have the voice of Homer.' It wasn't history when he was recording tracks, but he knew it would be history in ten years. In 1903, Charles Fletcher Lummis started to record, and by 1905, he had a body of work by past Spanish-speaking Californians, mostly recorded in his home in Highland Park, El Alisal [near L.A.], which means 'the Sycamore.' He built El Alisal by hand over ten years, in the Hispanic and Indian style, using beams from missions and some cobblestones he carried home from the Albuquerque Indians in New Mexico. He called it a 'home for all ages.' Today it's a museum and houses the Historical Society of Southern California.

"Lummis held a salon for people of letters and arts — Carl Sandburg, Roy Rogers, Mary Austin [poet], Charlotte Perkins Gilman [author], Moirad Dixon [poet/artist] — artists he championed and promoted, mostly through publishing and editing a journal in the 1910s and '20s. Lumis

of *Something*, later changed to *Our West*. Lummis received a grant, and then funding, for the first chapter west of the Rockies of the American Institute of Archeology. Archeology wasn't about 'Americana' but about classical concerns then, no Lummis was an innovator — a regionalist," said Swares.

"We have 12 hours of Mexican Californio material from his archives in the Southwest Museum on Mt. Washington Hill overlooking the Pasadena freeway, still in the same building since 1913 [and] within view of El Alisal, his home. The museum grew out of his archeological society," said Swares. "Lummis 'taught archeology alive,' he used to say, on his Edison cylinder. This was the earliest form of recording before discs and LPs. Our music exists in one version, only masters; the original copies that have never been pressed, or reproduced, as far as we can tell. Lummis made the originals on his Edison with his own hands. He recorded an introduction to the song, with the artist's name and the date, and sometimes told a joke or let his kids shout. It was a lot like making home videos — it's not always great art."

"On a roll of wood covered with hard wax, the size of a toilet paper roll — 6' long, 2" wide — the music is carved. The instrument is played into the morning glory horn — which is the speaker, the same device that plays the sounds [back] — and the needle, or stylus, makes jiggly indentations. A spring keeps it winding at an even rate. You can start it up and play it back as often as you like. You still see these in antique stores, I don't know how expensive they are, but the music rolls are about \$7; you find them in little cases, different colors like dark blue or red. Around the turn of the century, you could find these players in the Sears catalog.

"There's an incredible fortune of music in the archives of the Southwest Museum. The archives serve as a corroboration, another link in the chain. We just spent three full days there, and we'll go back next month." Swares recalled their great-

est find. "We didn't know there were songbooks then because singers used to remember lyrics. But we found photographs and images of singers with a ballad book or songbook. We traced a collection of songs from the Kemp family, who lived in Sonoma, to the composer de la Rosa. The songbooks in their collection were actually his from the 1840s. We put on our white cotton gloves and used our stainless steel page turner. It was pretty interesting morning. What a find after 150 years!"



Los Californios

Los Californios and Old Town's *Patrola* (*The Shepherd's Flute*) Saturday, December 12, 6:30 and 7:30 p.m. at Old Town State Park's outdoor stage; free
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"Music is an important part of Mexican-Californio culture. Before TV, people wanted to engage in social activity, and dancing was the most popular... Since people lived long distances, there were 'andangos' when people had a party for days, or a wedding that lasted weeks, after traveling such distances. They'd kill the fatted calf and dance and carry on, which is part of living where there's society and isolation.

"The Spanish-Mexican Californio music is waltz time, 3/4, but it was a new idea for the 19th Century, when it was said you could be excommunicated for dancing, but we haven't confirmed

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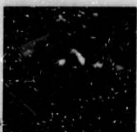
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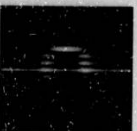
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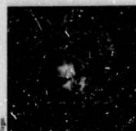
Everclear's sophomore release went platinum after spawning three hit singles, including, most recently, "Father Of Mine." *So Much For The Aterglow* maintains the recognizable Everclear sound while experimenting with new instruments including a banjo, toy pianos and a three-piece horn section.



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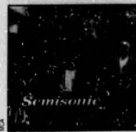
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this," Swares added. "The idea that music leads to touching the opposite sex was upsetting, and people used handkerchiefs to separate the hands or dance the waltz with air between the hands."

The banjo was popular in the 1840s during the Gold Rush. One post-statehood painting from the 1860s shows a Hispanic Californian with a banjo. But the banjo's not so appropriate for Mexican California; more common is the guitar that was developed in Spain in the 18th Century, and second, the violin... In 1910, mandolins were more popular than guitars; now everyone plays guitar. In the 1920s, there was a piano in every home. Now you see TVs.

I met another Los California musician, Yvonne Mendez, who tells me that she performs in California clubs about that would have been shocking to Victorian Anglos. Her outfit is "a cannie, a low-cut, off-the-shoulder white blouse, with the arms showing, which is traditional dress in Mexico now and flared skirts, showing the legs and ankles, and sandals, revealing the feet. This was all very provocative."

Mendez is a city economist and former math and Spanish teacher who moonlights weekends as artistic director, singer, and violinist for Los Californios. For fun, she transcribes tape recordings of was cylinders in her car during lunch breaks at work.

"It takes me days to transcribe one song, working an hour a day, and that's just the beginning of the process. Originally, I record the song exactly as it was written, and since we can't sing and play in the same key, I have to find one that works, moving it down a few keys. And with cylinder recordings, the machine played songs at variable speeds, so I move it around until it sounds about right. Also, Lummis didn't catch all the instruments, so it's hard to hear the guitar, and I have to recreate it part. I make the song reasonably accurate, within a range. It's challenging because the ones Lummis liked the most, he played often, and every time he did, the indications wore down. His favorites play the worst."

Lummis left Massachusetts on September 12, 1884, so fervent about reaching the West that he walked from Ohio to L.A. in 143 days (retold in his memoir, *A Tramp Across the Continent* (1892)).

Lummis immortalized a romantic "Spanish and Indian Southwest" in *The Land of Poco Tiempo*, in which he also described the acquisition of California from Spain. 1,000 songs of the Southwest. He writes, "They had never been written out but were preserved by oral transmission. To get the entire words of a song

was therefore sometimes a matter of trailing them through the mouths of scores of singers, a territory asunder. Aside from the characteristic idiosyncrasies of these airs — their unique rhythm with strange swings and rests and runs — there was an ever-present obstacle in the deficiency of the teacher. There everybody sings, and almost nobody can sing... I had to sit by the hour before cracking aside hearts or by the odd campfire, singing each song over time after time in union with my good-natured instructors, until I knew the air absolutely by heart — and not only the air, but the exact rendition of it. To learn an air is ordinarily simple; but to learn a Mexican *paisano* (comparative) air just as the *paisano* sings it is really a matter of great difficulty."

"We just got 12 hours of was cylinder music: from Lummis," Mendez told me. "We'll never get to all of them. My favorite is a 'new' one from the was cylinders, 'Carmen Carrada,' a love song where a man talks about the sun going down, the lights going out, but his woman's still his source of light when all the others go out. It's a beautiful tune for 1850s, but also for its memories."

"All I collected California dances and songs in the 1940s and '50s, and at a concert in the Pio Pio Mansion in Whittier, we were told, 'Professor Pill is here. He requested 'Carmen Carrada,' but we had only just found the song and promised to learn it. A month later, he insisted to come see him and we planned to, but at the last minute, we got a call asking us to play for Wild West Days in Campo that same weekend. We squeezed in a visit and spent the day with him, and we performed 'Carmen Carrada.' He gave us ten new songs. The next day at the Wild West show, we learned [Pill] died that morning. He was almost 79 years old. I know he had heart in the end, knowing the songs were in good hands, and the music would be passed on."

Mendez said, "Primarily, I'm concerned with the music and secondarily with keeping the culture alive... 'El Ranchero' is from a woman's point of view. She keeps falling in love with people of different professions, without luck. First a rancher she hopes will give her a lifetime supply of 'si ones' — cornucopias — but he only gives her 'arotes' — a whipping. Then she thinks a soldier will solve all her problems, but he always wears his spurs and it hurts — this leaves a lot to the imagination. Third, a silverminer she thinks will surely supply her with a ring, but he steals her rings instead."

The California existence is gone. It existed in 1881 with the secularization of the missions — after Mexican independence from Spain. When people think of California's history, they think of the religious side before the conquest of studying missions in fourth grade, but they forget

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the secular settlers.... New folk music doesn't capture a distinct California identity, because there's not much California identity. But Kenny Hall, who turned 75 this year, did his part with the Anglo side of folk music, but also Mexican and Portuguese. I wrote a book called *Kenny Hall's Music Book - Old Time Tunes for Fiddle and Mandolin* that will be out next spring. In the early 1980s it was said he knew over 1100 songs and tunes and was learning more and more all the time. He is a blind man, and in those days, the blind were taught music as a vocation," said Meride.

At the Santa Rosa Pleasure Ecological Reserve in Riverside County on a rained-out day with a subtle rainbow, Los Californians members played indoors instead of on their intended stage beside the oldest adobe in Riverside County.


"The accordion stuck on it sharp, so we had to put it to rest," said Janet Martini, another Los Californios member. Meride added, "But the accordion keeps time just like the drum, so we handled her a drum."

After a few songs, the musicians took a break and retold their discovery of Lummis's was cylinders to onlookers who were curious about who wrote the music.

Meride remarked to me, "Californians don't identify with Mexicans, for some reason, we feel we're entirely different. People today don't realize who the early Californians were. A census appeared when settlers were coming to Los Angeles, describing the background of the mostly Latino people. It wasn't the romantic image we have of early Californians of pure Spanish blood. They were of mixed blood - Spanish, Indian, and black. And people don't realize that Pio Pico, the last Mexican governor in California under Mexican rule, was actually mulatto, but he was highly esteemed. When the war with Mexico ended and the Treaty of Guadalupe Hidalgo was signed, the Southwest - California, Arizona, New Mexico, Colorado, Utah - became part of the U.S., and the people were guaranteed all the rights of the citizens, whether they were *Indio* (Spanish for 'Indian') or *metlato* (this was before the Civil War). But when it was all said and done, suddenly the U.S. said, 'You're Indian, not a citizen.' So we don't really receive peace in our performances by remembering a treaty was made because the promises were broken. I heard on a recent National Public Broadcasting series on the Mexican War, 'What Californians can't remember, Mexicans can't forget.'"

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Friday, December 11, 8 p.m., 143 South Cedar Avenue, Solana Beach, 619-431-8140 or 619-270-8497

SATURDAY
Women's Book Showcase with Don Carroll, Crying Out Loud / 592, Mary Dalton / 359, Rami Okash / 196, Deborah Ly Johnson / 811, Don LayWood, Modern Poets / 559, Mary Pughen / 479, Gigi Porter, Lisa S. Jones / 892, Peggy Watson / 461, Lady Wilson / 545, and others (at Rockery)
Saturday, December 12, 12 noon-10 a.m., 4590 Park Boulevard, University Heights, Admission: null or representative fee, 619-778-0614

The Cam's Against the Wall, Mafie, Second Class, and Backside (at Rockery)
Saturday, December 12, 7 p.m., 3205 North Street, Bay View, 619-270-8497 or 619-270-7647

Paul Phelan's Space Show (at Rockery)
Saturday, December 12, 8 p.m., 301 Spear Street, San Diego, 619-778-0301

Carry Oliver / 418, Impy Road, Alamyri Unreleased / 129, and Fireworks Rock by Back (at Rockery)
Saturday, December 12, 8 p.m., 1130 Banner Avenue, San Diego, 619-233-2331 or 619-270-8497

Vanilla Ice / 182 (at Rockery) / 389 (at Rockery)
Saturday, December 12, 8 p.m., 341 1/2 Street, Downtown, 619-270-8497 or 619-231-4341

Eric Sawyer (at Rockery)
Saturday, December 12, 8 p.m., 710 Corner Avenue, Park Beach, 619-413-7444

"Benefit Concert for the Whittier Bay Pigeon Foundation" with Country Home / 979, The Larks, Kings Road / 451, and Good Clean Fun / 418 (at Rockery)
Saturday, December 12, 8 p.m., 143 South Cedar Avenue, Solana Beach, 619-431-8140

7:30 p.m., 4225 30th Street, North Park, 619-663-8649

January / 4225 30th Street, North Park, 619-663-8649

The Offspring / 728, The Dukes / 142, and AB Systems Go (at Rockery)
Sunday, December 13, 8 p.m., 5305 Main Street, San Diego, 619-270-8497

Monday
The Offspring / 728, The Dukes / 142, and Jan Cougar Concentration Camp / 104 (at Rockery)
Monday, December 14, 8 p.m., 3300 Main Street, San Diego, 619-270-8497 or 619-270-8497

TUESDAY
Depeche Mode / 450 (at Rockery) / 450 (at Rockery)
Tuesday, December 15, 8 p.m., 3800 Camino, College Park, 619-270-8497

EXTENSION 4001 UPCOMING CONCERTS

DECEMBER
Depeche Mode / 450, Breakers, Glen Matlock, and Soma's Playmates (at Rockery)
December 12, 8:30 p.m., 2501 Kester Boulevard, San Diego, 619-270-8497

"Single Ball '99" with the Burundian Ladies / 457, Berlin, Art Alexander, the Cherry Poppin' Daddies / 128, Blue Sinner Orchestra, Rich Spangford, Jimmy Long / 158, and Steve Pate / 8183 (at Rockery)
December 18, 10:00 a.m., Village Area, 619-270-8497

Deadly / 250, Bad J / 612, System of a Down, and Mever (at Rockery)
December 18, 8 p.m., 3800 Camino, College Park, 619-270-8497

Duke and the Cape / 418 (at Rockery) / 418 (at Rockery)
December 18, 8 p.m., 3800 Camino, College Park, 619-270-8497

"Avalon Tapes / Goodie Christmas Party" with the Chasers, the Cherry Poppin' Daddies, and the Rock Wax Duo (at Rockery)
December 18, 8 p.m., 2501 Kester Boulevard, San Diego, 619-270-8497

Spokane / 394, April 51, Goh, the Accidentals, / 817, and the Emperor Joe (at Rockery)
December 18, 8 p.m., 3800 Camino, College Park, 619-270-8497

THIS WEEK
Thursday, December 18
CANNIBALS • FOUR 86 SAN QUINTIN • WRETCHED EXCESS
Friday, December 21
CLUB DV8

BAR 6 GRILL
DOORS OPEN @ 8 PM MOST SHOWS
NEW YEAR'S EVE DINNER PACKAGES
Includes Admission to COMMON SENSE, Dinner for 2, Complimentary Champagne, Early Show, MAKE RESERVATIONS TODAY!

UPCOMING
Saturday, December 19
SATURDAY NIGHT FEVER
2 BACK ROOMS • 2 ROOMS
UNWRITTEN LAW
THE FOOT PALE • ABOUT 5 • ONE HIT WONDER

SATURDAY NIGHT FEVER
BACK ROOMS • 2 ROOMS
THE HOTTEST 70s DANCE & DISCO PARTY

NEW YEAR'S EVE DINNER PACKAGES
Includes Admission to COMMON SENSE, Dinner for 2, Complimentary Champagne, Early Show, MAKE RESERVATIONS TODAY!

CHRISTMAS SHOWCASE
SINGER • INSTRUMENTAL
FOR 2001 • SOMETHING ELSE • SILENT GARY

UNWRITTEN LAW
SLIGHTLY SLOPPY • POSSIBLE V • SIRENOR

SATURDAY & SUNDAY FOOTBALL BRUNCH
21+ ALL SHOWS UNDER \$10
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Dinner Packages Available

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ALL AGES • PUNKS IN • BACKSTAGE GARAGE

PLENTY OF FREE PARKING
Dinner packages available for all shows.

COMMON SENSE
Dinner Packages Available

PATRICKS II
BUICK WILSON
BAD NEWS BLUES BAND
RED LANE ROCKS
THE DEACONS
JONNY VIAU & THE BLUE ALLSTARS
NEW YEAR'S EVE BLAST!
JAZZ, BLUES, SOUL, ROCK 'N' ROLL!

The Ultimate New Years Eve Party
The Entertainment Will Explode Simultaneously In a Myriad of Rooms
Commensurate 1998 as We Toast the Coming of 1999
at the Most Exciting, Elegant, and Extravagant Celebration of the Year!

TOWER RECORDS
Something New
Planet Dance 3
TYRESE
Electro Breakz 5
Gypsy Soul
Saw Doctors
Mike Peters
Sweetbox
TOWER RECORDS
SPORTS ARENA
LA JOLLA

CONCERT SOUND BOARD

Sample Song: Of Bands In Upcoming Concerts. Listen Free From Your Phone: 619-233-9797. Night Or Day 7 Days A Week. At The Prompt Press The 4-Digit Extension Of The Category That Interests You.

1. Press the 4-digit extension above the category that interests you. (For example, 4001 for upcoming concerts.)

2. At the next prompt, press the 4-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

FREE LINE
619-233-9797

Shredder: Come for real G&L. Friday, December 14, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 619-488-1788 or 619-220-8497

Hissies (206), Falling Sideways (206), Punked Musicians (202), Shishabob (200), and Zach Attack: Poway 18k. Friday, December 18, 8 p.m., 12319 Poway Road, Poway. 619-942-6154

Red (492), Backstreet Superheros (182), and P&W/S&B: Colton. Friday, December 18, 8:30 p.m., 2501 Kettle Boulevard, midtown. 619-232-4255

The Hole (728) and Zinko: Body 10 Tavern, Friday, December 18, 9:15 p.m., 143 South La Jolla Avenue, San Diego Beach. 619-421-8140 or 619-220-8497

Uncertain Love (761), Parties IV (102), and Backstreet Superheros (182): Come for real G&L. Saturday, December 19, 6:30 p.m., 3105 Ocean Front Walk, Mission Beach. 619-488-1788 or 619-220-8497

Red Five, Tasha, Abuse Class Syndrome, and the Incurable Obsessive: Colton, Saturday, December 19, 8:30 p.m., 2501 Kettle Boulevard, midtown. 619-232-4255

Uncertain Love (761), Ten Foot Pole (278), Agent X, and One Hit Wonder: Come for real G&L. Sunday, December 20, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 619-488-1788 or 619-220-8497

The Incurable Mission Lorry, Eight Park, and the Shredder: Colton. Sunday, December 20, 8:30 p.m., 2501 Kettle Boulevard, midtown. 619-232-4255

Hissies (206), Punked Musicians (202), Shishabob (200), and Zach Attack: Poway 18k. Sunday, December 20, 8:30 p.m., 12319 Poway Road, Poway. 619-942-6154

Red (492), Backstreet Superheros (182), and P&W/S&B: Colton. Sunday, December 20, 8:30 p.m., 2501 Kettle Boulevard, midtown. 619-232-4255

Back-O-Mat (229) and Surf Report (219): Body 10 Tavern, Saturday, December 26, 9:15 p.m., 143 South La Jolla Avenue, San Diego Beach. 619-421-8140 or 619-220-8497

Shred, Devo's Delects Tronax, and Shred We Control: San Diego. Saturday, December 26, 9:30 p.m., 2501 Kettle Boulevard, midtown. 619-232-4255

Shred (277), 1000 Live, Wednesday, December 20, 7 p.m., 1305 Metro Street, San Diego. 619-220-8497 or 619-220-8497

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The Druggers (115), Red Truck, and the UK Wings: Colton. Thursday, December 31, 8:30 p.m., 2501 Kettle Boulevard, midtown. 619-232-4255

The Royal Crown Revue (921), John Dickerson and the Ice-Creations, and 80 Blue the Bands: 4th and B. Thursday, December 31, 8 p.m., 301 S Street, downtown. 619-220-8497 or 619-231-4343

Wayne Hancock (760) and Hot Rod Lincoln (587): See live. Thursday, December 31, 8 p.m., 2202 New Street, San Diego. 619-542-0547

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The Eric Reed Trio (461), Afternoon Music and Art Library: Thursday, January 1, 7:30 p.m., 1008 Wal Street, La Jolla. 619-454-9872

Bob Franken: San Diego State Methodist Church, Saturday, January 16, 7:30 p.m., 102 Glen Road, Escondido. 760-438-4030

G.E. Hissies and Abuse Class Syndrome: See live. Thursday, January 20, 7 p.m., 1305 Metro Street, San Diego. 619-220-8497 or 619-231-4343

Wayne Hancock (760) and Hot Rod Lincoln (587): See live. Thursday, January 20, 7 p.m., 1305 Metro Street, San Diego. 619-220-8497 or 619-231-4343

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Wayne Hancock (760) and Hot Rod Lincoln (587): See live. Thursday, January 20, 7 p.m., 1305 Metro Street, San Diego. 619-220-8497 or 619-231-4343

"Brazil Central '99" with SassaSamba, Jaxxon dos Santos, and Sambash: 11, Green Hall, San Diego. February 11, 8 p.m., 120, Broadway, downtown. 760-432-7770

The Westways and Hald Bob: House concert. Monday, February 22, 7:00 p.m., La Jolla. 619-454-5868

R.R. King (512) 4th and B. Thursday, February 25, 7 p.m. and 10 p.m., 4th & B Street, downtown. 619-220-8497 or 619-231-4342

European Ignites: See live. Saturday, March 7, 8 p.m., 3250 campus, College A. 619-220-8497

Sunny Rollins (458): Colton. Center for the Arts, Saturday, March 20, 8 p.m., 200 North Escondido Boulevard, Escondido. 800-988-4253

Ray Clark (787): Poway. Center for the Performing Arts, Sunday, March 21, 5 p.m., 13498 Eagle Road, Poway. 619-748-9100

'N Sync (407): See live. Thursday, April 15, 8 p.m., 3250 campus, College A. 619-220-8497

The Chiffons (838): Colton. Center for the Arts, Friday, April 20, 8 p.m., 240 North Escondido Boulevard, Escondido. 800-988-4253

JANUARY

Wayne Hancock (760) and Hot Rod Lincoln (587): See live. Thursday, January 2, 8 p.m., 1305 Metro Street, San Diego. 619-220-8497 or 619-220-8497

'N Sync (407) and Britney Spears: See live. Saturday, January 9, 8 p.m., 3250 campus, College A. 619-220-8497

Wayne Hancock (760) and Hot Rod Lincoln (587): See live. Saturday, January 9, 8 p.m., 3250 campus, College A. 619-220-8497

Wayne Hancock (760) and Hot Rod Lincoln (587): See live. Saturday, January 9, 8 p.m., 3250 campus, College A. 619-220-8497

Wayne Hancock (760) and Hot Rod Lincoln (587): See live. Saturday, January 9, 8 p.m., 3250 campus, College A. 619-220-8497

Wayne Hancock (760) and Hot Rod Lincoln (587): See live. Saturday, January 9, 8 p.m., 3250 campus, College A. 619-220-8497

Wayne Hancock (760) and Hot Rod Lincoln (587): See live. Saturday, January 9, 8 p.m., 3250 campus, College A. 619-220-8497

Wayne Hancock (760) and Hot Rod Lincoln (587): See live. Saturday, January 9, 8 p.m., 3250 campus, College A. 619-220-8497

Wayne Hancock (760) and Hot Rod Lincoln (587): See live. Saturday, January 9, 8 p.m., 3250 campus, College A. 619-220-8497

FEBRUARY

Freddie Mercuri (482): Afternoon Music and Art Library, Thursday, January 4, 7:30 p.m., 1008 Wal Street, La Jolla. 619-454-9872

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Jonathan Cain

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CANNIBAL BAR

Thursday, December 10
KIT KAT KRISTMAS B-SIDE PLAYERS

Friday, December 11
WISE MONKEY ORCHESTRA
SLAMM CHRISTMAS PARTY

Saturday, December 12
READER MATCHES CHRISTMAS PARTY

J.J. JACKSON AND THE DRIFTERS

Sunday, December 13
THE RHYTHM DOGS

Wednesday, December 16
BIG TIME OPERATOR

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3999 Mission Boulevard
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MARTINI San Diego RANCH

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Corner of 5th & F
INFO 235-6100

Calendar
MUSIC SCENE

UNDERGROUND DANCE CLUBS

IF you wish your underground dance club to be included, call 619-235-3000, ext. 261, night or day by 5:00 p.m. Friday, the week prior to publication. Please leave a phone number at which you can be reached. The listing is free.

The Brass Band Fridays, Brown Super-Sundays, SuperSunday DJ Jay Ramirez and friends spin deep house, soulful, club hit for instruction. Wednesdays, 7 p.m. DJ: John Bishop, and Sunny D spin Goa, psychedelic, trance, breakbeat, and techno. 3780 Fifth Avenue, Hillcrest. 619-298-2233.

Country Club DJ Jay Ramirez, Gomez, Cruz, and guests. Thursdays, 10 p.m. 845 Garnet Avenue, Pacific Beach. 619-973-9209 or 619-483-9920.

Club 90s New wave and 90s industrial. Tuesdays, the Beach Ball, 3796 Fifth Avenue, Hillcrest. www.hillcrest.com or 619-663-7336.

Club Hippies DJ Mike and DJ Sam spin hip-hop and techno. Saturdays, Saturdays, 90s Houseband, Pacific Beach. 619-272-2786.

Club Thrashers DJ Mark Thrasher, Friday and Saturdays, Club 90, 901 Fifth Avenue, downtown. 619-234-4166.

DFW: Mondays at the Bell's Tap House, 141 South Colton Avenue, Solana Beach, 9 p.m., 619-581-8180. Wednesdays at Club Stratos, 300 Carlsbad Village Drive, Carlsbad, 9 p.m., 761-728-1431.

The Dragon Lounge DJ B. Suk and guests, Fridays, 206 North Avenue, Lincoln Park, Irving, Compton, Black, Oakland, downtown. 619-615-8671.

Firehouse 215 Friday, December 11, Top-top Night with DJ Bobo and Sam Sunday, December 13, John Two or Party with DJ Don E. Live Wednesdays, December 15, Ladies' Night, top 4, 215 North Coast Highway, Encinitas. 761-433-8643.

The House Thursdays, Hip-Hop DJ Dallas spin hip-hop Saturdays, House Night, DJ Dallas spin house. Mondays, Fridays, DJ Dave Strak spin breakbeat and house. Tuesdays, 9 p.m. Night Out, Wednesdays, Spin Spin, 9 p.m. 1700 Park Boulevard, Hillcrest. 619-264-4163.

G Lounge Thursdays, Fridays, with DJ Ron Mike, Tuesdays, Rotom of the Beach, with DJ's Dennis and Mike. 2224 Bacon Street, Ocean Beach. 619-222-8151.

Guestline DJ Roy L and guests. Breakbeat, house, and techno. 2028 Hennessey, Mission Hills South. 619-982-7483.

Go Go Out Girls Latin dance club. Every Friday and Sunday beginning at 8 p.m. 3805, 3811, 3808 Street, South Park. 619-511-0143.

90s Hip-Hop House Party Friday, 10 p.m. 5:00 p.m. James Johnson, 5844-D and Philly Phil Kat, Friday, December 11, 9 p.m. Herby's Cafe, 254 East 113rd St., Westborough, All ages. 761-724-7234.

ON NOTE

By Gina Arnold

Rob Van Winkle — the man who calls himself **Vanilla Ice** — snarls as he is judged by multiple judges as justly talented, if not as either a shameless vulgarian or with no sense of the ridiculous, or the great spokesman in history. Almost ten years ago, he scored an enormous crossover hit with the song "Ice Ice Baby" (a rip-off of the David Bowie/Queen song "Under Pressure"). He was the first white guy to rap by any means, but he was by far the most culturally naïve, feckless as he mimicked of black icons, fashions, and gestures.

Often called "The Great White Joker" by MTV's Kurt Loder and others, Ice went down hard when his boast that he had been a big gangsta hunk in Dallas was debunked

but now he's back, this time incarnated as a mixture of Henry Rollins, Zach De La Rocha, and that weird guy in Korn — all from bands (as he told MTV News) that speak to him, personally. Ice, expressing deep inner angst. (And just in case his own angst wasn't apparent, Ice hired Korn producer Ross Robinson to make his new LP. *Hard to Swallow* sound just like them.)

Ice insists this new hard-core hip-hop is the real hip-hop, and if you don't believe him, you can go sack eggs. Me, I believe him, the day he morphs into somebody utterly non-commercial, like David Thomas of Pere Ubu, or Carolee King, however, all he serves as is the text of (a) the song "Pretty Fly (For a White Guy)" by the Offspring and (b) somebody's master's thesis on the postmodern, neo-nihilist, white guilt implications of late-millennium pop.



VANILLA ICE

Special offers: To hear a sample of **Vanilla Ice**, call 619-233-9797, wait for the prompt, then punch in ext. 41831.

Vanilla Ice, 4th and B, Saturday, December 12, 8 p.m. 619-220-8407 or 619-232-0343, 512-515.

Club 90s New wave and 90s industrial. Tuesdays, the Beach Ball, 3796 Fifth Avenue, Hillcrest. www.hillcrest.com or 619-663-7336.

Club Hippies DJ Mike and DJ Sam spin hip-hop and techno. Saturdays, Saturdays, 90s Houseband, Pacific Beach. 619-272-2786.

Club Thrashers DJ Mark Thrasher, Friday and Saturdays, Club 90, 901 Fifth Avenue, downtown. 619-234-4166.

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BLIND MELONS

Thursday, December 10
SHAMROCKERS

Friday, December 11
GHOUSSPOON
plus special guest
Pitch Factor

Saturday, December 12
ERIC SARDINAS
IN CONCERT

710 GARNET AVE. • PACIFIC BEACH • 483-7844

Sunday, December 13
9:30 am
HFL ACTION
9:30 pm
PURE NOODLE

Monday, December 14
Platony Productions
presents
THE CANDYBAR

Tuesday, December 15
MISSISSIPPI MUDSHARKS

Wednesday, December 16
Sunchild Xmas Party
with
5' TUESDAY
JAMES NARMAN

Opening December 13
Live Coveracts

Clubwear & Streetwear Outlet

40-70% off brand names

\$10 OFF

CLUBWEAR • STREETWEAR • SHOES

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Featuring live music by:

SHREE, VENT & LISA SANDERS

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Live Jazz — Glen Fisher on Alma
Live Rhythm & Blues — The Mike Reilly Band
Party Favors and a Champagne Toast at Midnight

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Calendar MUSIC SCENE

The Cavalier Inn, 857 San Marcos Boulevard, San Marcos, 760-744-1137; Friday, the Cowboy Woods Irish folk.

Carvers, 11160 Bernardo Plaza Drive, Rancho Bernardo, 619-566-2490; Thursday and Friday, Andrea's Funky pop rock; Saturday, 8 Midwest pop.

The Constant Bar and Grill, 116 West Mission, #115, Escondido; 746-4188; Friday and Saturday, 8 pm to midnight, live rock and blues; Sunday, 5 pm to 9 pm, live music.

Cypress Bar and Grill, 500 Carlsbad Village Drive, Carlsbad, 760-729-4875; Thursday, the Ventilators rock and blues; Friday, Jerry McGinnis rock; Saturday, the Jokers from Palm Springs, Sunday, Holly Centre, jazz.

Monday, Lil' Chis and the Nighthawks, alternative, Wednesday, Nir & Star, pop.

The Del Dios Country Store, 20154 Lake Drive, Escondido, 760-743-2713; Friday and Saturday, Wild Hair country.

Espresso, 1555 Camino Del Mar (in the Del Mar Plaza), Del Mar, 219-9966; Wednesday, 6:30 pm to 9:30 pm, Quiet Storm, blues and jazz.

Firehouse 218, 218 North Coast Highway, Oceanside, 760-433-8843; Thursday, the House Phish, disco.

Firehouse Lounge, 419 West Washington Avenue, Escondido, 760-743-1911; Thursday, Saturday, live salsa music; Friday, Liquid Blue, rock.

Popery's Night Club, 1260 West Valley Parkway, Escondido, 760-480-0813; Thursday through Saturday, Rn-B music, rock.

The Four Seasons Beach Bar, 7100 Four Seasons Point, Carlsbad, 760-463-4600; Thursday, 5 pm to 9 pm, Jeff Linsky, 5 pm to 8 pm, Richard Somers; Friday, 2:30 pm to 5 pm, Jeff Linsky, 5 pm to 8 pm, Fred Irmstadt, 8 pm to 11 pm, James Johnson, 8 pm to 11 pm, Peter Pupping; Saturday, 5 pm to 11 pm, James Johnson, 8 pm to 11 pm, Jeff Linsky.

Gentlemen's Choice, 1030 San Marcos Boulevard, San Marcos, 764-2415; Saturday, 9 pm, the Bill Mayer Blue Band.

Honeybee's Tavern, 2777 Rockwood Street, Carlsbad, 760-729-4051; Friday and Saturday, live band, call club for information.

The Hill Street Coffeehouse, 524 Coast Highway, Oceanside, 760-766-0883; Thursday, 7 pm to 10 pm, open mic; Saturday, Tony Lundy, South American pop.

Kanohki Park Sports Bar and Grill, 12735 Pinyon Road, Poway, 619-748-7296; Friday and Saturday, screened, classic rock and roll.

The Krakas, 2531 Old Highway 101, Carlsbad, 760-436-8483; Friday and Saturday, Jeff Meyer and the Windchillers, blues; Friday, Ray Hoyle rock; Saturday, Deliah Jones, rock.

NOTE

By William Crain

Together now for 18 years, **Depeche Mode** is undoubtedly the most enduringly popular act to come out of the early '80s synth pop explosion. But since the band's 1990 album, *Black Celebration*, Depeche Mode has essentially reshaped the same sound. You know the drill: analog big drum machines, crisp synths, and the occasional guitar. **David Gahan's** pensive voice sings out a clever minor key melody. Gahan, as one of the world's least expressive singers, has still managed to hang platinum records on his wall. He is nonetheless excellent at creating a mood of gravity. Unfortunately, this only makes **Martin Gore's** lyrics, which almost always wallow in misere, remorse and sex, all shades, seem all the more ridiculous if you're paying attention. In the 1990 hit "Enjoy the Silence," Gore writes and Gahan



DEPECHE MODE

for that artificial blues is real. **Stabbing Westward** opens. To hear a sample of **Depeche Mode**, call 619-233-9797, wait for the prompt, then punch in ext. 4450.

DEPECHE MODE, Cox Arena, Tuesday, December 18, 8 p.m. 619-230-8467. 833-838.

sings, "Words are very unnecessary / They can't do us harm." How true. Still, there's something about Depeche Mode's continued melancholy that's perfectly suited for speeding along suburban thoroughfares at night. The melody of "Shave It" takes on a baroque grandeur when played on the radio in a parent's horrified car under the yellow glow of sodium streetlights.

Depeche Mode has a reputation among rock critics anyway, as the world's premier manufacturer of deep music for snail people. But it's the environment of Depeche Mode's music for base that's shallow, not necessarily the fans themselves. That's why the suburban work there: an artificial culture requires artificial blues. But as Gahan — whose drug and marital problems led him to attempt suicide in 1995 — or any number of suburban Depeche Mode fans can tell you, the need

notes: Thursday and Sunday, open mic; Friday, Jeff and Grand friends; Saturday, Cindy Lee Berryhill; Sunday, Songwriters Circle; Tuesday, the Soul Sisters with Dan Stone; Wednesday, Jay Barthman.

Minerals Cafe, 1093 San Elijo Avenue, Carlsbad, 760-943-7724; Saturday, 5:30 pm, Solid Foundation, pop/rock; Sunday, 6 pm to 1 pm, Tom Foremark, two-handed guitar.

Mojo Music Warehouse, 1030 West San Marcos Boulevard, San Marcos, 760-744-2132; Friday, 7:30 pm to 10:30 pm, Carl Robinson, soft rock.

Mojo Music's Sports Bar, 1270 Main Street, Ramona, 760-769-5984; Friday and Saturday, By All Means, rock, blues, and jazz.

The Naked Bear, 520 Harwin (near Harwin to the Food for Less shopping center's Vista, 760-639-5282; Friday, 8 pm, Crag Sherman, acoustic.

Nelson, 508 Carlsbad Village Drive, Carlsbad, 760-29-4131; Thursday, Cindy Lundy, jazz; Friday, Black and White, reggae; Saturday, Holly Centre and Nora, jazz.

North Coast Sports Dome, 6900 La Jolla Village Center, North Coast San Marcos Boulevard, San Marcos, 760-744-1020; Thursday and Friday, Saturday, Duper Music, country; Friday, some bands, classic rock; Wednesday, live reggae.

Rancho Bernardo Inn, 17500 Bernardo Oaks Drive, Rancho Bernardo, 727-2148; Saturday, Liquid Blue, rock.

The Metropolitan Coffeehouse, 238 East Second Avenue, Escondido, 760-449-4899; Thursday, Ray Freis, folk.

Milky's Coffeehouse, 12222 Poway Road, Poway, 619-486-5340; all music in acoustic folk, salsa, alternative.

Roasting Plant Coffee and Cafe, 1870 Valley Center Drive (Corner Valley Road exit), Del Mar, 619-793-8777; Thursday, 7 pm, Roll Back, jazz; Friday, 8 pm, Brian Brown, contemporary classics; Saturday, 8 pm to 10 pm, Chuck Perry, acoustic folk.

Rockin' Back Lounge, 1030 West San Marcos Boulevard, San Marcos, 760-744-2132; Friday and Saturday, Heartland rock and roll classics.

San Luis Rey Tavern, 11414 Gulf Coast Drive, Bonita, 760-738-2762; Friday, 10:30 pm to 1:30 am, The Number Cafe, 679 Carlsbad Boulevard, Carlsbad, 760-729-8561; Friday, folk, rock, blues, reggae, contemporary classics; Saturday, 7 pm, The Brothers, acoustic, Wednesday, Power House, rock.

Seaside, 3760 Via de la Valle, Del Mar, 619-233-9944; Thursday through Saturday, 7 pm to 11 pm, Jan Samardis, contemporary classics and originals.

The Shack Daddy Grog and Grog, 2972 South Santa Fe, San Marcos, 760-727-4440; Music and dancing, call club for information.

Surf 'n' Saddle, 125 West Plaza Street (Corner Santa Fe and Highway 101), Solana Beach, 619-770-9474; Music starts at 9 pm; Friday, Steve and Paulina, reggae; Saturday, the Bandits, classic rock; Wednesday, the Trailer Trash Trio, rock.

Time to Dance, 613 Seawater Avenue, Vista, 609-587-7284; Dance music daily; Thursday, Friday, and Monday through Wednesday, 8 pm to 10 pm; Saturday and Sunday, 2 pm to 10 pm; Sunday and Monday, swing.

Terrayra Grill, (inside the Sheraton Grand), Torrey Pines Road, 10950 North Torrey Pines Road, Del Mar, 619-450-8571; Friday, Tim Maguire and Friends, jazz; Saturday, Joe Sanich, Budokuro, and Tang, alternative.

Tourament of Champion Lounge, 141, 143a Ocean and Ave, Costa Del Mar Road, Carlsbad, 760-438-9111; Friday and Saturday, live rock.

Unleashed Bar, at the Cottamier Hotel, 1999 Mission Boulevard, Mission Beach, 619-488-1881; Thursday, the B-side Players, Latin jazz; Friday, the Vibe Monkey Orchestra, funk and groove; Saturday, the Drifters and J. Jackson, soul; Sunday, the Rhythm Caps, jazz; Wednesday, Big Time, contemporary.

Unleashed Bar, at the Cottamier Hotel, 1999 Mission Boulevard, Mission Beach, 619-488-1881; All performances are 9 pm to 1 a.m. Thursday, open mic; Saturday, the Drifters Brothers, funk folk.

Willow Hall, 1175 East Mission Bay Drive, Mission Bay, 619-276-4010; Friday and Saturday, 8:30 pm to midnight, Coco Loka, pop; Sunday, 10 pm to 2 pm, contemporary.

Yacht Club, 1323 Prospect Street, La Jolla, 619-454-0771; Thursday, live music; night, call club for information.

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and Mexico: Friday, 8 pm to midnight, *Jose Davi* and *Cris*, dance music; Saturday, 8 pm to midnight, *Cris*, Latin dance music; Sunday, Tuesday and Wednesday, Latin guitarists and various guest artists; *Monkies*, *Johnny "Ace" Harris*, *Barbara Jones* and *Tommy*, jazz.

Linea Land Grill (in Costa Verde Center, UTC), 8033 Geneva Avenue, La Jolla, 619-538-2434. Thursday, *Fred Williams Trio*, jazz; Friday, *Robbie Adler*, jazz; Saturday, *Verde Lee Quartet*, jazz; Wednesday, *Gilbert Castellanos Trio*, jazz.

Milligan's Bar and Grill, 5786 La Jolla Boulevard, La Jolla, 619-459-7311. Thursday through Saturday, live jazz and blues.
Piano bar: Sunday, Tuesday, and Wednesday, 7 pm to 11 pm.

Mondaynight, 832 Garnet Avenue, Pacific Beach, 619-443-6530. Thursday, the *RA Brotherhood*, blues; Friday, *Earl Thayer* and the *Blues Ambassadors*, blues; Saturday, *Private Dreams*, rock.

Panama Coffee and Tea, 7467 Cornell Avenue, La Jolla, 619-424-5433. Saturday, *Andy Villa*, blues. Brazilian guitar.

Rock Bottom, 2880 Via La Jolla Drive, La Jolla, 619-450-9277. Fri-Sat and Sundays, live bands, call club for information.

Schooners Bar and Grill, 3195 Humberd Street, Pacific Beach, 619-273-2780. Thursday, *Swerve*, Cig, and *Victor*, alternative; Friday, Cig and *Victor*, alternative; Friday, Cig and *Victor*, alternative; Friday, Cig and *Victor*, alternative.

Tiki Haven, 1152 Garnet Avenue, Pacific Beach, 619-273-9734. Thursday, the *Downs Family*; Friday, *Downs Family*; Saturday, the *RA Brotherhood*, blues; Sunday, *Chris Kelly's open acoustic night*; Wednesday, *Martin's Rock*.

The Gaslamp Beach Brewers, 3610 Mission Center Road, San Diego, 619-588-1126. Friday through Sunday, live blues and jazz.

The Green Palace, 8875 Charenton Non Boulevard, Charenton, 619-523-2606. Thursday, the *Texas Road*, Arabic music; and *Romy's Band*, international mix.

Harbor Nights, Quality Inn, 2901 Non-Dr Boulevard, Point Loma, 619-523-2606. Thursday through Saturday, live rock and blues.

Hempel's, 1141 Mission Inn, 2241 Harbor Island Drive, Shelter Island, 619-224-5777. The *Luau*, live music; Thursday, Friday, and Wednesday, 8 pm to 8:30 pm, *Acidic*; Thursday, 10:30 pm, *Quinn*; Friday and Saturday, 9:30 pm, *Planet*; Sunday, 9:30 pm, *East*; Thursday, the *Blues Ambassadors*, blues; Sunday, *Fred Williams Trio*, jazz; Friday, *Robbie Adler*, jazz; Saturday, 9 pm, *Phil Meyer*, blues.

The Imperial Room, 303 Kalmia Street, San Diego, 619-234-3325. Wednesday through Saturday, *John La Thea*, dance music.

Immanuel, 1273 El Cajon Boulevard, San Diego, 619-286-1101. Wednesday, 8 pm to 10 pm, *we're having a party*; with the *San Diego Concert Jazz Band*.

James' Restaurant and Lounge, 7777 University Avenue, La Jolla, 619-466-7777. Friday and Saturday, *Sam McVie*, music.

Kelly's Pub, 6341 El Cajon Boulevard, College Area, 619-286-0490. Thursday, live band, call club for information; Friday, *Evans*, Saturday, *Bob*, live band; call club for information; Tuesday, *Blues*, acoustic; Wednesday, the *Red Fish*, blues.

La Jolla Marlin, 4240 La Jolla Village Drive, La Jolla, 619-587-1811. Champagne, Friday and Saturday, 8:30 pm, salsa, merengue, and chicha.

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BRICK BY BRICK, 1130 Barnes Avenue, Bay Park, 619-276-1235. Music: rock/alternative; Thursday, 8 pm, *John Zullo*, *Hanging Sully*, and *Stiggle*; Friday, *Death Cavalry*, *Town*, 12 A, and *Tom*; Saturday, 8 pm, *Conny-Glance*, *Energy*, *Badger*, the *Alphabets*, *Ultrasonic*, and *Freeze*; Tuesday, *Kidnap*, *Smog*, *Pin*, *Cash*, and *Malaya*; rock; Wednesday, *Low Range* and the *Melange*; *Pens* and *Five O'Clock*, *Shades*, rock.

Chloe de Lame, 2903 University Avenue, North Park, Friday, 8:30 pm, *Silver Squad*, featuring *Kristin*, *Silver*, jazz.

The Playmat and Cards, 1355 North Harbor Drive, Downtown, 619-277-7600. Sunday, 2 pm to 6 pm, *the* *Duo* and guest *Whitney*, *Conrad*, blues.

Rita's Place, 6179 University Avenue East, College and University, 619-582-6730. All performance begin at 9 pm unless otherwise noted. Friday, *Sevix*, 10:30 rock; Sunday, live music with *Left Hand*, *Red*.

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The Living Room, 3600 El Cajon Boulevard, College Area, 619-286-8334. Saturday, Contemporary, reggae.

The Living Room, 1417 University Avenue, Hillcrest, 619-295-7911. Saturday, Michael Cane, acoustic jazz.

Mix, 3671 16th Avenue, Hillcrest, 619-299-6495. All performances begin at 9 pm. Thursday, *Carl Blue*; Friday, live jazz; Saturday, *Kristen Flores*, jazz.

The Navajo Inn, 6155 Navajo Road, San Carlos, 619-465-1795. Thursday, Friday and Saturday, *Serena*, jazz; rock and roll; Wednesday, *Redfish*, rock.

9th Aero Squadron, 6855 Solana Avenue, San Diego, 619-560-6771. Outside Patio, Thursday, 8 pm to 10 pm, *Expans*, unplugged, classic pop/rock.

O'Connell's Pub and Nightclub, 1313 Avenida Encinitas, Pow. Park, 619-276-3637. Friday, *Greco*, alternative; Saturday, *Fish* and the *Swedish*, folk.

The Old Sol, 3773 Adams Avenue, Normal Heights, 619-284-6094. All performances are 9 pm to 1 am. Friday and Tuesday, *Joey*, blues; rock; Saturday, *Dave*, *Wednesday*, *Gregory*, *Papa* and *Frank*, *Dinosaur*, acoustic.

PB Bar and Grill, 860 Garnet Avenue, Pacific Beach, 619-272-7278. Club; Trainers, Sunday, live music, call club for information.

Pal Joey, 5147 Waring Road, Allied Gardens, 619-286-7878. Friday and Saturday, *Brown Sugar*, *Rockabilly*, *Rock* and *Roll*; Sunday, *Rockabilly*, *Rock* and *Roll*.

Peggy's Sport Bar and Grill, 7463 Arroyo Street, San Diego, 619-271-9796. Friday, *Legal Team*, classic rock.

Restaurante Paquepa (at the Avenue), 8190 University Centre, La Jolla, 619-554-1365. Tuesday, 7:30 pm to 10:30 pm, *Tom Magliano* and *Frank*, jazz.

The Roquet, at VASA Hall, 3094 El Cajon Boulevard, San Diego, 619-447-7247. All performances begin at 9:30 unless otherwise noted. Friday, the *Tommy*, *Thomas* and *Tom*; Tuesday, *Dave*, *Law*, *Swing*, *Rock*.

Rossie O'Grady's, 3402 Adams Avenue, Normal Heights, 619-284-7606. Friday and Saturday, live rock and roll.

Sham Rock Shack, 7019 El Cajon Boulevard and 1123 Rock, east of 70th Street, College Area, 619-463-2263. Friday, *George*, live music; Saturday, *No*, *Baroque*, rock.

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Friday, December 11
8:00-10:00 pm
FREE CONCERT!

At 5th & Washington. Three parking garage entrances at 5th, 6th & Washington Streets

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Sample Songs Of Performers. Listen Free From Your Phone: 619-233-9797. Night Or Day 7 Days A Week. At The Prompt Press The 4-Digit Extension Of The Category That Interests You.

FREE LINE
619-233-9797

1. Press the 4-digit extension above the category that interests you. The example, 4002, is for alternative rock.

2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

MUSIC TRADER

- 131... The Almighty Strayhorn: Back By Back
- 132... The Backwoods: Come For and Get
- 133... The Backwoods: Come For and Get
- 134... The Backwoods: Come For and Get
- 135... The Backwoods: Come For and Get
- 136... The Backwoods: Come For and Get
- 137... The Backwoods: Come For and Get
- 138... The Backwoods: Come For and Get
- 139... The Backwoods: Come For and Get
- 140... The Backwoods: Come For and Get

- 118... The Downside: 141
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- 121... The Downside: 141
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- 219... The Downside: 141
- 220... The Downside: 141

Call The Reader At 619-235-3000 x281 To Include Your Music In Soundboard.

EXTENSION 4002
JAZZ / BIG BAND

633... **Frankie A. and the Swing Machine:** Pop Jack's in the Golek

634... **Bob Adams:** Linea LaFoll

635... **The B-Side Players:** Camal Bar

636... **The Ray Barre Big Band:** The German-American Societies

637... **Last Ball:** Lora's Coronado Bay

638... **Big Time Operator:** Crost's Pop Bar Bar and Galle, Coronado Bay

639... **The Jergs Cabaret:** Crost's Coronado Bay

640... **Michael Case:** The Living Room

641... **Robert Cardinale:** John Jost Cafe, Hotel del Coronado

EXTENSION 4004
POP / TOP 40

474... **Steve Alvarez:** La Colu del Jans

475... **Andrew's Fault:** Carnes

476... **John Coker:** Hotel del Coronado

477... **John Coker:** Hotel del Coronado

478... **John Coker:** Hotel del Coronado

479... **John Coker:** Hotel del Coronado

480... **John Coker:** Hotel del Coronado

481... **John Coker:** Hotel del Coronado

482... **John Coker:** Hotel del Coronado

483... **John Coker:** Hotel del Coronado

484... **John Coker:** Hotel del Coronado

485... **John Coker:** Hotel del Coronado

486... **John Coker:** Hotel del Coronado

487... **John Coker:** Hotel del Coronado

488... **John Coker:** Hotel del Coronado

489... **John Coker:** Hotel del Coronado

490... **John Coker:** Hotel del Coronado

EXTENSION 4005
ROCK

678... **Interplay:** Lora's Coronado Bay

679... **Barbara Amerson and Tom Deep:** Harmony on P.M., John Jost Cafe, Hotel del Coronado

680... **Art Johnson:** The Laurel Restaurant and Bar

681... **Kenneth Kayette:** Lora's Coronado Bay

682... **John Vella:** John Jost Cafe, Hotel del Coronado

683... **John Vella:** John Jost Cafe, Hotel del Coronado

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689... **John Vella:** John Jost Cafe, Hotel del Coronado

690... **John Vella:** John Jost Cafe, Hotel del Coronado



Same Date, December 11, Belly Up Tavern

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ROLLING STONES \$13.99
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R.L. BURNDISE \$11.99
KOTOMOUTH KINGS \$11.99
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Dining Dancing Casual Contemporary Cuisine
600 Fifth Ave. • Gaslamp • 619-236-1818 • Live music 7 nights a week • 19 beers on tap

TONIGHT • THURSDAY, DEC. 10

THE SPEAK EASY SPIES
From L.A. • SoCal's hottest pop/wave band!
*1 Bud & Bud Lite Drafts • 2 Margaritas

SUNDAY, DEC. 13
6-11 PM
WHITNEY CONNELL & THE TONE KINGS
"The King of Boogie Woogie"
*Domestic Pitchers
\$10 Buckets of Bud

FRIDAYS 6-9 PM
HAPPY HOUR PARTY
*2 House Martinis • *11 Domestic Pilsners
**Prevalent Pilsners • *12 House 1/2-Price Appetizers
\$26 Food-5-Dish Dinnering
\$60 Taco Bar • \$26 Wings
featuring

MONDAY NIGHT FOOTBALL HEADQUARTERS
BIG SCREEN TV • NTNQB1 • 11 TVs
\$100 Steak Dinner (over \$100)
*12 Domestic Pilsners • *12 Wellies
WIN \$1000 CASH!
TONS OF GIVEAWAYS

FLASHBACK WEEKENDS

FRIDAYS 10 pm
BOSUMTHIN
San Diego's "Hotest" 90s Band

SATURDAY NIGHT FEVER
THE DISCO PIMPS

WEDNESDAY, DEC. 16
Swing Night

ZOOT SUIT REVUE
*12 Domestic Pilsners • *12 Wellies

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THE DISCO PIMPS
ADVANCE TXN ON SALE NOW

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CHAMPAGNE & PARTY FAVORS

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O'CONNELL'S
PUB & NIGHTCLUB

FRIDAY DEC. 11
GROVE

SATURDAY DEC. 12
FISH & THE SEAWEEDES

FRIDAY DEC. 18
BILLY BACON & THE FORBIDDEN PIGS

SATURDAY DEC. 19
SMOKE 'N' ASH

NO COVER

KARAOKE
*12 Domestic Pilsners • *12 Wellies
*100 Buckets of Bud • *100 Wellies
*100 Buckets of Bud • *100 Wellies

ETI'S place
SPORTS BAR AND NIGHTCLUB

NEVER A COVER CHARGE!
The ONLY "Lounge Room" at the College Street!

Thursday, December 10
Friday, December 11
Saturday, December 12
Sunday, December 13

SNAPU
*12 Domestic Pilsners • *12 Wellies

CLOSED FOR PRIVATE PARTY

John Sebastian with
LEFT-HANDED BOB

Monday Night Football
HAPPY HOUR ALL NIGHT
*12 Domestic Pilsners • *12 Wellies

Friday, December 18
Saturday, December 19

TECHNO TUESDAY
*12 Domestic Pilsners • *12 Wellies

KARAOKE
*12 Domestic Pilsners • *12 Wellies

6179 UNIVERSITY AVE.
44 COLLEGE STREET
619-582-6730

THE ELEPHANT & CASTLE

PUB & RESTAURANT
Where Cheap Beer Tastes Good!

SUNDAY BLUES ON THE PATIO
THE DEKORS

LIVE ROBERTS
4-5 PM

LEFT-HANDED BOB

Friday, December 18
Saturday, December 19

WHITNEY CONNELL

LETT RAINIE
HAPPY HOUR • 10-4-7 PM
1/2-Price Appetizers
\$2.50 Pilsners • \$2.50 Wellies

ROCKOUT
1365 N. Harbor Dr. • 754-9077
*12 Domestic Pilsners • *12 Wellies

Coldest beer in town!
USE YOUR 12 BEER CARD!

Pelican Pub

Barenders Wanted
619-460-4040

FRIDAY, DEC. 18
SLING SHOT
5* DRINKS
PERKS

SATURDAY, DEC. 19
PEACE CORPSE
OBELISK
3RD WORLD CITIZEN

OPEN BLUES JAM

EVERETT
GAGE

LIVE MEETING
*12 Domestic Pilsners • *12 Wellies

BLUES • GAGE • PUNKS • ROCKERS
*12 Domestic Pilsners • *12 Wellies

DROWNING SPECIALS
*12 Domestic Pilsners • *12 Wellies

619-460-4040

LA COSTA
TOURNAMENT OF CHAMPIONS LOUNGE

FREE ADMISSION FOR TWO WITH AD

December 11 & 12
DIVA SOUL

Friday, December 18
LIQUID BLUE

Doors Open at 8:30 PM
Free table perching with individual

(760) 498-9111 ext. 7605
2100 COSTA DR. MAR RD.

Dining • Cocktails • Live Music

LEO'S Lounge

HAWAIIAN • 2300 Hapa St.
*12 Domestic Pilsners • *12 Wellies

Swing Thursday • 9 pm
ANDREW BIRD & HIS BOWL OF FIRE
*12 Domestic Pilsners • *12 Wellies

Friday • December 11 • 9 pm
THE RIP CIRCUIT
TWILIGHT TRIO
"A SMOKE"

Saturday • December 12 • 9 pm
UNSTEADY
*12 Domestic Pilsners • *12 Wellies

Wednesday • December 16 • 9 pm
MAD KAPS
*12 Domestic Pilsners • *12 Wellies

619-220-1155

CLUB SOUND BOARD

Sample Songs Of Performers. Listen Free From Your Phone: 619-233-9797. Night Or Day 7 Days A Week. At The Prompt Press The 4-Digit Extension Of The Category That Interests You.

1. Press the 4-digit extension above the category that interests you (for example, 4001 for country music).
2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes cannot be heard on-air.)

FREE LINE
619.233.9797

Performs: Luke's Lovers
Bay Street
The Alan Zilberick Trio
Jake Jant Cola
The Zoo Set Review: Buffalo Joe's

EXTENSION 4000
BLUES /
SKA

Black and White Review: Color Blind To Last's (Napa St.)
734 Common Sense: Jelly To Town
Concentration: The Living Room (Hedge)
Impassioned: To Last's (Napa St.)
Revelation: Wilson Hotel
Sensational and Fabulous: Surf N' Sizzle, The Calypso Cafe
753 Solid Foundation: Minnie Cole
Unsteady: To Last's (Napa St.)

EXTENSION 4007
COUNTRY

American Made: Memphis Aducci's
819 819-9444 Up Town
Cowboy Nation: The Cobalt
Dark Horse: The Big Stone Lodge
Desert Moon: North County Sports Dome
818 Country: San Luis Rey Downs, The Duhale in
819a Krazy: 4th and B
819b Express: Don's Cabaret Lounge
776
Joe Ray and Single Pass: Veeva Caves and Surf Club
The Rockers Revolvers: Bob Cook's
819a Slide: The Fine Valley House
Smith and Western: Film Songs, Inc.
789
Sant's Beach Boys: Jelly To Town
Whiskey River: O, Sea Inn
Wild Here: The Del Dios Country Store

EXTENSION 4008
AC/ROCK/ /
FOLK

781 Paul Abbott: Lenny's Coffeehouse
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EXTENSION 4009
BLUES /
SOUL

The Bad Habit: Kelly's Pub
The Badbreakers: Normandy on FM, Jelly Up Town

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EXTENSION 4010
JAZZ /
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WHEN THE SUN GOES DOWN, THE NIGHT STARTS UP.



Big Stone Lodge
Blorney Stone Pub
Cones
The Bitter End
Bourbon St.
Club Tremors
Dirk's Horseshoe Nightclub
Herbert Nights
Dick's Last Resort
E Street Alley
In Cahoos
Moose McGillycuddy's
Johnny's Surf Club
Moondoggies La Jolla
Moondoggies Pacific Beach
Pacific Beach Bar & Grill
The Tiki House
Plan B

MARLBORO

Surgeon General's Warning: Cigarette Smoke Contains Carbon Monoxide.

Winston's
Winston's...
Psychecar
Mudsharks
Soulcracker
Superchicken
Electric Water Band
Big Waters Edge
Karl Desrosiers Top Delusion

the Casbah
COCKTAILS • LIVE MUSIC
UNBALANCING ACT
COVINOY NATION
FORMULA
COOL FOR CATS
FOGGLING MOLLY
TOURETTE'S LAUTREC
THE PRESSURE
12 DAYS OF CHRISTMAS
THE CHASERS
THE SLEAZY BEATS
BUTCH WALK BOO

Flamenco Music and Dance Show
\$5.00 Cover
Friday December 11 9:00 pm
LA FAVOLA

LOUNGE
(UNDER NEW MANAGEMENT)
STAGGER
LUCKY SEVEN
PRIVATE PARTY
CLOSED TO THE PUBLIC
BLOWPOOP
RETURN OF THE BOOM RAP

The Kensington Club
FOUR CORNERS
MIKE CZECH
UNITE ONE
DEADBOLT
HEON BEAT
CRIMINAL MISCHIEF
DJ WENDY O'ROURKE

Ustigo
PRESENTS
The Downs Family
G Lounge
The Excrements
GFI • Battling Maxo
Schooners
The Beltrays
Mach 5 Overdrive
Ving Ra & the Ultrasonic • Porp

Woodier Than Woody

It provides a timely retort to Pleasantville's overt hostility to black-and-white.

More catch-up needed: *Celebrity*, already dropping from its first-run effort, and just when his reputation-boost seemed to be going such great guns, the ingenious *Deconstructing Harry*, one of his best films in years, the engaging documentary portrait of him in Barbara Kopple's *Wild Man Blues*, better than any of his own films in years and years, and most recently the obliging dubbing of the insect hero in the animated *Antz*. The fact that Allen the actor is nowhere in the cast of his newest work is no doubt part of the problem, but chiefly because his substitute, Kenneth Branagh, is a problem unto himself. (*The Purple Rose of Cairo* managed to become one of Allen's best films without his on-screen participation.) Branagh, who perhaps approached the role as though Woody-speak were a specialized language on a par with Shakespearean, has been quoted to the effect that he has too much respect for Allen to have pur-

posely lampooned him, and Allen has been quoted to the effect that he has too much respect for Branagh to have ordered him to knock it out. Believe it or don't. The upshot, in any event, is that Branagh's stutter-perfect imitation of his director is a constant distraction, a creepy Body Snatcher persona that is neither fish nor fowl, is on the contrary both fishy and foul. Admittedly, many an actor in an Allen film has tended to sound a little Woody, but Branagh must be the first to aspire to sound Woodier than Woody.

REVIEW DUNCAN SHEPHERD

The best that can be said for the central performance is that it does not ruin the movie because there was no movie to ruin, only a loosely threaded-together series of episodes having more or less to do with our current cultural dither or success, fame, glamour, *Deconstructing Harry* also was composed of scraps from the Wood-shop, but it encompassed them in a meaningful framework.) The main characters of the piece are a starstruck print journalist and would-be novel-

Calendar MOVIES



Celebrity

ist and screenwriter, not to mention the cosmetic surgeon's office, the Hollywood premiere. The point of it all is none too sharply whittled.

The scratchy old standard under the opening credits, "You Oughta Be in Pictures," may suggest at the outset that there is nothing new here, or like him"), the television studio, the off-Broadway rehearsal, the Hollywood premiere. The point of it all is none too sharply whittled.

DREAMWORKS PICTURES

invites you and a guest to attend a special advance screening of

THE PRINCE OF EGYPT

Wednesday, December 16 • 7:30 pm

To enter, simply go to the Reader Web site
www.sdreader.com

Limit one entry per person. No purchase necessary. While supplies last.

THE PRINCE OF EGYPT
opens in theatres everywhere on December 18.



it may suggest how far and fast we have come in the interim. Or it may suggest both what we very well know: that Woody Allen likes oldies (I refer solely to his preferences in music, not mates), and the older the better. Along similar lines, the big-budget action film unspooled in the final sequence (strains of Beethoven's Fifth on the soundtrack, to set the scene for a sky-writer spelling out H-E-L-P over Manhattan) suggests only that Allen is a little more out of touch as a cultural observer, or out of his depth as a prodigal, than was Robert Altman under comparable circumstances in *The Player*. Somewhere in between, Men has one of his characters — and a sympathetic character at that — allude to a director of art films as "one of those assholes who shoots all his movies in black-and-white." What assholes should we be thinking of? Who today still shoots all his movies in black-and-white? Name two. Name one, inasmuch as *Celebrity* itself is shot in black-and-white, the line is perhaps intended to be amiably self-deprecating, but even those of us who, when we crave, who mourn black-and-white would have to wonder why this particular project — so contemporary, so glossy, so vigorous in its — was shot in it. If the image was meant to create some emotional "distance," it creates instead entirely too much. It is very nearly as big a distraction as Kenneth Branagh; and its rarity notwithstanding, it is small compensation for the routinizedness of the material.

To be sure, it is nice enough to look at Sven Nykvist, the cameraman, a true master of that palette, having had plenty of practice with it under Ingmar Bergman — one of those assholes along with Fellini, Antonioni, Kurosawa, Breton, Welles, et al., who at some point gave up shooting all his movies in black-and-white. (*The Seventh Seal* is as fine a specimen of the form as you will find.) At times, when Kenneth Branagh isn't speaking, or better yet when no one at all is speaking, you can just about persuade yourself you are looking at a foreign film circa 1960. But again, what's the point? Well, of course, aesthetic pleasure, yes. And certainly it provides more of that than was so lately provided by the cruddy black-and-white (always preferable, even so, to cruddy color) of *Platoon* and *The Untouchables*. Certainly, too, it provides a timely retort to *Pleasantville*'s blindness, insensitivity, avert hostility to black-and-white. Equally certainly, said in spite of the unexpected proximity of these examples, it provides no promise of a revival, no prediction of a "trend." The instantaneous commercial failure of *Celebrity* is bound to be blamed more on its use of black-and-white than on its use of Leonardo DiCaprio and Winona Ryder.

A Bug's Life proved within a day or two of its opening that it had nothing to worry about from the head start it gave to *Antz*. The Disney logo, the Disney mystique, the Disney promotional machine, remain catnip to parents. The movie did not prove, however, that it had nothing to be embarrassed about. There can be no question of outright copycatry. The two movies were made in different media and neck for that. But the mere coincidence of two computer-animated features set in an ant colony and centered around a hard worker and a feisty queen-to-be — and verbal ants in both cases — says a lot about a lack of imagination. To be completely fair about it, there is plenty

of embarrassment to spread around retrospectively to the earlier arrival as well, although the view of the ant colony therein, the sociology in addition to the topography, was a good deal more complicated and detailed. It's true that the ants in *A Bug's Life* look less like space aliens, but then again they look less like ants, too, with bodies the color and the consistency of molded taffy, and big, googly, Tickle-Me-Elmo eyeballs. More bluntly, they look terrible.

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Woodier Than Woody

It provides a timely retort to Pleasantville's overt hostility to black-and-white.

More catch-up needed. *Celebrity*, already dropping from its first-run outlets, is a negligible Woody Allen effort, and just when his reputation repair seemed to be going such great guns: the ingenious *Deconstructing Harry*, one of his best films in years; the engaging documentary portrait of him in Barbara Kopple's *Wild Man Blues*, better than any of his own films in years and years; and most recently the oblique dabbling of the insect hero in the animated *Antz*. The fact that Allen the actor is nowhere in the cast of his newest work is no doubt part of the problem, but chiefly because his substitute, Kenneth Branagh, is a problem unto himself. (*The Purple Rose of Cairo* managed to become one of Allen's best films without his on-screen participation.) Branagh, who perhaps approached the role as though Woody-speak were a specialized language on a par with Shakespearean, has been quoted to the effect that he has too much respect for Allen to have pur-

poorly lampooned him; and Allen has been quoted to the effect that he has too much respect for Branagh to have ordered him to knock it off. Believe it or don't. The upshot, in any event, is that Branagh's stunter-perfect imitation of his director is a constant distraction, a creepy *Body Snatcher* persona that is neither fish nor fowl, is on the

contrary both fishy and foul. Admittedly, many an actor in an Allen film has tended to sound a little Woody, but Branagh must be the first to aspire to sound Woodier than Woody.

The best that can be said for the central performance is that it does not ruin the movie because there was no movie to ruin, only a loosely threaded-together series of episodes having more or less to do with our current cultural dither over success, fame, glamour, and the tussled-aside wife of six years (Judy Davis, ensuring that the movie will not be worthless) who stumbles into a starting-over career as a dimly defined TV personality. Venues include the movie set, the fash-

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MOVIES



Celebrity

ion show, the art opening, the disco, the cosmetic surgeon's office, the literary party, the invitation-only screening, the Atlantic City casino (site of the single most humorous line from the bimbo-cum-scriptwriter with whom the hero ends up in bed. "Have you ever heard of Checco? I write

like him"), the television studio, the off-Broadway rehearsal, the Hollywood premiere. The point of it all is none too sharply whittled.

The scratchy old standard under the opening credits, "You Oughta Be in Pictures," may suggest at the outset that there is nothing new here, or

it may suggest how far and fast we have come in the interim. Or it may suggest only what we very well knew: that Woody Allen likes oldies (I refer solely to his preferences in music, not mates), and the older the better. Along similar lines, the big-budget action film unspooled in the final sequence (strains of Beethoven's Fifth on the soundtrack) to set the scene for a sky-writer spilling out H-E-L-P over Manhattan suggests only that Allen is a little more out of touch as a cultural observer, or out of his depth as a parodist, than was Robert Altman under comparable circumstances in *The Player*. Somewhere in between, Allen has one of his characters—and a sympathetic character at that—add to a director of art films as "one of those assholes who 'shoots all his movies in black and white.' What assholes should we be thinking of? Who today still shoots all his movies in black and white? Name two. Name one. Inasmuch as *Celebrity* itself is shot in black and white, the line is perhaps intended to be amiably self-deprecating, but even those of us who love, who crave, who mourn black-and-white would have to wonder why this particular project — so contemporary, so glossy, so visually in focus — was shot in it. If the image was meant to create some emotional "distance," it creates instead entirely too much. It is very nearly as big a distraction as Kenneth Branagh; and its rarity notwithstanding, it is small compensation for the routineness of the material.

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relation to the ant colony is precisely that of Eli Wallach's banditos to the peaceful farming village in *The Magnificent Seven* (their stereotyped South-of-the-Border lair might raise a protest from Hispanic groups), are a bit better, though their edge owes less to their look than to Kevin Spacey's drippingly contemptuous delivery of lines in the Eli Wallach part. The troupe of circus bugs (ranging from a well done walkingstick to a ghastly Michelin Tire caterpillar), who through a misunderstanding are re-

cruited to defend the colony against the marauders, introduce an element of effeminate campiness that has likewise marred the recent output from the traditional Disney cartoon factory. On a more positive note, it was an inventive idea to convert a benign song-and-garden-birdie into a rampaging behemoth from the ants' point of view. And the construction of a synthetic bird to scare off the grasshoppers is a captivating, if too brief, sequence. And lastly — quite literally lastly — the amusing "outtakes" during the end

credits ought once and for all to close the books on this now decadent device. Suspi- ions have been steadily rising through the *Cannonball Run* sequel, through each succeeding Jackie Chan release, that these ostensible bloopers have more and more been executed according to plan. In *A Bug's Life*, we've got them red-handed. *Babe, Pig in the City* before and after all else, is simply a sequel, with some of the common symptoms of sequelitis: a swelling of the head, a

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waking ned Devine

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Edible Largesse

Looking for gingerbread girls and boys with names in icing?

Harry and David, the Oregon mail-order gourmet food house, is offering a "heart-shaped basket" filled with goodies for \$299.95. A smaller one goes for \$149.95. The large basket contains apples, pears, grapes, several jars of jam, chocolate truffles, nuts, a box of baklava, cheddar and gouda cheeses, Pacific smoked salmon, pretzels, crack-ers, and beef sausage.

If you take the time, you may assemble baskets yourself for a little as \$25.00 to as much as \$100.00, the latter if you include a tin of caviar (excellent caviar is available at Jonathan's Market, 7611 Fay Avenue, La Jolla, 619-450-2677). The most absurd basket I ever received, one for Passover, held a box of matzos, an inexpensive bottle of wine, and a large jar with white stuff in it that I thought might be crème anglaise but proved to be hand cream. Make sure that the items you give are easily identifiable.

The first principle by which you should be guided is not to buy food that is prepackaged or taken from a grocer's shelf — this is especially true for cookies. Baked goods from some of our best bakeries provide inexpensive and deeply appreciated gifts. Mission Bakery (2801 University Avenue, 619-220-8922) prepares Brooklyn crumb cakes. These are large buns with a sugary finish both at the top and the bottom. After you eat away the sweet parts, salad and meat toast from the interior. A ring of Mission's cinnamon rolls or a dense banana bread will be devoured in a hurry, as will the bricote, often filled with lemon curd, though fillings vary.

A new bread, pumpkin-walnut-cranberry, is available only for the holidays at Bread & Cie (350 University, Hillcrest, 619-683-9322). Late it out of hand without any spread and found it superior to cake. When mixed with seeded sourdough rolls, it creates an unusual stuffing for baked chicken breasts. A vine of sourdough rolls is always a festive and inexpensive present. Bread & Cie brownies are good treats for children.

Most people don't think of stopping off at restaurants to buy desserts for holidays going. Adams Avenue Grill (2201 Adams Avenue, University Heights, 619-298-8440) offers as little as one slice

of a whole cake of chocolate layer or chocolate truffle cake. The house specialty is Molten Lava, an individual serving of chocolate cake that when heated for a few seconds erupts the fudge interior.

Tyler's Taste of Texas (567 N. Second Street, El Cajon, 619-444-9295) will prepare any pie that you request, which includes grasshopper with crème de menthe, chess pie (with custard), or any family recipe that you're too overworked to do yourself. Ask for Bobbie, read or fix her recipe, and you'll have the pie in 48 hours. Isabelle also cooks old-fashioned fudge: the chocolate and cream dissolve on your palate.

If you know and love Chewy's Rugalach, an elegant decorative tin of 12 assorted pieces will set you back \$13.95. A better value is 20 pieces for \$17.00. One drawback you have to drive to the Miramar area to pick up your orders: 9170 Camino Santa Fe, 619-271-1234. These boxes are not sold in grocery stores.

Looking for gingerbread girls and boys with individual names in icing? Baked by Etta will prepare them for you (3635 India Street, 619-291-4074). Chocolate nameplates are done by Laura Little (7777 Girard Avenue, La Jolla, 619-454-3535). The best Christmas chocolate log is baked by Michele Coalition of the Belgian Lion (2265 Bacon Street, Ocean Beach, 619-223-8828).

One of the hippest presents you can give is a basket of unusual vegetables, salad greens, and whatever is in season at your favorite farmer's market. On my doorstep recently I found from my neighbor 12 heads of assorted lettuce and 6 cauliflower. The cauliflower kept fresh, but I had to recycle the lettuce immediately. Be sure to buy fruits and vegetables that will keep fresh for up to a week.

This year my suggestions for food are combined with cookbooks. The following are the best I've encountered in order of usefulness.

Mark Bittman, *How to Cook Everything: Simple Recipes for Great Food* (Macmillan, 944 pp., \$25.00). This dandy book is of encyclopedic proportions. Yet the recipes and tips are easy. Each chapter, such as the one on shellfish, is a prima-tive book. Dozens of chicken recipes and their

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different sauces are simple to cook. The directions for preparing turkey will save you hours of grief. Or use the book as a dictionary for fruits and vegetables. I consider Bittman's book *Fish* the best on the market. With a choice of 1500 recipes, *How to Cook Everything* is priced modestly for its value.

Kim Kirk, *Hay Day Country Market Cookbook* (Workman, 290 pp., \$12.95). The 250 recipes are from a Weaport, Connecticut, farm stand that prepares soups, scones, claws, salads, main dishes, cobblers, and cookies. It's charming to read, easy to handle, and the only risk you run is that you will be panting with hunger when you're through with it. You will discover such simple but luscious fare as pear and apple pot pie, oven-roasted beets, red onions, and oranges: chicken and olive stew, and ham and cheddar scones. Almost every page offers a food tip worth noting.

Barbara Kafka, *Soup, A Way of Life* (Artisan, 464 pp., \$35.00). This book offers many novel soup recipes, some uncomplicated, almost all appealing. Its two major limitations are its salt, pepper, and garlic proportions and its reliance on stocks as the base for soups. The seasonings can easily be adjusted, just flavor to your own taste. However, the constant reference to soup stock may throw you into a tizzy. For Barbara Kafka, soup-making is a way of life, and she seems to be forever boiling carcasses, meat bones, fish, and seafood shells.

I prepare no fewer than two soups a week and never resort to stock. If I need meat for borscht, I buy a small piece of it. I've never found chicken broth that didn't taste tinny so I use skinless chicken breasts for soup. It would take forever for me to harvest lobster shells or shrimp tails for fish stock. If you love to prepare stock and have the time for it, by all means do so. But if you don't, just throw into the pot the real thing — frozen, meat, seafood. Should you be a natural, instinctive cook, the soup book will provide you with many soups for thought. A person who follows recipes slavishly may be overwhelmed by lengthy requirements.

Teresa Barrenechea, *The Basque Table* (Harvard Common Press, 232 pp., \$22.95). Barrenechea, owner of Marichu restaurant in Manhattan, brings savory recipes from the Basque Provinces of Spain right to your table. Alas, we have no restaurants in San Diego that prepare lettuce hamburgers, ostalis Bilbao style, or pinchos, the Basque version of Spanish tapas. For entertaining, this joyous book will create recipes that will surprise everyone.

Debbie Puente, *Elegant, Easy Creme Brulee and Other Custard Desserts* (Renaissance, 92 pp., \$12.95). This small volume with its stunning photos will redefine custards with its "chilled" concoction of serrano and habanero chiles. Another has roasted sweet garlic. If you know custard lovers, this book is the perfect gift. ■

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Resurrection Cuisine



Chicken Sofrito

Prepared by Claudia Roden's mother for Friday night dinners.

2 1/2 tablespoons sunflower oil
juice of 1/2 lemon
1 teaspoon turmeric
salt and white pepper
2 or 3 cardamom pods, cracked
1 chicken, quartered

In a large pan or casserole put the oil, lemon juice, a cup of water, the turmeric, salt, pepper, and cardamom, and bring to the boil. Then put in the chicken pieces. Cover and cook over very low heat, turning the chicken over frequently, and adding water if necessary, until the chicken is very tender. There should be a good amount of sauce.

It was traditional to deep-fry potatoes cut into small cubes and to throw them into the sauce at the end, but Roden's mother substituted tiny boiled new potatoes when she came to England. She always made two or three chickens, and cold chicken sofrito was eaten on Saturday.

"Weary after a dull day with the prospect of a depressing tomorrow, I raised to my lips a spoonful of the tea in which I had soaked a morsel of the cake. No sooner had the warm liquid, and the crumbs with it, touched my palate than a shudder ran through my whole body, and I stopped, intent upon the extraordinary changes that were taking place. An exquisite pleasure had invaded my senses, but individual, detached, with no suggestion of its origin. And at once the vicissitudes of life had become indifferent to me. Its disasters innocuous, its brevity illusory. I had ceased now to feel mediocre, accidental, mortal."

With these words Marcel Proust introduced the concept that impelled *Remembrance of Things Past* toward its conclusion two thousand pages later. A bit of "little plum cake," *une petite madeleine*, disclosed to Proust that "whom from a long-distant past nothing subsists, after the people are dead, after the things are broken and scattered... the smell and taste of things remain poised a long time, like souls, ready to remind us, waiting and hoping for their moment, amid the ruins of all the rest..."

Claudia Roden's *Book of Jewish Food* is a collection of 800 recipes for resurrecting broken, scattered things, or at least their memory. Roden's own family lived, and lived well, in Cairo, in one of the *Diapores*, the most ancient Jewish communities ("A Jew must," says a weary uncle in *Out of Egypt*, the biography of a Jewish family expelled from Alexandria during the Suez Crisis. "Be prepared to lose everything at least twice in his life.")

"I suppose the pain was so great because we were wrenched away from so other so violently," says Roden from her London home. "My parents came to England as refugees after the Suez War, and their home became a way station for friends and family who were refugees from Egypt as well. It was a place where they could be with people whom they knew and where they could figure out where they were going to go and what they were going to do with their lives. Many nights the floors were entirely

covered with mattresses. In some ways it was a wonderful time, because we were all together again, and in some ways it was terribly sad because we were all so aware of what we had lost.

It was during this period that I started to understand the role food plays in memory and identity. Our family and friends became obsessed with the food we had eaten in Egypt. It was a way of salvaging our past.

We became so desperate that we wrote to Muslim friends back in Cairo, asking them to send us recipes; and any cookbooks they could find. One Muslim family sent us a cookbook and we were all terribly excited, but when my father translated and friends passed through London on their way to and from their new homes in Buenos Aires, Geneva, Milan, Paris, and Los Angeles, Roden quizzed them about the food they had eaten and loved in Cairo. She conferred with

as it was *disgusting*. We longed for all the fresh fruits and vegetables we had in Egypt. They were simply unavailable in England. Other things, like cream, were still rationed. The only whipped cream you could find was this awful stuff made from coconut milk.

Roden and her family settled into England but never lost their sense of displacement. Their efforts to recapture the past stayed with Roden, and over the years she went back to her life, studying art in London and Paris, marrying an English Jew and starting a family, she kept an eye out for recipes and the lore connected to them. When relatives and friends passed through London on their way to and from their new homes in Buenos Aires, Geneva, Milan, Paris, and Los Angeles, Roden quizzed them about the food they had eaten and loved in Cairo. She conferred with

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as a visual one, I've always tried to write the way I talk, and I've always tried to capture the way other people talk, the way they told their stories to me. I'm afraid I had rather simple notions about writing."

Which is likely why she writes as well. Her approach to the recipes she offers in her cookbooks is equally straightforward. Unlike many cookbook authors who don't actually cook what they write about, Roden prepares, often many times, the recipes she

publishes. When confronted with multiple versions of the same dish, she makes and samples them all, letting her own palate, and that of her friends and family, decide which is best. Roden's recipes work.

After the success of *A Book of Middle Eastern Food*, Roden went on to write four other well-received books, on coffee, picnics, on Italian and Mediterranean cooking. They were all fun and interesting to do, she says, but their real purpose was to subsidize research for her greatest work, *The Book of Jewish Food*, which took 16 years to complete. There were times when, overcome by its scope, she abandoned the pro-

ject entirely. There were too many stories, too many recipes, the Jewish Diaspora stretched from India to China to Poland to Tel Aviv. There was too much history, and Jewish history is a hard story to tell.

Roden's genius is that she lets the story tell itself. By focusing on the food and the lives and surroundings of the people who prepared and ate it, Roden has created perhaps the greatest popular Jewish history written this century. It is one thing to know about the destruction of Eastern European Jewry, for example, but when Roden ushers you into their noisy kitchens, seats you at their tables, lets you finger their frayed tablecloth, sniff the

goose fat spattering on their stoves, sample their everyday meals, they ascend from mere historical fact into aching reality. More than from their loas, you feel it.

The most painful chapter to read in *The Book of Jewish Food* is the one Roden admits was the most difficult to write. It concerns the Jewish community in Salonika, Greece, once the "largest of all Jewish communities of the Orient." For 400 years Salonika was virtually a Jewish city, a spectacular amalgam of Jewish cultures from throughout the Near East and Mediterranean. Hitler's war against the Jews reached Salonika, and the Nazis

exterminated 95 percent of the community. (The Jews of Crete and Rhodes were also murdered, and the small community of Salonika refugees in Paris was deported to death camps during the Occupation.) Greece is effectively *Judenrein*.

"It is sad, I know," says Roden. "It was extremely difficult to learn about and write. But parts of the community have survived. I was in South Africa recently and was invited to Sabbath dinner at the home of a family from Salonika. They made many of the traditional dishes I've written about, and the grandmother was there. She must have been in her 90s, and she sang all

these songs in Ladino, the Spanish-Hebrew dialect they spoke in Salonika. She sang the songs her family used to sing around the Sabbath table in Salonika. It was extraordinarily moving, I thought. Yes, they have survived. They weren't completely wiped out."

Their community was gone, but their food and their culture was something they could take with them. "There is also something of a renaissance among Salonika Jews in Paris. Only recently they've started their own newsletter, and last year I was invited to attend a get-together outside Paris. We thought two hundred or so people might come, but there

were over 7000. There was music and storytellers, even comedians. People brought all sorts of traditional food, and there wasn't enough for everybody. There were two very people."

Not all the stories Roden recounts are tragic. Her interesting chapter on East Indian Jews describes communities that were never persecuted. Turkish Jews ended centuries of acceptance. (And produced some of *The Book of Jewish Food*'s most magnificent recipes.) Still, these relatively calm communities have dwindled, their members have migrated to Israel or the West. Even though these lives and communities were never one's own, it's hard to read about them without wanting things back the way they were.

This impossible sort of longing explains *The Book of Jewish Food*'s universal attractiveness. It's won every award given to cookbooks in the English-speaking world. Last holiday season London's bookstore couldn't keep enough copies on its shelves. Non-Jews love it, and not only for its beautiful layout and pretty typeface. At the core of this century more people have uprooted their lives than at any other time in history. The United Nations estimates that violence and economic need have forced 22 million from their homes. In the developed world, we leave rural areas and small towns to find work in cities where the already urbanized are poised to move from city to city for their careers.

In the wandering of the "rootless, cosmopolitan Jew," is now led by just about everyone. At night hundreds of millions of us hunker down in our kitchens and, as Jews have done for centuries, try to create the taste and smells that give us some feel for our past — our families, our hometowns, all else we've left behind. Roden, like Prozac, shows us that these acts of reconstruction are not only possible but redemptive.

"There's a certain combination — the smell of garlic, cumin, and coriander frying," says Roden. "It's a combination we used a lot in Egypt. When I smell it I'm taken right back to Cairo, to our home there. My, it's so long ago now. It's been so many years. I have grandchildren. But that smell takes me right back to Cairo and, most strongly, to my mother who died here in England. She and my father never stopped talking about our life in Cairo. In some ways it was as if they never left. The smell of those things frying in the kitchen brings my mother back to me. She seems very close to me."

The Book of Jewish Food: An Odyssey from Samarkand to New York, Alfred A. Knopf, 799c, 668 pages, \$35.

RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by Elaine Williams (reviews by Mia Nash are followed by his name). Individual restaurants will appear once or twice a month. A complete searchable list is available online at www.sdrreader.com. Price information are based on the latest information available for a mid-range entrée. Low below \$10.

moderate: \$10 to \$16, expensive: more than \$16. Prices and restaurant inclusions are for reservations.

NORTH COASTAL

CALYPSO CAFE 215 North Highway 101, Encinitas, 760/452-8232. Located on the border of Encinitas and San Marcos, difficult to find, this lively cafe serves French and Pa. Brunch, and paella every Thursday. Unique

recipes, modest prices, and live music Friday and Saturday. Notice a warm, charming weekend. For a less hectic evening, dine weekdays. Open Daily Low to moderate.

CHAMPAGNE BAKERY, BISTRO, CAFE 2905 El Camino Real, Del Mar (Highways 56 and 94), 619/792-2222. French food, good value, casual setting. Great separate bakery with gourmet pastries. Open daily. French, Spanish and Sunday. Low to moderate.

DEL MAR PIZZA 111 154th Street, Del Mar, 619-481-8088. If you've heard about, dreamed about, or were mopey

curio, a about New York pizza, the best local practitioner is now in Del Mar, complete with New York manners. The hot sandwiches are good, but the pizza is in a league by itself. The secret lies in the crust. Language and stuffed ragout also available as well as catering. Eat desert. Open daily. Low.

THE DINING ROOM AT LAUREL 1 Salsbery 1st St. Bar, 154th Camino del Mar, Del Mar, 619-239-1913. Spectacular space and value is available between 5:00 and 9:00 p.m. at the bar-entrance menu for \$17.95. Among the entrées are flat iron, fresh salmon, chicken, double

poosh chop, pasta. Diners include appetizer, soup or salad, entrée, dessert. Try it before they change their minds. Open daily for breakfast, lunch, and dinner. Moderate.

EAST OF... 3870 Valley Center Drive, Vista Carrot, Carrot Valley, 619-239-3278. The menu who operate this Aust. Mediterranean cafe (Australian and Mediterranean) cuisines managed the globe via satellite for over five years. If you'd like adventure, you've found them here. The food consists of vertical barbecue in bread (shrimp, swordfish, small Middle Eastern pizza, etc.) appetizers such as stuffed grape leaves, egg

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DOWNTOWN

Harborside Bar & Grill American 2100
Harmony on Fifth Contemporary American 2101
★ Star of India Indian 2102
Zena's Mediterranean Grill 2103
La Tavola Mediterranean 2104
The East House Restaurant Fresh Seafood 2105
The Sushi Den Japanese 2106
Sevilla Spanish & Seafood 2107
Buffalo Joe's American 2108
Hard Rock Cafe Continental 2109
Tio Leo's Mexican 2115
Juke Joint Cafe Soul Food 2116
Sahel Persian Cuisine 2120
Papa Jack's Continental 2122
Sammy's California Woodfired Pizza 2127
Woodcock Bar & Grill American 2141
Avogadro Italian 2143
Greek Islands Cafe 2144

UPTOWN & NORTH PARK

Santillo's Italian 2175
DeLaca's Italian 2176
Vesuvio Gourmet Italian 2177
Big City Bagel Bagels & Bread 2178
Mama's Bakery & Seafood Deli 2179
Casa Sanchez Mexican 2181
Vesuvio Pizzeria Italian 2187
Pizza Nova Italian 2191
★ Star of India Indian 2206
Bombay Exotic Cuisine of India 2207

MIRA MESA, SCRIPPS RANCH & TIERRASANTA

Beijing Chinese Restaurant 2628
Tio Leo's Mexican 2630

CLAIREMONT, UNIVERSITY CITY & MIRAMAR ROAD

94th Aero Squadron American 2551
The Good Egg American 2555
Khyber Pan Afghan 2564
Aokha the Great Indian 2565
Chophos Afghan Cuisine 2565
Thai Orchid 2569

BEACHES & POINT LOMA

PB Sushi Club Japanese 2327
Ragini's Capri 2329
Broken Yolk American 2330
Saka's Steak, Seafood & Sushi 2332
Chateau Orleans Cuisine 2333
Cane's Bar & Grill American 2347
Spangher's Seafood 2351
Dockside Restaurant American & Seafood 2352
The Old On American 2353
Fischouse Beach Cafe American 2359
Fon's on the Bay American 2367
Pizza Nova Italian 2367

MIDWAY, OLD TOWN & MISSION VALLEY

Peking Dynasty Mandarin & Canton 2253
Falcone Cafe Greek & Lebanese 2254
Cafe Appassionato Cafe/Bar 2257
Betti's Latin American 2258
El Agave Mexican Salsabil 2259
El Tronco Mexican 2270
Shanghai Mandarins 2280
Gotta Sushi Japanese 2282

EAST COUNTY & STATE COLLEGE

Red Sea Restaurant Ethiopian 2851
Casa Blanca Mexican 2852
Aman African Cafe East African 2853
Tio Leo's Mexican 2856
Pizza Nova Italian 2859

NORTH COUNTY COASTAL

Passage to India Indian 2700
Wild Note Cafe California Cuisine 2702
Hisoue Restaurant Japanese 2704
Roma Mia Italian 2706
Parodi Italian Bistro 2707
Greek Village 2709
The Beach House Seafood 2710
Don Chuy Restaurant Mexican 2712
Taste of Thai 2715
The Brezence at La Costa Continental 2717
Tio Leo's Mexican 2719
Santitas Cafe Coastal/California 2720
Pizza Nova Italian 2728
Sammy's California Woodfired Pizza 2733
Calypso Cafe South American 2734
Mikiko Japanese 2744
★ Star of India Indian 2751
25 East E. American 2755

NORTH COUNTY ISLAND

Bogey's American Continental 2775
Comstock Bar & Grille American 2776
A Taste of the Orient Oriental 2777

LA JOLLA

The French Pasty Shop Restaurants & Bakery 2400
★ Star of India Indian 2401
So Casa Mexican 2402
Lime Leaf Grill Asian 2404
Laino's Bar & Ristorante Latin American 2405
Sahel Persian Cuisine 2407
Boliche Italian 2409
Hard Rock Cafe Continental 2410
Shanghai Chinese 2411
Marrakesh Moroccan 2412
Paragona Bar & Grill Argentinian 2414
Forever Poutine American 2416
Shabu Shabu Japanese 2420
Shelby's Seafood & Steak 2425
Brooklyn Villa Continental 2430
Sammy's California Woodfired Pizza 2432

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

Calendar RESTAURANTS

plant, ubohooks. Casual interior. All items available for takeout. Delightful food. Open daily, same menu repeating to closing 10 p.m.

BRAYTON SOUTHWEST RESTAURANT 1555 Camino Del Mar, Del Mar Plaza, Del Mar 619-239-8138. Featuring Southwestern style sages, open roasted items, and extensive entree list bring in the crowd. Sunday brunch is a crowd. Sister restaurant of Claretos. This place is always crowded. Open daily. Moderate to expensive.

KIM'S RESTAURANT 745 First Street, Suite 103, Lumberland Shopping Center, Encinitas, 760-982-4816. For low cost and high quality, Kim's is the best Vietnamese restaurant in North County. From the overwhelming, ex-

ensive menu, try piping hot, stuffed grape leaves, beef stir fry, whole roasted Cornish hen, house grass chicken, steamed fish. The food is fresh and highly satisfying. Closed Monday. Open Tuesday through Sunday, lunch and dinner. Continuous service. Low to expensive.

LA BAMBINO 2434 Del Mar Heights Road, Del Mar 619-239-8138. Nouvelle Vietnamese cuisine is prepared here that's fresh, light, delicate. But the portions are small and two people should order three entrees for a satisfactory meal. Soups are outstanding and the imperial pork, lemon grass chicken, soft-shelled crab, vegetable rolls, and char-broiled pork do well here. The wine list includes 40 items. Full service and realistic surroundings. Closed Monday. Lunch Tuesday to Friday, dinner Tuesday to Sunday. Low to moderate.

NEIMANS 306 Carlsbad Village Drive (corner of Carlsbad Boulevard, Carlsbad, 760-729-4131). The polished dining room has been refurbished and looks

like a exclusive country inn. All you can eat buffet restaurant is located at the top level, on a program room one flight down from the lobby. The menu includes fresh Maine lobster, lobster Thermidor, and Dover sole. Open nightly for dinner. Expensive.

SMICKA AMERICAN BISTRO 215 15th Street, Del Mar 619-681-1001. The roof garden has an unobstructed view and is especially popular for very good American or Mexican breakfast. Select simple preparation for dinner. Chicken sea buns, salads, soups. Roasted half chickens best. Closed Monday for breakfast and lunch. Breakfast and lunch, Tuesday through Sunday, dinner nightly. Moderate.

VILLAGE BREAD COMPANY 12843 El Camino Real, Carlsbad Village (Del Mar Heights), 619-794-4994. Sixteen varieties of bread, all free for sand which. Best here are honey, mustard and cinnamon swirl, which makes excellent French toast. The bread is soft

with soft crusts, children love it. Open daily.

VIVACE Four Seasons Resort Aviara, 7120 Four Seasons Point, Carlsbad, 760-683-6999. The well prepared food is no more expensive than the offerings in any upscale San Diego restaurant, but it's an experience to dine in such luxurious surroundings. Menu change seasonally. The appetizer list offers unique selections. For entrees to choose from, try pot or daily fish fry. The Four Seasons lounge is a great place to sit and listen to live music. Cover 'til noon, \$15, worth the trip. Open nightly, 5:30 to 10:30 p.m., dinner only. Expensive.

WILD NOTE CAFE 141 South Cedros Avenue, Solana Beach, 619-239-7310. Located adjacent to the Betty Jay Tavern, this uniquely decorated room offers salads, pasta, fresh fish, burgers. Food is inexpensive and impressive. Flair prepurchase. Loving attentive service. The musical theme of the restaurant emphasizes over the food. Open daily. Low to moderate.

NORTH INLAND

ATHENS MARKET CAFE 11840 Carmel Mountain Road, between Pacific Theatre and Sportman in Carmel Mountain Plaza (close to Rancho Bernardo) off I-15, 619-475-2225. The same recipes that you know and love at Athens Market downtown are even more lovingly prepared here. All entrees with soup salad. Excellent moussaka, baked chicken, lamb kababs. Excellent value and taste product. Open daily. Lunch Monday through Saturday. Dinner nightly. Low.

CANYON GILLS 8223 Canyon Road, Scripps Ranch, 619-771-6022. You'll be pleasantly surprised by the intimate setting, which includes a glassed-in patio that's open to the sky and a southwestern interior. The food is delightful. Everyone seems to love the pasta, fresh fish, and "kick-ass ribs," as well as the fantastic prices. Open daily. Low to upper moderate.

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FISH HOUSE VERA CRUZ 360 Via Vera Cruz, San Marcos, 760-744-7346. This family-style restaurant serves seafood and fresh fish that changes daily. Simple but honest preparations, good value. Open daily for lunch and dinner (dinner menu is served from opening to closing on Sunday). Low to expensive.

THE FORTUNE COOKIE 16425 Bernardo Center Drive, Rancho Bernardo, 619-451-8908. We are fortunate to have a Chinese restaurant of such quality in North County. The chef, Henry Yang, comes from a five-star restaurant and his cooking reflects the chef's training with Chinese with French influence. Lunch Monday through Saturday; dinner nightly. Moderate to expensive.

KARL STRAUSS BREWERY GARDENS 9675 Scranton Road, Sorrento Mesa, 619-487-2799 (between San Diego Tech building). The garden with bridges, has pool and fountain setting are major attractions for summer diners. Looking to dine by the fire pit, chef and waiter are marvelous. Try This chicken salad, oven-roasted salmon, salmon salad, fish and chips, fire engine. Buffet brunch average. Closed Sunday. Lunch weekdays, dinner Monday through Friday. Sunday brunch. Low to moderate.

MELIE REISER 6099 Paseo Delicias, Rancho Santa Fe 619-756-5883. There's no doubt that in Rancho Santa Fe, this restaurant works any with the price. The à la carte menu, which changes daily, provides exquisite appetizers, soups, and entrees. First-class seafood dishes and a stunning wine list. Open daily. Lunch Monday through Friday; dinner nightly. Expensive.

MING COURT 12750 Carmel Country Road (Country Plaza Shopping Center), North City West (adjacent to Del Mar), 619-790-2933. Elegance describes the interior of this restaurant. Some seasonal preparations are chafiteo chicken, poitrine shrimp, three muskashoon à la light, tangere beef, and items on the Menu Court specialty list. Service is terrific. Open daily. Moderate.

THE QUALIA INN 1035 La Bonita Drive, San Marcos, 760-436-2445 or 760-436-2485. It's worth the ride to dine in this charming location on a picturesque main made lake. The food is excellent and for good reason, the fine of fresh ingredients, fish, seafood, prime rib, steaks. Dinner entrees include an all-you-can-eat seafood buffet. The cuisine, Champagne Sunday Buffet includes the seafood bar. Dine here as early as possible for all meals, but especially for the Sunday brunch. Open Daily. Lunch, low dinner, moderate to expensive.

RANCHO VALANCIA 701 Valancina Circle, Rancho Santa Fe, 619-756-1123. The dining room and surrounding grounds are gorgeous, the menu beautifully prepared. Great place to take a good lunch. Best lunch, lunch 619. All California cuisine. Sides here. Moderate to expensive. Open Daily. Expensive.

SAN DIEGO ARTISAN BAKERS 1513 South Escalante Boulevard, Escondido, 619-740-9863. The grains are ground daily for this wonderful European-style bread. Every bread has unique characteristics and an amazing crust. Among the best here are the baguette, the sourdough with Greek oil, and the country sourdough. Recipes come from France, Italy, Germany. Closed Sunday and Monday; open Tuesday through Saturday. Low.

WINECELLAR AND BRASSERIE 6750 Wagon Wheel #115, 619-400-0507. This is the sister restaurant to Laurel's and the food is a delight to the palate. Lunch, Saturday 11:30 a.m. to 2:00 p.m., by itself or in conjunction with the wine tasting held during the same hours. Dinner Tuesday through Sunday. Lunch moderate, dinner expensive. Open daily for transactions to get there.

Online Restaurant Coupons!

These restaurants have valuable coupons on the Reader's Web Site.
* Indicates at least one North County location.

The Amigo Spot, Kings Inn **Torta lunch only \$3.95**

Asaggio **Pizza for \$5.99**

Baba Cafe **Prime rib buffet \$12.95**

Berta's **Free appetizer**

Boat House Restaurant **Free jumbo shrimp cocktail**

Brasserie La Costa **Complimentary appetizer**

Broken Yolk Cafe **\$2 off breakfast or lunch**

Buffalo Joe's **2 for 1 lunch or dinner**

Cafe Appassionato **Free pastry with coffee**

Calypso Cafe **Free Sunday Monday dinner**

Cane's Bar & Grill **2 for 1 brunch**

Casa Blanca **Dinner for two \$9.95**

Chateau Orleans **2 for 1 Cajun/Creole entrée**

Chopin Afghan Cuisine **15% off brunch/dinner**

Comstock Bar & Grill **50% off entrée**

Don Chuy **50% off dinner**

Fairouz Cafe & Chery **51-53 off buffet**

Firehouse Beach Cafe **Sushi dinner for two \$12.95**

The French Pastry Shop **Dinner for two \$19.98**

Ginza Sushi **Sushi dinner for two \$12.95**

The Good Egg **Free breakfast or lunch**

Greek Islands Cafe **Dinner for two \$9.99**

Green Village Restaurant **55 Greek dinner**

Harbordale Bar & Grill **2 for 1 lunch**

Jake Joni Cafe **Complimentary dessert**

La Tenda **15% off total food bill**

Marrakesh **15% off Moroccan cuisine**

OMéka **\$12 off entrée**

Moundsdagges **20% off entire bill**

The Old Ov **2 for 1 dinner**

Papa's Place at Papa Jack's **2 for 1 lunch or dinner**

Passage to India **50% off dinner**

Petragona **Free Argentine tapa menu**

Peking Dynasty **Lunch buffet \$4.25**

Pizza Nova **Dinner for two only \$11.99**

Rajini's Cajun **2 for 1 entrée**

Red Sea Ethiopian **Free vegetarian sambusa**

SanFajito **Pizza or lasagne, 2 for \$9.99**

Saskia's **2 for 1 dinner or lunch**

Savilla **40% off Spanish tapas**

Shanghai Mandarin **Dinner for two \$12.95**

Shelby's **Free dinner**

Sportsmen's Seafood **Live local lobster, \$8.95 lb.**

Star of India **50% off entrée**

Su Casa **2 for 1 dinner**

A Taste of the Orient **50% off lunch or dinner**

The Orchard Cuisine **2 for 1 dinner**

Thio's Mexican **One free dessert flan**

Tony's on the Bay **Free calamari appetizer**

Zena's Mediterranean Grill **Free hummus & pita bread**

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Soupplantation
The Salad Bowl Restaurant

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Dec. 20: **Hollis Gentry**
Dec. 27: **4-Way Street**
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(La Jolla Village)

LA JOLLA

BALL RESTAURANT 1600 Via Arroyo, 619-454-4548. If you've been searching for an Indian restaurant, here's the one and only. It offers great curries, salads, appetizers, and fresh soups, as well as traditional Indian music. Reservations only for two. The menu is less costly and has less than 150 items. Reservations: Open 11 a.m. to 10 p.m., 14-16 through Thursday; Lunch Friday through Sunday. From owner, Madras.

BALE RESTAURANT 1600 Via Arroyo, 619-454-4548. If you've been searching for an Indian restaurant, here's the one and only. It offers great curries, salads, appetizers, and fresh soups, as well as traditional Indian music. Reservations only for two. The menu is less costly and has less than 150 items. Reservations: Open 11 a.m. to 10 p.m., 14-16 through Thursday; Lunch Friday through Sunday. From owner, Madras.

MARRAKESH

Authentic Moroccan Cuisine

634 Pearl Street, La Jolla • 619-454-2500

Call for reservations.

Order one entrée and receive \$10 off the second entrée OR \$10 off any two lunch meals! One coupon per couple, maximum five coupons per party. Dine-in only. No sharing. Not valid with any other offers or holidays. Expires 12/17/98 with this ad.

Shabu-Shabu
a unique Japanese dining experience

At the heart of our experience is the quality of our ingredients. A wonderful experience that is as healthy as well as good for you.

IN SANG

14th Street, San Diego, CA 92101

Monday: Service Industry Night
Tuesday: Groovy Sundays

For a truly unique, fun night out, try something old that's something new... FONDUE!

Fondue Fondue
A FONDUE RESTAURANT

1295 Prospect Street, Suite 201 • San Diego • 619-551-4507
Dinner 5 pm - close • Reservations recommended

BUY 1 ENTREE AND GET THE 2ND FOR FREE

FREE SINGLE ENTRÉE

1800

Calendar of Restaurants

BEBENIT'S 7550 Fair Avenue, 619-454-5013. This café has full service and will provide you with breakfast, lunch, and dinner. Lunch and dinner menus are the same and offer four kinds of soups, several salads, including grilled chicken, Caesar, and pasta dishes. A variety of coffee is available all day. Open daily to 11:00 pm. Low.

THE BIRD ROCK CAFE 5636 La Jolla Boulevard, 619-531-4600. Don't miss the small café that serves old-fashioned food prepared by the former chef of Jake's Deli Bar. Dishes are divided into small, medium, and large plates, and the top price is \$19.00. Try the free-range chicken, lamb, risotto, crab cakes, or salad. Lycopodium buttermilk dressing. Patis available for outdoor dining. Dinner daily. Moderate to expensive.

CAR JAPANESE 980 University Center Lane, 619-450-3355. The décor is amazing and the Pacific Rim food — with influences from Japan, China, Hawaii, Thailand, and California — is a beautiful blend. Outstanding appetizers, for example, are roasted duck with crisp vegetables or shrimp and scallops with mango sauce. The sushi bar is one of the city's best. It's a nice note of the prices — if you get carried away you may be in for a large bill. Open daily. Expensive.

DAILY'S 8915 Towne Center Drive, 619-454-3333. The restaurant is owned by a doctor who has developed a menu that is low in fat, low-calorie, low-sodium. The dishes look and taste wonderful, and the top price is \$6.99. All items available for takeout. Same menu lunch and dinner. Open daily. Low.

HOP'S RESTO AND BREWERY 453 La Jolla Village Drive (north of the Meadows in University Towne Center), 619-587-6877. Hop's serves the best food of any brewery in San Diego. The same menu is served consistently from lunch to closing. Best dishes are spiced-up chicken and pork with almonds and shrimp. All beers are brewed on the premises. Open daily for lunch and dinner. Open daily. Low.

LA FONDUE 5732 La Jolla Boulevard, 619-454-7771. If you've visited La Fondue Roberto in Tiburon, you'll enjoy their gourmet regional Mexican dishes — one taco, burrito, or enchilada. Exciting salsa, cactus salad, soups. Best entrees, spicy lamb wrapped in banana leaves, shrimp to two salads, fish steaks, chili or seafood. Romantic room with fountain. Open daily. Moderate.

MARLENE 6753 La Jolla Boulevard, 619-456-2111. Two separate dining rooms, an elegant ambiance, and the presence of the owner himself (formerly with the Plaza Hotel in New York) contribute to this dining room's traditional, timeless service. The half-kitchen appears to have a special quality, and the rack of lamb, the steak, and the rack of lamb are special. Excellent place for large parties and special occasions. Best entrees, open Monday through Friday, dinner daily. Open daily. Low to moderate.

PANDA COUNTRY 4150 Regents Park Row #196, University Towne Center, 619-552-1345. Great atmosphere and strong presentations carry the day here. The extensive menu, particularly well with 11 appetizers and 25 fresh and fish dishes prepared. Mandarin or Szechuan style. Scallops and shrimp receive special treatment. Open daily. Low to expensive.

THE PANNINI CAFE 7457 Grand Avenue, 619-454-5453. The outdoor seating area, almost always crowded with tea and coffee drinkers who sip themselves, most of their drinks, including breakfast (fried eggs, bagels, fruit plates) and sandwiches, soups, salads, as well as beverages and sweets are served. It is a well-known hangout and also a crowd-pleaser. Open daily. Low.

RESTAURANT PASTORALE 780 University Center Lane, 619-454-2500. La Jolla, 619-524-2533. Slick and sophisticated setting with Italian food. Italian cooking with hearty touches. Prices. Open daily. Upper moderate to expensive.

CAJON CRISIS 2 for 1

1001 Camino del Rio South, San Diego, CA 92108 • 619-591-7777

1001 Camino del Rio South, San Diego, CA 92108 • 619-591-7777

1001 Camino del Rio South, San Diego, CA 92108 • 619-591-7777

COME HAVE BREAKFAST ON US!

Free Breakfast or Lunch

Buy one entrée at the regular price plus two beverages, and receive another of equal or lesser value FREE. Up to \$5 value. Good Monday-Friday. Not valid with any other offer or coupon. Not valid on holidays. Openings: Fri., Sat., Sun. 11:30 a.m. - 2:30 p.m. only.

THE GOOD EGG
7947 Balboa Avenue, San Diego, CA 92123 • 619-528-2200

MAMA'S BAKERY & LEBANESE DELI

ESTABLISHED 1986
HOME OF THE MANAKESH (ZATAR)

ALSO FEATURING:
FALAFEL • PITA • 1.99 or SAJJ BREAD 2.99

HUMMUS • BABA GHANOUSH • CHICKEN GARLIC

8837 ALABAMA STREET • SAN DIEGO • (619) 486-0717
WEST OF I-160, JUST SOUTH OF EL CAMINO VALLE

SUSHI HAPPY HOUR

4-6 PM DAILY — BIRRI TORIBORI ON TAP — SUSHI SPECIALS

— PG —
SUSHI CLUB

NEW OPEN FOR LUNCH DAILY SPECIALS 11:30-6:00 PM
OPEN EVERY DAY 11:30 AM-MIDNIGHT • 1154 GARNET AVENUE
PACIFIC BEACH • 772-2497
CATERING AVAILABLE

DINNER FOR 2 \$9.95

Valid Fri. & Sat. Dine-in only. Valid for combination dinner only. Expires 12/15/98.

Enjoy authentic, gourmet food prepared with local and fresh ingredients. Our menu includes soups, salads, and appetizers. We've made it so easy to dine in. Please note: this offer is not valid for take-out orders. Not valid on holidays. Not valid with any other offer or coupon. Not valid on alcoholic beverages.

Casa Blanca
7854 La Mesa Blvd.
La Mesa • 619-696-9375

A tradition of great Mexican food since the 1920s

ALL-YOU-CAN-EAT CHINESE LUNCH BUFFET \$4.75

With this ad. Up to 10 people. 8:30 a.m. - 2:30 p.m. Not valid with any other offers. Expires 12/24/98

Why pay more? We offer the only all-you-can-eat lunch buffet in Mission Valley served 7 days a week!

Peking Dynasty
1400 Camino de la Reina • Across from Mission Valley Center • 619-298-4680

STEP UP TO FINE DINING!

AND WE WILL BUY YOUR ENTRÉE

FREE LUNCH or DINNER ENTRÉE up to \$12 off

(From Sunday-Thursday)

Bollicine
454-2222
8008 Girard Avenue, La Jolla • Upstairs, corner of Prospect & Girard
www.sdra.com/bollicine

When a second entrée or equal or greater value is purchased, \$12 valid with \$15 off. First 200 dine-in orders from 8:00 a.m. to 3:00 p.m. Expires 12/27/98. *Offer is a dine-in restaurant only.

Traditional Italian pasta & pizza
Ocean view dining & fresh seafood

2 FOR 1 LUNCH

(Excludes alcohol)

Buy one entrée at regular price and receive one entrée of equal or lesser value FREE. Up to \$10 value. \$10 off any other offer. Not valid on holidays. Open every day December 23, 1998.

MEXICAN AND SEAFOOD SPECIALTIES DINNER SPECIAL 2 FOR 1

(Excludes alcohol)

Buy one entrée at regular price and receive a 2nd entrée of equal or lesser value FREE. \$10 off any other offer. Not valid on holidays. Open every day December 23, 1998.

Valid up to 6 people. *Dine-in only. *Not valid with any other offer. No take-out please. Offer expires December 23, 1998.

6736 LA JOLLA AVENUE • (619) 454-0557 • HAPPY BAKING! • (619) 454-0559

ASHOKA The Great CUISINE OF INDIA

50% OFF Dinner or Lunch Entrée

Buy one entrée at the regular price and get the 2nd entrée of equal or lesser value for 50% off.

All-You-Can-Eat Lunch Buffet \$6.95

Valid Fri. & Sat. Dine-in only. Valid for combination dinner only. Expires 12/15/98.

Enjoy authentic, gourmet food prepared with local and fresh ingredients. Our menu includes soups, salads, and appetizers. We've made it so easy to dine in. Please note: this offer is not valid for take-out orders. Not valid on holidays. Not valid with any other offer or coupon. Not valid on alcoholic beverages.

Recommended by:
Eleanor Widner
• Tadpole
• Eric Carter
• Jackson Dawson
• Lisa Vegetarian
• Selection
• Dine-In Only
11:30 a.m. - 3:30 p.m.
Dinner 10:00-10:00 pm

9474 Black Mountain Rd. (Near Miramar Rd.) • 695-9749
AMES • MFC • VISA • DISCOVER

FREE LUNCH

Buy one lunch at the regular price and receive the second of equal or lesser value at no charge. Not valid with any other offer or coupon. Not valid on holidays. Offer good every day through 12/15/98.

Tom Cruise Sat Here!

Tom, it's true! Come sit at the bar from Cruise sat at during the filming of Top Gun.

HAPPY HOUR
Mon-Fri. 4-7 pm

SUNDAY CHAMPAGNE BRUNCH
10 am - 3 pm

THE BEACHES

CHATEAU OBLEANS 526 Torrey Pines Road, Pacific Beach, 619-488-6744. The interior of this Cajun and New Orleans restaurant has rarely looked better. All dinners include house salad, a Cajun stuffed potato, and popovers. The menu offers blackened prime rib, crawfish étouffée and Cajun-style chicken fillet and pasta. Very large portions, excellent service. Closed Sunday. Open Monday through Saturday. Diners only. Low moderate to expensive.

KONO'S 701 Camino del Rio North, 619-483-1669. The "Big Breakfast" consists of eggs, pancakes, hash browns and English muffins for \$4.25. It's served from 7:00 a.m. to 9:00 a.m. in Paper plates and plastic utensils are used. On weekends, arrive early to avoid a wait. A lunch menu (salads and sandwiches) is also available, and hamburgers are cooked from noon to closing. Champagne servers. Open daily. Low.

LUNA NOTTE 2833 Avenida de Poinsettia (corner of Scott Street), 619-523-1301. At present, charming setting with two outdoor eating areas as well as a pleasant dining room. The menu is also available, and hamburgers are cooked from noon to closing. Champagne servers. Open daily. Low.

OWENS BAR & GRILL 5083 Santa Monica Avenue, Ocean Beach, 619-232-1212. An updated menu offers a good sushi bar, spaghetti salads, and fresh fish with the same impeccable friendly service. Long list of items to the dining room, with an outdoor bar/whisper bar. Open daily. Moderate to expensive.

RISTORANTE MICHELANGELO 2880 Shelter Island Drive, Point Loma, 619-224-9878. A good place for family dining with children especially welcome. Pizza, pasta, and shrimp file. Lunch, dinner nightly. Low moderate to expensive.

SASKA'S 3768 Mission Boulevard, Mission Beach, 619-488-7311. Saska's is the perfect place for restaurants. Hearty breakfasts, which include meat and eggs, are served Sunday through Thursday from 11:00 a.m. to 2:00 a.m. to 3:00 a.m. Friday and Saturday. The dinner menu is available, and the restaurant is open daily. Open daily. Moderate atmosphere. Open daily. Moderate to expensive.

ALL-U-CAN-EAT CRAB FEAST \$13.95

SHOW CHILDREN WITH PARENTS BIRTHDAY AND COLLEGE 50 MINUTE WAIT. NO SHARING. NO TAKE-OUT. DINE-IN ONLY. WHILE SUPPLIES LAST.

SUNDAYS • 6-10 PM
BLUES & BBQ \$9.95
LIVE BLUES 8-11 PM

ALL-U-CAN-EAT RIBS
includes 22 oz. ribs with baked beans & cornbread
control top sharing. Dine-in only

MONDAY NIGHT FOOTBALL
Our Big Screen TV • 31 TVs • NTSC/QR1
1st Game: Giants vs. 2nd Week: 4-1. Showdowns
\$6.95 STEAK DINNER
\$11 Wine • 254 Wings • 25¢ Hot Dogs & Buns
Register to Win \$1000 Cash • WIN A BIG SCREEN TV

CELEBRATE NEW YEAR'S EVE WITH US!
\$80 \$45
Per couple Dine-in
Party Package includes: Four-course dinner, champagne, party favors and dancing. (A la carte menu available.)

THE DISCO PIMPS
with DJ & Light Show

BUFFALO JOE'S
American Restaurant & Bar
1000 Camino del Rio North, San Diego, CA 92108 • 619-591-7777

PHOTO: BOB LANGRISH/STREET STORIES

HALF-PRICE DINNER
 No one does it quite like we do. Our award-winning half-price dinner is a steal. With portions of our buffet priced to please, you'll love it. **\$8.95** (Mon-Fri 5-10 PM, Sat 5-10 PM, Sun 5-10 PM)

Lunch & Dinner Buffet
 A wonderful mix of authentic dishes. Fresh seafood. Steaks & chops. Prime rib. Grilled chicken. Pasta. Salads. Desserts. **\$8.95** (Mon-Fri 5-10 PM, Sat 5-10 PM, Sun 5-10 PM)

ALL YOU CAN EAT!
NY Pancake House
 11300 Wilshire Blvd. Suite 100
 Beverly Hills, CA 90210
 (310) 277-1130

LIVE LOCAL LOBSTER
\$8.95
 700 pound
 through Dec. 18
 • Engorged King Crab
 • Steamed Assorted Seafood Fish

Specialty Seafood
 1617 QUIVIRARD • 224-1551

W.W. GORHAM'S
Calendar RESTAURANTS

ZANZIBAR CAFE 976 Arroyo Avenue, Pacific Beach, 619-272-1782. Located in an old bank building, this huge cafe features both an all-day menu and a more upscale menu through the night. Offers a wide variety of food and drinks, including pizza, pastas, and salads. Tiramisu, as well as hot and cold coffee, are excellent. This is the perfect spot if you're an insomniac. Open daily.

MIDWAY, OLD TOWN & MISSION VALLEY

ALL-YOU-CAN-EAT!
Vegetarian buffet breakfast
 Omelets, delishious, \$5.95
 Vegetarian breakfast
 available, including hot, home-baked bread, fruit and more.
 Expires 12/31/98

JVOTI BHARJANI
 3551 Wilshire Blvd. Suite 100
 Beverly Hills, CA 90210
 (310) 277-1130

Free Sambussa Samples
 with
ASWAN
 Egyptian Cafe
 2411 San Diego Avenue, Old Town, 619-294-4605. Cafe Aswan is a great spot for a light meal. The menu is a great mix of traditional Egyptian food with a modern twist. Includes falafel, hummus, and more. Open daily, breakfast, lunch, and dinner. Low to moderate.

EL TICOHOTE 6111 Frias Road (at the corner of Frias and El Ticohote), 619-298-2087. Ticohote is a great spot for a light meal. The menu is a great mix of traditional Egyptian food with a modern twist. Includes falafel, hummus, and more. Open daily, breakfast, lunch, and dinner. Low to moderate.

\$3.25 Dinner
 Mole Poblano, Fish Enchilada, Cheese Zucchini, Tampey with Cauliflower Potatoes, Chicken Potatoes, Fish Veracruz, Carnitas, Chiles, Vero, Green Margaritas, AND MORE!

El Tecolote
 Mexican Restaurant and Cantina
 295-2087
 6110 Frias Rd. (7 1/2 mile west of Fashion Valley Shopping Center)

TWO for ONE
DINNER OF LUNCH
 Two for one. This is the best deal you'll find in town. For \$12.95 you get two of any main course. Includes appetizers, soups, and desserts. Open daily, 11 AM - 10 PM.

DeLuca's
 "CUCINA ITALIANA"
 11300 Wilshire Blvd. Suite 100
 Beverly Hills, CA 90210
 (310) 277-1130

Sushi Party Tray
 for your Holiday
80-piece California Roll Platter \$19.90

All-You-Can-Eat Sushi for \$14.99
 Monday - Friday 5:00 - 9:00 PM

SUSHI DELI Downtown
 330 W. Broadway
 (619) 231-0097

FACEC CAFE AND GALLERY 1166 Midway Drive, 619-225-0000. Located in a family-owned and operated restaurant for wonderful Italian and Greek food. The owner, a trained artist, displays his paintings on the dining room walls. The extensive menu includes seafood, steaks, and more. Open daily, breakfast, lunch, and dinner. Moderate.

JACK AND GIULIO'S ITALIAN RESTAURANT 294 1/2 Via Venice Avenue, Old Town, 619-294-2624. The famous owner of Giulio's in Pacific Beach now operates Jack and Giulio's. Best beef or lamb pasta, homemade soup, and more. Open daily, breakfast, lunch, and dinner. Moderate.

EAST COUNTY & STATE COLLEGE

ALPINE INN 2225 Avenue Bozeman, Alpine, 619-445-3742. If you're a beef lover, try the Teacourger, served on a tender roll with fresh Swiss. Steer with beef here. Dark interior with large booths and comfortable seating. Lunch and dinner on Sunday. Early bird lunch Monday through Saturday. Dinner nightly. Sunday brunch. Low to moderate to expensive.

ARGATO 5375 Baltimore Drive, Suite 110, La Mesa, 619-460-3127. Here's a great bargain Japanese restaurant. Among the best is the combination platters which contain seaweed, chicken, tempura, and gyoza dumplings. The vegetable tempura platter is a great standing. Open Monday through Friday for lunch, Monday through Sunday for dinner. Closed Sunday. Low to moderate.

LA MESA OCEAN GRILL and SEAFOOD MARKET 3405 La Mesa Road, La Mesa, 619-460-1548. Fish and seafood of good quality served in large well-lit room with huge TV. Food is served fast but it's not a fast-food. Fine for quick meal or to eat. Open daily, lunch and dinner. Low to moderate.

THE LIVING ROOM 5981 El Cajon Boulevard, 619-296-8414. This casual sophisticated clientele of university students, a terrifically diverse menu. Items featured are scrumptious eggs, soups, salads, and chicken in a cream sauce plated in a crust and served by the slice. Taverna and all other items are prepared on the premises. Open daily, 6:00 a.m. to 2:00 a.m. Branches in La Jolla, at 1410 Prospect Road, 438-1187, and Hillcrest, at 147 University Avenue, 295-7161.

VALLEY HOUSE RESTAURANT 1077 Woodside Avenue (Mission Gorge Road, Woodside), 619-426-1548. Magnolia, Sarsaparilla, 619-522-7878. You'll find your dinner. Try a "burrito" here - pork and cheese topped, plating in butter, deep fried and served on a bun. It's a great meal. Also try the biscuits and gravy, this is the place for you. Colonial style decor, friendly service. Open daily, breakfast, lunch, and dinner. Low.

CENTRAL SAN DIEGO

RED SEA RESTAURANT 677 Lincoln Avenue, East San Diego, 619-284-9722. This Ethiopian restaurant offers a charming but authentic Ethiopian cuisine. All preparations are served on a tray. A variety of meats, chicken, beef, lamb, and pork. The menu is a great mix of traditional Ethiopian food with a modern twist. Includes falafel, hummus, and more. Open daily, breakfast, lunch, and dinner. Moderate.

BAKED BY FETTA 3633 Indus Street, 619-291-4674. All the baked goods that you could ever want. This bakery is a great spot for a light meal. The menu is a great mix of traditional Italian food with a modern twist. Includes falafel, hummus, and more. Open daily, breakfast, lunch, and dinner. Low to moderate.

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2 for 1 DINNER
 Hai Orchid
 4370 Genesee Rd. #111
 (1 block north of Hillcrest)
 619-278-4949
 Open daily for lunch and dinner. Low.

THE MISSION NORTH PARK AND CITY BAKERY 2801-2805 University Avenue, 619-292-8991. The two winners here are breakfast and lunch. The menu is a great mix of traditional Italian food with a modern twist. Includes falafel, hummus, and more. Open daily, breakfast, lunch, and dinner. Low to moderate.

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WE'VE GOT HUEVOS!
Broken Yolk
 CHAMPAGNE
 \$18.00 on any menu
 1857 GARNET AVE. • PACIFIC BEACH • 970-YOLK
 Open Daily 8:00 am - 3:00 pm

GREEN AND LEBANESE CUISINE
1/2 PRICE ENTREE
1 OFF LUNCH BUFFET & VEGETARIAN DINNER BUFFET
3 OFF DINNER MEAT BUFFET
FAIROUZ
 3166 Midway Dr. 102-230-3038

Currently the best in Afghan food!
15% OFF Daily Lunch or Dinner
CHOPAHN
 893 Towne Centre Dr. Ste. 111-113 in Renaissance Towne Center
 619-677-0100

FREE VEGETARIAN SAMBUSA APPETIZER
 With purchase of two entrees. A few to choose from:
 • Pan-fried spiced beef or lamb stew w/ spicy chicken/beef
 • Stuffed right peas
 • Stuffed vegetables w/ assorted spices
Red & Sea
 ETHIOPIAN CUISINE NEWLY REMODED & AIR CONDITIONED

Free Hummus & Pita Bread Appetizer
ZENAS
 758 4th Avenue
 (corner of Market St)
 619-278-5232

THE MISSION NORTH PARK AND CITY BAKERY 2801-2805 University Avenue, 619-292-8991. The two winners here are breakfast and lunch. The menu is a great mix of traditional Italian food with a modern twist. Includes falafel, hummus, and more. Open daily, breakfast, lunch, and dinner. Low to moderate.

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TIJUANA
 (The profits for all Tijuana numbers is 91-52-46. From the United States use the profits 91-52-46 when calling Tijuana numbers when calling in Tijuana use only the restaurant's six-digit number.)
CHIKI JAI 1388 Avenida Reboacion (corner of 7th Street), 619-298-1548. This is a new addition to the downtown area. The restaurant is a great spot for a light meal. The menu is a great mix of traditional Italian food with a modern twist. Includes falafel, hummus, and more. Open daily, breakfast, lunch, and dinner. Low to moderate.

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 One pizza, one drink, one salad, one bread, one dessert. Tax and tip extra. 12:00 PM - 10:00 PM. Open daily, 11:30 AM - 10:00 PM.

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 Includes choice of Chicken Fontina, Catch of the Day, Duck à l'Orange, Steak au Poivre, Capellini Pomodoro, or Pork Chop with onion and sauce.
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DINNER FOR TWO \$19.98
 Served from 4:30-6:30 pm daily
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ADMINISTRATIVE ASSISTANT: Position available in San Diego office of a major consulting firm...

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Table with 3 columns: Classified Ads, CONTENTS, Features. Lists various categories like Antiques & Collectibles, Health and Fitness, Real Estate, etc.

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BUSINESSES include paid services or functions, rentals, and profit-making enterprises. For rates and discounts call (619) 235-8200, 9am-5pm, Monday through Friday.

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ONE FREE CLASSIFIED AD per week is available to private parties and nonprofit organizations that do not charge for their services. The ad must be typed on a 3x5 card or on a postcard...

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Write your ad below, listing the item for sale first, followed by a description (including phone) and ending with the phone number. Each phone number counts as one word, ads over 25 words...

Form for submitting classified ads. Includes fields for NAME, DAYTIME PHONE, CATEGORY, SIGNATURE, and EXP. DATE.

BOB PIERCEA STUDIO: Looking for a professional photographer for a new studio in San Diego. Must have 5+ years experience...

PLEASE NOTE: The Reader will not be financially responsible for failure to run an ad or for errors in an ad, except, if at all, to the extent of the cost of the first insertion of the ad.

CLASSROOM ASES: The San Diego Education Center is a non-profit school in the Mission Valley area...

CLERICAL OPERATIONS: Position available in San Diego office of a major consulting firm...

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Administrative Assistant

WPDS has an opening for an experienced Administrative Secretary & Receptionist. Hours: 7:30 am-4:00 pm. Must be proficient with MS Office/Word and have excellent phone skills.

Please send your resume to: WPDS, 7590 Fay Avenue, La Jolla, CA 92037. Or fax to: 619-454-7891. Attn: HR Staffing

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RECEPTIONIST: Insurance agency looking for energetic, personable Receptionist. Full-time/weekend positions available. Call 619-572-2000.

RECEPTIONIST/RECEPTIONIST: Multi-line phone system for fast growing company. No fax. Applicant must be computer literate. Fax resume: 760-480-6164. Hours: 9:00-5:00.

RECIPIENT: Dear Mountain Howling Dog and Standard Industries: Full and part time seasonal November-April. Number one employee position. Full-time position. Fax resume: 920-564-0212. Call for interview: 920-564-0212. Fax resume: call job reference: 920-564-0212.

RECEPTIONIST: Receptionist for a business leasing company. 27-hour a week. Fax resume: 920-564-0212.

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Raquel Tejada (later to change her last name to Welch) rides high in North Park's 1958 Toyland Parade. This year's parade (held last Saturday) narrowly missed being rained out, but "the crowds rack[ed] five deep at some points, such as the corner of University Avenue and 30th Street," reported the U-T. Raquel Welch did not attend. However, the 57-year-old sexpot last month did make it onto *Playboy* magazine's "100 Sexiest Stars of the Century" list. She was No. 3, after Jayne Mansfield (No. 2) and Marilyn Monroe (No. 1). Also last month, The Edmontan Sun reported, "...recently when Raquel Welch, wearing an early, short Donna Karan outfit and no underwear, starred on Broadway in *Woman of the Year*...the show, including matinees, was suddenly filled with men and...they all had raincoats on their laps."

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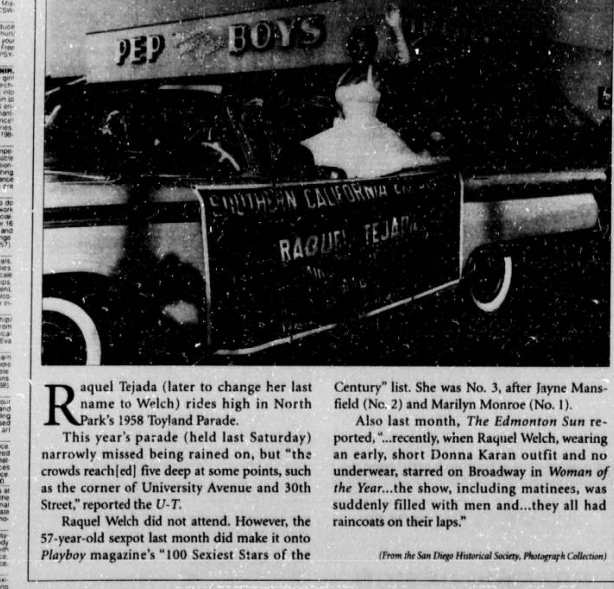
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PICTURE STORY

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SLOW WAVE



I HAD JUST TAUGHT A GOLDEN RETRIEVER TO RIDE A BICYCLE.



BUT SINCE DOGS DON'T HAVE THUMPS, HE COULDN'T STEER VERY WELL.



IN FACT HE RODE IT STRAIGHT INTO A CREEK, WHERE FRESH RAIN HAD MADE THE WATER MUDDY, HIGH AND SWIFT.



I RAN ALONG THE BANK, TELLING IT HIM. 'There's my dog!' 'I DIDN'T CARE ABOUT THE DOG, I JUST WANTED TO GET THAT BIKE BACK.'

PACIFIC BEACH, 1008 sq ft, \$210,000... PACIFIC BEACH, 2880 sq ft, \$300,000... PACIFIC BEACH, 1871 sq ft, \$210,000... PACIFIC BEACH, 1008 sq ft, \$210,000... PACIFIC BEACH, 1008 sq ft, \$210,000...

PACIFIC BEACH, 1400 sq ft, \$210,000... PACIFIC BEACH, 1400 sq ft, \$210,000... PACIFIC BEACH, 1400 sq ft, \$210,000... PACIFIC BEACH, 1400 sq ft, \$210,000... PACIFIC BEACH, 1400 sq ft, \$210,000...

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by John Weeks and Jesse Reklaw ©1998

rooming, but existing on unshared kitchen...

SOLANA BEACH, 980 sq ft, \$175,000... SOLANA BEACH, 1400 sq ft, \$210,000... SOLANA BEACH, 1400 sq ft, \$210,000... SOLANA BEACH, 1400 sq ft, \$210,000...

Call the free Roommate Hotline! 619-235-2415

Soon after advertisers place their ads, their spoken introductions go on the Roommate Hotline...

WANTED: Roommate for male... SOLANA BEACH, 1400 sq ft, \$210,000... SOLANA BEACH, 1400 sq ft, \$210,000... SOLANA BEACH, 1400 sq ft, \$210,000...

SPACE FOR RENT

WANTED: Roommate for male... SOLANA BEACH, 1400 sq ft, \$210,000... SOLANA BEACH, 1400 sq ft, \$210,000... SOLANA BEACH, 1400 sq ft, \$210,000...

Call the free Roommate Hotline! 619-235-2415

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WANTED: Roommate for male... SOLANA BEACH, 1400 sq ft, \$210,000... SOLANA BEACH, 1400 sq ft, \$210,000... SOLANA BEACH, 1400 sq ft, \$210,000...

RESIDENTIAL RENTALS

WANTED: Roommate for male... SOLANA BEACH, 1400 sq ft, \$210,000... SOLANA BEACH, 1400 sq ft, \$210,000... SOLANA BEACH, 1400 sq ft, \$210,000...

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RALL

NOW THE COMEBACK...



THE MOST AMAZING THING HAS HAPPENED! A PLANE CARRYING KEN STARR CRASHED INTO THE CAPITOL, SECONDS AFTER THE JUDICIARY COMMITTEE COMMITTED SUICIDE!

SERVICES

BORROW up to \$300 INSTANTLY • NO CREDIT CHECK. PAYDAY Today! USA. \$10 OFF New with ad.

Get ready for the holidays now! European Facial, Glycolic Skin Peel, Permanent Makeup, Total Body Care, Pony Link Sunset Gifte.

FREE teeth whitening. 100% coverage of cavities, x-rays and cleaning by most insurance. James W. Glen, D.D.S., 6633 LA JOLLA BLVD. • (619) 454-3060

SUNSET Acupuncture & Massage. THE TOUCH OF THE ORIENT. JOURNAL & HOT TUB Available. 1911 SUNSET DRIVE ESCONIDO 760-755-8850

PREVENT DENTISTRY GUM DISEASE & BAD BREATH. Dr. G. OATES 273-9435. 25% discount for new patients.

Divorce, Custody Or Support Problems? You need an experienced, sensitive and aggressive attorney. Free initial consultation. Adam Wertheimer 232-8200

HOLIDAY SPECIAL! 50% OFF REVOLUTIONARY SKIN CARE PRODUCTS. Dramatically Improves These Conditions: Wrinkles, Acne, Acne Scars, Age Spots, Large Pores, Sun Damage, Pigmentation Spots.

We've Moved! Our Gift To You In Celebration. \$50 OFF EYE CARE PACKAGE. 15 YEARS OF EXCELLENCE. DR. SANDERS AND NIZZA, OPTOMETRISTS. SAN DIEGO (619) 650-6800

Hair Free, Care Free! MEN & WOMEN. Laser hair removal can make almost any area of your body smooth for all your summers. Beautiful Breast Augmentation. Consider a technique that leaves no scar on the breast!

LAUREL 3,100sqm, 3 bedrooms, 3 1/2 baths, large fenced yard, new carpet, floor, paint, granite, in-law house, \$190,000. 9747 Redwood Road, 619-466-8800.

LAUREL 2,560sq, 1 bedroom, 1 1/2 baths, 1000sq sqft, excellent neighborhood, close to shopping, \$179,000. 3270 S. Orange Ave., 619-466-8800.

LAUREL 2,560sq, 2 bedrooms, 2 1/2 baths, 1000sq sqft, excellent neighborhood, close to shopping, \$179,000. 3270 S. Orange Ave., 619-466-8800.

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SERVICES

4 MASSAGES ONLY

Gift certificates available

- Variety of body work techniques & specialties
- Choose from many professional, licensed & selected practitioners
- Special location close to you or outcall!

Sanitation guaranteed • Credit cards accepted

800-445-8509

MEET YOUR MATCH
a personal introduction service \$100 fee (one time)
(619) 260-6910

Meet Your Match is a New Program of Jewish Singles. A REPUTABLE & PROFESSIONAL SERVICE.

OUR BOTTOM LINE IS CREATING MATCHES, NOT PROFITS

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a personal introduction service \$100 fee (one time)
(619) 260-6910

Meet Your Match is a New Program of Jewish Singles. A REPUTABLE & PROFESSIONAL SERVICE.

OUR BOTTOM LINE IS CREATING MATCHES, NOT PROFITS

STADIUM TAN

unlimited tans \$25

10431 San Diego Mission Rd. East of the Stadium
(619) 563-8299

50% off tanning
Buy one package of 10 tans for \$25 and receive second package of 10 tans for half price.

DR. CERVANDO MENDOZA
DENTIST

2182 Belmont Road, Suite 100, Escondido, CA 92025
95% Off All Dental Services
Free Initial Consultation

MIRION BEACH 3,750sq, 1 bedroom, 1 1/2 baths, 1000sq sqft, excellent neighborhood, close to shopping, \$179,000. 3270 S. Orange Ave., 619-466-8800.

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50% OFF

Any chemical service with WILLIAMS only. With this ad. Expires 12/25/98. Print one (please copy).

PRIMO

Carved Mountain Ranch
1176 Carmel Mountain Road
619-592-0001

YOSHI ORIENTAL SPA

Shiatsu, Reiki, Thai, Swedish, Massage.

\$5 OFF
120 MIN. Massage
FREE WHIRLPOOL
With 1-Hour Massage
Offers valid with an open 12/25/98.
(619) 678-4993

1943 Camino del Rio North, Suite 100
Between City & La Jolla Village in SCA

FREE DENTAL CONSULTATION

Good dental care doesn't have to be expensive. Dr. Cervando Mendoza is a proponent of the American Foundation for Dental Studies in Arizona and is celebrating sixteen years serving his border cities.

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For men and women of all skin types

This peel will improve:
• Fine lines & wrinkles
• Pigmentation problems
• Dry skin
• Oil & dirt problems
• Large pores
• Acne
• Dryness
• Premature & persistent wrinkles
• Premature & persistent wrinkles

\$40 OFF
1-Hour Facial Peel
With 1-Hour Massage
Includes:
• Cleansing
• Exfoliation
• Moisturizing
• Massage
• Relaxation

\$50 OFF
PERMANENT MAKEUP
Includes:
• Eyebrows
• Lip Liner
• Lip Color

\$100 OFF
WAXING
Includes:
• Eyebrows
• Underarms
• Legs

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50% OFF

Any chemical service with WILLIAMS only. With this ad. Expires 12/25/98. Print one (please copy).

PRIMO

Carved Mountain Ranch
1176 Carmel Mountain Road
619-592-0001

YOSHI ORIENTAL SPA

Shiatsu, Reiki, Thai, Swedish, Massage.

\$5 OFF
120 MIN. Massage
FREE WHIRLPOOL
With 1-Hour Massage
Offers valid with an open 12/25/98.
(619) 678-4993

1943 Camino del Rio North, Suite 100
Between City & La Jolla Village in SCA

FREE DENTAL CONSULTATION

Good dental care doesn't have to be expensive. Dr. Cervando Mendoza is a proponent of the American Foundation for Dental Studies in Arizona and is celebrating sixteen years serving his border cities.

DR. CERVANDO MENDOZA
DENTIST

2182 Belmont Road, Suite 100, Escondido, CA 92025
95% Off All Dental Services
Free Initial Consultation

GLYCOLIC FACIAL PEEL

For men and women of all skin types

This peel will improve:
• Fine lines & wrinkles
• Pigmentation problems
• Dry skin
• Oil & dirt problems
• Large pores
• Acne
• Dryness
• Premature & persistent wrinkles
• Premature & persistent wrinkles

\$40 OFF
1-Hour Facial Peel
With 1-Hour Massage
Includes:
• Cleansing
• Exfoliation
• Moisturizing
• Massage
• Relaxation

\$50 OFF
PERMANENT MAKEUP
Includes:
• Eyebrows
• Lip Liner
• Lip Color

\$100 OFF
WAXING
Includes:
• Eyebrows
• Underarms
• Legs

(619) 282-0155 • DERMAL COSMETIC & REJUVENATION

SUNSHINE ACUPRESSURE ORIENTAL MASSAGE

BODY HEALING

RELIEVE STRESS
880-5334
3641 El Cajon Blvd.
(Between 5 & 7th & Chubbuck)
Open Daily 9am - 9:30pm
Tel: 619-592-9007

Acupressure Massage

special discounts
men & women
Suzie Wong
619-460-9122

GYCOLIC PEEL 3 FOR \$120

PERMANENT COSMETIC MAKEUP

CHRISTMAS GIFT CERTIFICATES

20% Off
MD Formulations & CELLEX-C SKIN CARE

Nancy Hart, Esthetician • 619-528-1030
Hilton Road • 10423 San Diego Mission Road

TOTAL MAN

3 Orbit Visits \$20

619-450-0070 • 4742 E. JOLLA BLVD.
COSTA MESA, CA 92626 • (Between 15th & 16th & Jolla)

Acupressure Massage

special discounts
men & women
Suzie Wong
619-460-9122

Incredible Hair and Nail Prices

hair

HAIRCOLORS \$20.00

HIGHLIGHTING \$30.00

PERMS \$19.00

MANICURES \$7.00

Pedicures \$10.00

Full set \$13.99 (incl. tip)
Fill \$7.99 (incl. tip)
Manicure \$7.00 (incl. tip)
Pedicure \$10.00 (incl. tip)

Helene de Paris
6889 La Jolla Blvd. #11064-4 • 619-466-4739
NO CHEMICALS. EXP. 12/98

PROFESSIONAL DENTAL OF LA JOLLA

WHITE FILLING SPECIAL \$75

PORCELAIN CROWNS (CAPS) \$299

\$399

\$459

FREE WHITENING

NEW PATIENT OFFER \$35

• Initial routine cleaning
• X-rays
• Complete examination
• Oral cancer screening
• Periodontal examination
• Professional fluoride
• PLUS FREE NEW PATIENT GIFT

Open daily, appointments and Saturday by evening and evening hours

Financing available (H.A.C.)
No credit must be used with our financing.

Gaby R. Cosgrove, D.M.D.
Family & Cosmetic Dentistry
9339 Genesee Ave., Suite 204 • (619) 552-1244

PROFESSIONAL DENTAL OF LA JOLLA

WHITE FILLING SPECIAL \$75

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\$399

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Family & Cosmetic Dentistry
9339 Genesee Ave., Suite 204 • (619) 552-1244

STADIUM TAN

unlimited tans \$25

10431 San Diego Mission Rd. East of the Stadium
(619) 563-8299

50% off tanning
Buy one package of 10 tans for \$25 and receive second package of 10 tans for half price.

FREE DENTAL CONSULTATION

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\$40 OFF
1-Hour Facial Peel
With 1-Hour Massage
Includes:
• Cleansing
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• Moisturizing
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\$50 OFF
PERMANENT MAKEUP
Includes:
• Eyebrows
• Lip Liner
• Lip Color

\$100 OFF
WAXING
Includes:
• Eyebrows
• Underarms
• Legs

(619) 282-0155 • DERMAL COSMETIC & REJUVENATION

Incredible Hair and Nail Prices

hair

HAIRCOLORS \$20.00

HIGHLIGHTING \$30.00

PERMS \$19.00

MANICURES \$7.00

Pedicures \$10.00

Full set \$13.99 (incl. tip)
Fill \$7.99 (incl. tip)
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Helene de Paris
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WHITE FILLING SPECIAL \$75

PORCELAIN CROWNS (CAPS) \$299

\$399

SINGER, SONGWRITER, guitarist from Austin, seeking Christian musicians for original writing band. Call Andrew's management contact: Insurance: 746-7463. The Cash, 3000 W. 29th Street, Austin, TX 78704. (512) 836-7111.

SINGER/VIOLINIST WANTED for progressive jazz rock band seeking musician who can play violin & trumpet. Must have excellent playing skills. Call Andrew's management contact: Insurance: 746-7463. The Cash, 3000 W. 29th Street, Austin, TX 78704. (512) 836-7111.

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\$6 CLASSIFIEDS!

24-HOUR PHONE IN FAX FOR PRIVATE PARTIES. USE FORM ON PAGE 150.

STEREO SYSTEM, Sony 5200, \$200 for the top two. Call 819-326-6600.

STEREO/THE AMP, high of 4. \$100. Call 819-326-6600.

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FOUNDER, Missouri 68122, needs more... \$200. 783-2323.

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FOUNDER, Missouri 68122, needs more... \$200. 783-2323.

RED MEAT Step Stool to Stagnation

Johnny Lemonhead: Say, would you mind sitting in the front seat of my car and keeping an eye on things while I run into the market?

Are there a lot of cars stolen around here?

Well...at that security guard I ran over on the way in regards to consciousness, I could almost guarantee at least one.

Sure Ted.

Red Meat Step Stool to Stagnation

by Max Cannon ©1998

Local Shuttle Service • NOBODY BEATS OUR PRICES • 2-Year/24,000-Mile Warranty Available

Up to 18% off! All computer estimates

Free Shuttle Service

We'll beat anyone's prices — call us last!

28 years' experience ASE mechanics

10% OFF parts in stock, routine, safety with it

THE AUTO CENTER
YOUR ONE-STOP AUTO SHOP

Foreign — Domestic — 4x4 Specialists

TRANSMISSIONS • STARTERS • WATER PUMPS • ALTERNATORS

DRAKES \$3499 • \$4999

FREE DRAKE INSPECTION Lifetime warranty on pads, shoes & labor

NEVER PAY FOR DRAKES AGAIN! Pads and shoes only

ENGINES REDBUILT 3-YEAR/\$6,000-MILE WARRANTY available

\$8990

As low as Installation extra. Call for a quote.

FREE TOWING ON MAJOR JOBS 90 DAYS SAME AS CASH OAC

TRANSMISSION TUNE-UP \$1999

RADIATOR SERVICE \$1999

15, 30, 45, 90K-MILE MAJOR SERVICE \$8999

AIR CONDITIONING SPECIAL \$1899

60,000-MILE MAJOR SERVICE \$22999

Complete list of services and locations on page 151.

UP TO 20% OFF ANY 1998 BIKES IN STOCK

1999 MODELS ALSO REDUCED

UP TO 20% OFF ACCESSORIES • UP TO 50% OFF APPAREL

BUY ONE TUBE, GET ONE FREE!

BUY ONE TUBE, GET THE SECOND 50% OFF!

1123 NORTH 2ND STREET EL CAJON • 619-444-9686

TRY IT ONCE WITH OUR 55 INTRO CLASS. You'll love the Cardio-Kick Box!

Women's Self-Defense Class '98

Kick-Box™ or Karate 6 week special \$89 (Reg. \$99) With this ad Expires 1/22/98

Includes: FREE gloves & wraps (\$35 value). Rated #1 in training clubs. Classes for adults only. You wear regular workout clothes. No experience necessary. No belt or uniform required. No physical contact. Lots of fun and a terrific workout.

Includes: FREE uniforms, 2 semi-private lessons and 1 week of unlimited training. Ages 4 and up necessary. "Karate is the best thing I ever did for my child!"

La Costa La Costa Beach 619-792-7778

You CAN Achieve it in 1999!

FREE Enrollment

Personalized Workout

1835, 1st Avenue • La Jolla • 619-529-1595 • Please call for appointments

1998 YEAR-END RED TAG LIQUIDATION

All '98s must go! Hurry for best selection!

LAYAWAY NOW FOR CHRISTMAS

KIDS' BIKES from \$99.95

BMX from \$149.95

TRICYCLES from \$49.95

ADULT MTN. BIKES from \$179.95

Free Water Bottle No purchase necessary with this ad.

20 Tune-up Special Expires 12/23/98 With this ad.

10% Off Accessories with this ad.

Complete line of Mountain Bikes & Cruisers by:

DYNO MITSUBISHI GUY MOUNTAIN BIKES

OCEAN BEACH BIKE SHOP

Mon. Sat. 9am-5:30pm Sun. 11am-5pm

FINANCING AVAILABLE

TIMING BELTS \$6999

VALVE JOBS \$3999

HALF-SHAFTS & AXLES \$12999

TRANSMISSION TUNE-UP \$1999

RADIATOR SERVICE \$1999

CLUTCH \$2499

60,000-MILE MAJOR SERVICE \$22999

Keamy Mesa 576-0241

Spring Valley 464-0923

Poway 533-9300

Sports Arena 298-2922

Santee Lakeside 442-9850

El Cajon 579-6660

Miramor 578-8200

Complete list of services and locations on page 151.

CANCOORR Sony CCD VHS Beta, 1/2" dig. 400 lines, 1000 frames, 11.1 sec. 1/2" tape. \$39.95. 1-800-888-7541.

CANCOORR VHS Camcorder, 1/2" dig. 400 lines, 1000 frames, 11.1 sec. 1/2" tape. \$39.95. 1-800-888-7541.

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CAMERA Canon A1, 35mm SLR, 1/2" dig. 400 lines, 1000 frames, 11.1 sec. 1/2" tape. \$39.95. 1-800-888-7541.

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24 HOUR PHONE OR FAX FOR PRIVATE USE FORM ON PAGE 150.

BARBERSHOP EQUIPMENT for sale. Brand new, 1/2" dig. 400 lines, 1000 frames, 11.1 sec. 1/2" tape. \$39.95. 1-800-888-7541.

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TT HONDA and ACURA SPECIALISTS

Repair and Service All Japanese Cars

Minor Service \$95
Major Service \$185

Oil & Filter Change \$14.95
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Clutch Job \$245

4030 43rd Street • San Diego • (619) 284-0050

CAR ALARMS \$99

SHEEPSKIN \$39.95

WINDOW TINTING \$59

619-270-2340

619-581-2294

Is your CAR making a CLICKING SOUND when you make a right or left turn?

Axle Replacement In & out in only 1 1/2 hours \$89.95

10% off automatic and manual transmissions rebuilt

619-289-3419

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