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We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-3000, ext. 4066; address them to Letters to the Editor, Box 8580, San Diego, CA 92186-5803; fax them to 619-231-0489; 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.

I Am Not Alice

This is regarding "City Lights" (December 17). I am Alice, and this is Wonderland. I believe that the \$15,000-plus Mustang sat on a parking lot with the keys in it for ten days before the Mexican police towed it to impoundment. I believe that Ms. Bennett abandoned a \$200,000-plus house that she inherited and went to TJ and got snafaked and disappeared. I am not Alice, and this is no Wonderland, and there ain't enough money in a meth lab to disappear someone unless they need to be disappeared in TJ by leaving their car with the keys in it.

Rick Wilson
North Park

Who Is Max Nash?

In response to the Max Nash review of La Provence restaurant for Thursday, December 17. My name is Philippe. I have been the owner of the French Side of the West, Petit Louis, Alice Restaurant, La Vache and Company in Hillcrest, and a few weeks ago took over the "chaotic" La Provence in the Gaslamp area. I have, throughout the years, received over 250 awards and tasting reviews. This morning, when I came to my restaurant after reading the Max Nash review, I chose to remain calm and to write my employee this letter: "What is there to say? We must think positive. We all know where we stand and what we are capable of doing. We are doing it every day. Time will make La Provence what we want it to be. It is unfortunate that we have been in the path of a young writer that tries to make a name for himself by writing 'juice.' All in all, keep the faith."

Who is Max Nash? What is his background? Does he really know about what he writes? As a professional writer he should be responsible in what he writes and its impact. Did he know that this restaurant is currently undergoing a change in ownership? Had he taken the time to investigate, as a respect from one human being to another, he would have realized that his dashing review was slandering, and most definitely uncalculated for.

I Don't Need To Be Saved!

My name is Soud. I am the creamy-skinned, dark-eyed French waitress of La Provence that Max Nash is trying to save.

I don't need to be saved! As a matter of fact, I do not recall any tables complaining about being asked to be moved because of its noise. Actually, quite often people request to be seated by the fountain. As for Max Nash's "mutilating" experience, I want to believe that I have enough experience to service that if I felt one table was having such a bad dinner, I would have been aware of it. I have taken pride and have been a part of La Provence for the last two years, and I wish that Max Nash would have saved me from being a part of his write-up, which I believe was an actual "insult" to our restaurant.

Decor Umbrage Taken

I was very sorry to read Mr. Nash's condemnation of the Provence, one of our few French restaurants in the city of San Diego (Restaurant Review, December 17). Granted the food may have changed somehow — they have a new chef, they have a new owner — but I take umbrage at the criticism of the decor. Most of my friends from New York and elsewhere have found it extremely original, attractive, and pleasant, and I don't think there's anything like it in the city, so I just hope that he reviews the food and that they bring it up to par, so the combination may be more palatable to him, if that's not a pun.

How To Spell Effect And Affect

Here's a brief comment on your front-page story in the December 17 Reader, "Mafia Hunter," all about another example of the local fat cats' self-serving shenanigans. I think you need a proofreader. I'd be glad to apply for the job if you ever want to hire one. I look on page 60, second column, second paragraph, third line, the word is "affect" — e-f-f-e-c-t in this case. "Potentially beneficial effort on their property interests." I think that's the reason a lot of reporters are always talking about something "impacted," something else or something had an "impact" on something — it's because they can't remember how to spell effect and affect and which one to use in a particular sentence.

Oh, hey, I liked Anne Albrigh's column this week about the kid that was naughty in school. I thought that was funny.

Reader

SD WEEKLY

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

Crash and burn This hasn't been the easiest of years for wealthy Rancho Santa Fe denizen **Allen Paulson**, what with the September blow-up of his deal to take over the Riviera Hotel in Las Vegas and the October bankruptcy of Rand Paulson Energy, following two fiery oil-well blowouts last summer in Mississippi, along with a disappointing dry hole in Armenia in July. Now comes news that a twin-engine Learjet owned by IMP, Inc., a Florida corporation with a San Diego County address, which the 75-year-old Paulson is listed as president of, was almost wiped out in a belly-up landing last Thursday morning at Los Angeles International Airport. After skidding for more than a mile along the runway, seven people reportedly scrambled from the jet unscathed as the plane came to a stop and burst into flames. "The Learjet reported electrical problems, made a low pass, and went around and landed on its belly. The landing gear didn't function," an airport spokesman told reporters. One of the airport's four main runways was closed for six hours. The plane had been bound for Van Nuys from San Diego when it was forced to make the emergency landing in L.A. It was not known whether Paulson, the founder of Gulfstream Aerospace Corp., which makes executive jets, was in the plane that crashed. Both that jet and a 1993 20-seat Gulfstream G-V are registered at the same Rancho Santa Fe post office box. Paulson is also famous for breeding race horses at his Brookside Farms, which produced the famous Cigar. Another Lear jet flying out of San Diego had better luck than Paulson's. A new, company-owned Learjet 45 raked up a new transcontinental speed record in late November when it flew to Washington, D.C., in 4.3 hours.

Susan's adventures in D.C. Mayor **Susan Golding**, who has been spending a lot of time away from town recently, popped up in Washington, D.C., last week to give a speech at the Heritage Foundation's "Livable Cities Conference." The 34 other speakers included Milwaukee mayor **John Norquist** and eggheads like **Joel Kotkin**. As reviewed by **David Brooks** in the conservative *Weekly Standard*, Golding's San Diego boosterism came out a definite abhor. "San Diego's Susan Golding delivered an inappropriate speech in full advertisements for myself model. Wouldn't it brag and we feel we're intelligence is being insulted when politicians brag at us... A number of the subsequent analysts rained on the impression that cities are enjoying a full-scale resurgence." While in the nation's capital, Republican Golding talked to the *Washington Post* about her opinion of impeachment. Herd a victim of a politically straying husband (Democrat **Richard Silberman**, who was busted for money laundering), Golding seemed to sympathize with **Hillary Clinton**. "In San Diego, voters are more worried about the economic crisis in Asia and South America than about impeachment," said Mayor Susan Golding. She fears her party is threatened by the possibility that it is obscured with scandal. "Nowhere I go in it discussed, she said. It's not that people think he did a good thing, it's just not what on people's minds. They want to know where we're going and what the GOP agenda is."

War Web San Diego high-tech outfits were in full war mode last week. INTRIX, Inc., a company that provides the technology for live video feeds over the Internet, bragged in a news release that it helped enable distribution of "all CNN.com live video coverage of the military strikes on Iraq to global viewers during the day or night and on a 24-hour basis." For those troubled by war, read month Dr. **Kevin Gold**, a Del Mar shrink, is offering a "Therapy Event," featuring a "Live Psychotherapy Session on the Internet," according to his news release. 2000. The event will be hosted on the public, can be seen for itself without behind closed doors. A charity will be chosen from among applicants on the Internet. A scholarship program has been set up to pay for their "six first 3 sessions of therapy." Therapy workshops will be able to interact and give their comments via a chat room.

Home with her kids—Jereen, 10, Alissa, 7, and Andrew, 6. He also did odd jobs. "We were trying to find an apartment and trying to find work and I guess the police officers decided that they were going to clean up the streets of San Diego. They came and got him from in front of St. Vincent's." There were cops all over the place; they were arresting everybody. Now he's in jail waiting on extradition to Pennsylvania, "where there is a warrant for his arrest." He doesn't want us to follow him. He's going to have that taken care of and have his parole transferred out here. St. Vincent's gave her a hotel voucher for a week. "Once you've been in a situation, being in with a lot of families, it's like you want to get away from it. So you know, a hotel room

Shelter on "God's Birthday"

By **Mathew Lickona**

Rosa came west from Pennsylvania—"two and a half, three years ago"—with her new husband. Her ex-husband "was

really abusive toward the kids. He threw my son through a wall. My husband now didn't like it very much, so he moved us out of there. The only place I knew was San Diego, because I had lived here before."

Once here Rosa attended both medical assistant school and veterinary assistant school while her husband stayed

apartments, "and that isn't big enough for my family." So, about a month ago, they moved back here. Her husband got a job helping decorate at Barona Casino, \$7 an hour. The apartment they hoped to get was already rented. They stayed in a hotel room for a few nights, but her "food stamps didn't come in. They

is just like heaven. It's good sometimes, when you have families that are supportive. But some other times, it's like all there is is problems, and you have to deal with other people's problems, and you just want to get away."

"That's not why we want to get up here," she reminds him. "Because you get your own TV," he suggests. "Then we can watch WWV."

Do you believe in Santa, Anthony? "No I don't even believe in the tooth fairy," he grins. "I don't even believe in the Easter bunny. I don't even believe in the magic Thanksgiving turkeys."

"You believe in God, don't you?" asks Rosa.

"Yes," he replies. Later, he volunteers, "Christmas is God's birthday."

"Because it's the 13th now, and Christmas is on the 25th."

What do you want for Christmas? "My daddy." Any presents? "Playstation."

"They always go for that," laughs Rosa. "When we were little, we always went for Bar-



St. Vincent's home by father

right. A desk, chair, and file cabinet have been set up just inside the doors. Beyond them, two floral-patterned couches sit at right angles. Behind the couches stand two tables surrounded by chairs. At the other end of the room, more couches are set up around a TV. "Cleaning supplies and a laundry list line one wall. The room's white linens swallow the sparse furniture."

John looks young, and as he carries trays of food into the shelter, he moves with a young man's ease and assurance. But when he talks about his kid, his eyes get a little wider and softer with care.

He has four—John, 10, 15, Arturo, 14, Jessica, 10, and "a baby, Sarah," aged 7. As a single

parent, he has to make do with what he can get. "I want the WWV Wedding game. It has a cage match."

"I'm trying to get into the second floor at St. Vincent's," says Rosa, "but it seems like nobody wants to help me out. It's a four-month program; you have four months to get up on your feet and find yourself an apartment. Different programs, stuff like that, it's really helpful. I want to get you to get my life back together with the kids and everything—getting permanent housing, getting the kids back in school [they've been out since returning to San Diego], getting off welfare."

"If you're on the second floor before Friday," adds Anthony, "you get to buy six presents for the kids and two presents for the adults."

Candid Justice

By **Bill Manson**

When Superior Court judge Terry Byron O'Rourke was allowed a glimpse at the accusations against him, he admits he gulped.

"The candidate viewed as having one of the worst temperaments among San Diego judges," the *State Bar* paper said. "[He] has a reputation for being mean-spirited and vindictive. Has not provided fair and impartial justice... outbursts of anger... slamming books and other materials on the bench... insults attorneys, loud, confrontational behavior."

There was worse. The Commission on Judicial Nominations Evaluation of the State



Judge Michael Greer

Bar of California, usually called the Lenny Commission (after the initials LNE), cited criticisms of sexism and racism. "The candidate's ill temperament and abusive behavior are disproportionately visited upon women. He has

ter his longtime friend Governor Pete Wilson nominated him to the 4th District Court of Appeal.

Being buddies with the governor didn't help. At the meeting, even fellow judges weighed in against him. Re-

lated State Supreme Court Justice Armand Arabian wrote in a letter to the evaluation committee that O'Rourke showed "a quality of aggression, a hatred of women and [a predisposition for] the delivery of scurrilous accusations against members of the bench."

"Sexism, racism? Impossible!" roars O'Rourke's friend Leslie Abramson, the lawyer celebrated for her defense of Eric Menendez. "I never saw a shred of it. A client that I had in front of him was a Mexican-American, and he treated him with utmost respect. In fact he married him [officiated at his wedding]. And as far as gender bias, I don't believe it for a second. If ever a type of woman is going to draw fire it's someone like me who's extremely aggressive, and he treated me splendidly."

When Wilson nominated O'Rourke, the commission sent out 1563 questionnaires seeking the California legal fraternity's opinion on him. They promised anonymity to all. They received 263 "knowing responses." The accusations all came anonymously by this means, following a system meant to encourage frank assessment of judicial appointees. On the basis of those replies, said the Lenny Commission, "at least 75 percent of the commissioners voting find the candidate 'Not Qualified.'"

"I'm not privy to how many people made the comments," says O'Rourke, "or whether they were made at all. There's a total lack of due process. So I don't know how many they are, or who they are. It's shadow-boxing."

Not all accusations are politically motivated, he believes. "As a judge, you make a certain number of people unhappy with you because of the outcomes of cases, irrespective of how well behaved you are, how good a judge you are. There isn't a trial judge anywhere who doesn't have some disgruntled parties or attorneys who have been in front of him. I would just say there's an enormous disparity between the claims that are made in the letter report as opposed to [my] record."

With allies like Abramson, and, more importantly, Governor Pete Wilson, O'Rourke is perhaps less vulnerable to the judgment of "Lenny" than many judgeship hopefuls. Still, the commission's conclusions were totally untrue, he says, and devastating to him. He brought in seven witnesses, including a Latino judge, a retired Asian-American jurist, a female attorney, and an African-American public defender. All insisted O'Rourke supports women, minorities, is polite to a fault, and is devoid of bias.

Could such malice prevail? And why so much venom directed at one of the county's most respected judges? O'Rourke's friends say it's because of one thing: he is the



Judge Terry O'Rourke

judge who was largely responsible for exposing San Diego's Superior Court judges James Molinas, G. Dennis Adams, and Michael Greer. The three were convicted two years ago of accepting gifts from prominent downtown lawyer Patrick Frega in return for giving him favorable treatment in their courtrooms. Their convictions rocked San Diego's legal community. "Over a period of many years, in cases involving dozens of litigants and millions of dollars," prosecutors said recently, "Frega, Adams, and Molinas exploited and dishonored the system of justice that it was their obligation to defend." (Adams and Molinas are free on bail pending appeals on charges of conspiracy and mail fraud. Greer pled guilty to bribery and turned state's evidence.)

Judge O'Rourke won't specify his role in bringing the judges down. He says all interactions between federal investigators and sources of information were anonymous. "Very many in the legal profession consider that O'Rourke, in his role, blew the whistle on his fellow judges, had betrayed his fraternity."

"They said Terry was 'divisive among judges,'" says Peter G. Keane, chief deputy public defender in San Francisco, who spoke up for O'Rourke at the hearing. "Well, yeah, he was. He was divisive among San Diego judges in the same way that Serrano was divisive among New York City police officers; he was honest! And he refused to stay silent about corruption and bribery and unethical and illegal conduct in the San Diego justice community. And by that token he was divisive. Well, more power to him. God bless him!"

O'Rourke and his speakers denied every accusation against him. His friend for three decades, Pete Wilson, stood by his nominee. And the three Republican-appointed judges on the Commission—California Chief Justice Ronald George, Attorney General Ian Lungren, and Daniel Kremer, presiding justice of San Diego's 4th District—appointed him to the appeals court anyway. But to O'Rourke, the shocking accusations are an indication that many San Diego judges and lawyers haven't forgiven him.

continued on page 9

Contributor: Matt Potter

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CITY LIGHTS

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CITY LIGHTS

"God's birthday"

father, he has trouble playing the role of both parents. Especially my little girls — they read the mother figure. There's a soft part that the mom plays. Moms know because they were little girls they can relate to little girls. My little girl got upset the other day because I told her that she can't play, she has

to be with me. It's kind of harder to explain in a man's way. I had to get one of the women that were here to go over to her, and they were able to calm her down. She came back and she gave me a hug and she understood. That part of the mom I'm trying to get, but it's hard.

The kids' mom "I'm strung out on drugs and on the streets. I never deny that but then and I treated her bad, and we've just got to put them together. She eventually got fed

up with it and she left. It got a little bit worse on her side, and she started getting more into drugs. But I went into Victory Outreach and started changing my life around. I knew I had to [for] my kids."

John was released from jail three months ago, after serving six months for a crime he doesn't care to name, which has made finding a new apartment and job difficult. The children stayed with a friend, who was evicted just as he was

released. He stayed a week with his sister, who also watched the kids for nine months while he went through rehab. But her house is small, one bedroom, and she has hepatitis C, besides, so he couldn't remain there. He receives about \$700 a month from AFDC, but that was gone after two weeks at a hotel in East San Diego.

"I didn't know where we were going to spend Christmas. I'm just happy this place [continued on page 8]

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CITY LIGHTS

"God's birthday"

opened up. I was wandering where Christmas was coming from. I told the kids, "Christmas is like, at least we've got each other. We've got a roof over our heads now. They're just happy Dad's back. We have a clock radio upstairs in our room — music seems to help a little bit, makes the time go by faster, makes it a little bit easier. I prefer 90.3 — P&B, hip-hop. The girls were dancing in the middle of the beds; they were just happy that they had a bed to sleep in tonight."

With regard to the drugs, he says, "I still have trouble every now and then. I know I need to [quit] for my kids, because I don't want to lose them. I know if I end up going back to jail, I'll lose my kids, and I really don't want to. That's the only thing I have left now is the kids. I don't know what I would do without them. I probably wouldn't care. It's the kids that keep me going right now."

John is proud of his children. happy that he has been able to keep them in school, grateful that they are well-behaved. "My boys go to Hoover. My oldest boy is in 8th grade. My girls go to Roosevelt Elementary. I wish I was able to get them presents. My girl wants a bike, my other little girl wants a Walkman. My boys, they're not really picky, they're just happy with anything they get. I'm glad for that."

A Christmas tree stands in one corner of the room, decorated by a strand of colored lights. Another strand runs along a wall behind the tree. The cord angles upwards from an outlet. Other cords radiate from the outlet, lighting a Santa, an angel, a snowman, and a star, all fastened to the wall. Dark green strings, hung with pine cones, entwining a square white pillar, obscuring a cardboard Santa head.

Sheryl, a husky-voiced blonde, has been homeless since July. A mother of three, her second, aged eight, has Attention Deficit Disorder (ADD), for which he takes generic Ritalin. "When it gets time for his next dose of medication, he gets real wowed up. He was climbing trees where he shouldn't have been climbing, riding toys where he shouldn't have been riding them. They said he got into too much trouble" at the complex in Santee where she was renting a two-bedroom, \$570-a-month apartment, and she was evicted.

"I'm home at the Crisis House in El Cajon got me a two-week stay in the Days Inn Motel," she recalls. She left her two oldest children with their father, "temporarily, so he could get them to school and stuff while I got situated." She was with their father for 12 years,

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CITY LIGHTS

Candid Justice

she has been separated from him for 8. Since then, she has had another child, Richard, now aged 3. Richard's father is in jail — "We aren't together."

While she was living in a motel, her ex served her with custody papers for her two oldest children. "I guess he felt the children would be better off with him. They've been with me since they've been born. They don't want to be there now, but it was better at the time, you know? I didn't think he'd pull an underhanded move like that." He has remarried. "Someone he had an illegitimate child with when I left him."

Just before the custody hearing, Sherl got caught up in a warrant sweep for an offense she insists she has satisfied. "It was a failure to appear. I was supposed to do ten days of work service, which I did do at the El Cajon courthouse. I needed to go to the East Mesa Detention Facility to get a verification, because it didn't come up on the computer." She spent 18 days in jail, the custody hearing came and went without her being able to attend, and the lost custody of the children.

She also lost her Section 8 status, which had required her to pay only \$142 of her \$570 monthly rent. "They give you 120 days to find another place, and that expired while I was in jail. I had had an apartment in El Cajon. I have to make a request that they review my situation and hopefully reopen my case. That's the only way you can afford a place, especially now that I'm getting AFDC for only one child — \$502."

She had hoped to get Richard into kindergarten, but jail and subsequent homelessness put that on hold as well. "I'm not going to get him into kindergarten until I get a permanent place to stay. It's hard enough for a kid to go into kindergarten, but then to have to uproot him to start in another kindergarten..."

She plans to recover \$650 dollars from the city, "because I did time I shouldn't have had to do," but she would rather not have done the days, mostly because she lost her kids. Richard "doesn't understand yet, he doesn't realize that his brother and sister aren't going to be here [for Christmas]. He'll be okay, as long as there are other kids to play with, but he misses his brother and sister. He knows that their dad has custody of them." When the father let the kids attend the Mother Goose parade in El Cajon with Sherl, Richard asked him, "How come you won't give us back the boys? We had them first." [But until I get a place and get situated, I don't really have a leg to stand on.]

What does Richard attend for Christmas? "A fire truck. And Hot Wheels cars. He loves Hot Wheels cars. He'd rather watch race-car driving on TV than cartoons any day."

Candid Justice

"I've always freely admitted that I'm very controversial," says O'Rourke, sitting among computers and boxes in his new fifth-floor office in Symphony Towers. "[I'm] viewed as a maverick, because of the activities I've undertaken."

O'Rourke says the first read about the gifts-for-favors accusations in a 1991 Reader's Digest. "When this gift thing first appeared in your newspaper, I was astounded. I remember it very well. And I remember a judge who's an old friend, still on our court; we had a judges' meeting of some sort, and we were out in the parking lot, and he took me aside and he said, 'Terry, everyone says you're talking about the gifts and that it's wrong, and I'm telling you as an old friend, shut up! Don't talk about it anymore. I got warned from day one. I think they went out of their way to intimidate as many judges and lawyers as they could into keeping their mouths shut.'"

O'Rourke didn't. "Sure, I knew what I was getting into. I don't even think there was a decision process. Right is right, wrong is wrong. Why in the world should judges be involved in misconduct? They're not supposed to be. You have a duty as a judge to report it when you encounter it."

And, says O'Rourke, it wasn't just the three indicted judges. "Let's put it this way: other [San Diego judges] are out there who the U.S. Attorney believed had been involved in conduct that amounted to substantial misconduct, but not to a level he thought was worth indicting. That's what he said publicly."

"Most of the judges are very honest and honorable people. It was only really when you sat in the civil division downtown that these things were simply too obvious to not deduce. Not necessarily bribery, but substantial misconduct. You couldn't sit there eight or nine years ago and not know that certain lawyers were able to select their trial judge. There are chummy relationships, which in my judgment would have generated recusal. And there was a critically low level of awareness of what a judge's ethical obligations were."

"I think most of the problem has been fee-based downtown, with a small number of law firms and lawyers and judges over the years. When you're downtown, that's where you can control things."

O'Rourke says what happened after the judges were ousted speaks volumes about San Diego lawyers' and judges' attitudes towards ethics.

"When Judge Greer resigned, he was surrounded by a

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Candid Justice

continued from page 9
 roast at Sea World. I'm told that over 900 prominent lawyers attended. He was welcomed to JAMS (the privately run Judicial Arbitration and

Mediation Services/Endispute). Overnight! The purported reason of his resignation was bad health. But apparently he had a miraculous weekend recovery and materialized at JAMS.
 "And when Judge Adams was subject to his removal proceedings, there were organized

efforts on the part of prominent lawyers to collect letters and prepare an amicus brief to the Supreme Court to come to his rescue.
 "So here was a situation where San Diego judges who were under investigation for misconduct could resign, go over to JAMS... basically still

handling San Diego Superior Court. Surely there must be better rewards for misconduct than this kind of enrichment. But this is what the situation was. To the extent that prominent downtown attorneys have spoken out on the corruption issue, it has been to embrace and to defend the

three-bribe-takers."

cause of tradition. A "walk-judge-nudge" way of things in the legal community apparently is a long and strong one. Terry came in and said, "This is wrong. I'm not going to be any part of it," and he started complaining about it publicly, and that was heroic for him to do that. Heretics get burned at the stake, and that's what they tried to do to Terry.
 "What isn't told is why [O'Rourke] got re-appointed to San Diego," says Leslie Abramson. "None of the stories talked about the fact that I believe it was his mother died, and he had to move back to San Diego to take care of his disabled brother. Now, what kind of person is that, folk?"

"And that's why he left [L.A. in 1987]. He was doing fine here, people loved him. Nobody was afflicting him. The defense bar liked him. The prosecution bar liked him. And he went down there — that small town, full of... with its reputation of corruption between attorneys and judges, and all of a sudden he becomes this controversial figure. He was anything but controversial here."

Peter Keane says Judge O'Rourke committed two sins that took him out of San Diego's judicial brotherhood. "One was blowing the whistle on corrupt judges in San Diego. The other was being backed Proposition 130, which I wrote. That returned the Commission on Judicial Performance [a judges oversight body], from having been the secret whistleblower oversight agency that allowed judges to get off the hook for all sorts of terrible things, to an accountable body with only a minority of judges on it."

But in San Diego any worse than L.A., definitely, says Abramson. "San Diego was always viewed as a rather small town where there was a very special, interactive community between the lawyers and the judges. L.A. is enormous. There are hundreds of judges. There's no way a few lawyers could have influence here. And yet that was the reputation San Diego had."
 O'Rourke says the reputation was richly deserved. He cites such accepted practices as bench-bar golf tournaments. "The same lawyer paid for judges' green fees for years-week-in, week-out. It adds up. It wasn't a secret, it was just accepted."

And no, size doesn't count. "There are lots of smaller communities that aren't like this," says O'Rourke. "I always found that Portland and Seattle were highly ethical, and Chicago was a highly ethical place. Cleveland. The things that would make a man a pariah in even raise an eyebrow in San Diego. When I was up in Wichita, I found that to be just a wonderful court. There is no scandal court."

continued on page 10



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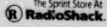
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CITY LIGHTS

Candid Justice

continued from page 12

propriety or suggestion of impropriety among the bench and bar, and yet they got along. The judges attend the dinners. It is possible to have appropriate bench-bar relations without closeness.

"You see, I have a real simple attitude about this: why in the world should any litigant or his lawyer have the fears and apprehensions that people used to have about getting assigned to a courtroom in San Diego? As to whether the trial was already rigged? Why in the world should you have to worry about that? What a terrible thing! And [Chari] was at one point a very legitimate concern. It's the court I'm on! And I just found it intolerable. But [if you speak out], there's a payback, and that's the reason most people opted out of saying anything publicly or doing anything."

As things better since he blew the whistle? Yes, says O'Rourke. "I think it would be safe to say that there has been a pretty substantial change in the way business is being done in the courts and by the lawyers. On the whole, there certainly doesn't appear to be any outright bribery going on here."

But Judge O'Rourke believes the handling of the case faced at his hearing is a sign that the courts are not just "blowing a hot air balloon on the way down."

But Judge O'Rourke believes the handling of the case faced at his hearing is a sign that the courts are not just "blowing a hot air balloon on the way down."

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STRAIGHT FROM THE HIP



No whining. You've had a whole year to prepare. If you broke up into study groups as I suggested, you should have no trouble. If not, consider adding this to your New Year's resolution list, as long as you're thinking of it. — In '99 I will start studying earlier for the big millennium exam next December. ("But naturally I'll have to lower your grade if you do write that down, since, of course, the millennium doesn't begin until 2001. Or 1901, for those of you who still haven't gotten your Y2K thing fixed.")

Anywho, for next year, doyen of the mailroom, Grandma Alice, has resolved to stop crying when we get crunk postcards and to stop putting sweaters and booties on the bomb-sniffing dogs. For Christmas I got her the Popol Pocket Emergency Medical Technician, the paperback edition. Ma Alice has promised to be better about checking in with her parole officer and to finally figure out how to get the Plymouth Duster she's built from scratch out of the basement. The elves are stuffing Ma's stocking with a quart-size bottle of Woodsworth's Evening in Paris perfume. They bought a case or two before the chain store had a few years ago. Pa Alice says he'll get to his resolutions sometime between the Pro Bowl and spring training. In return, we'll be Christmas-shopping for him during the Memorial Day blowout sale. And the elves have resolved to stand up straighter in '99.

So sharpen your pencils, sit next to somebody smart, and see how much useful stuff you've learned this year.

- Cigar of Shelter Island asked about ministerial protocol concerning the question, "If anyone knows any reason these two should not be joined in holy matrimony..." According to most peoples, if someone pimps up and yells, "Hell, yes..." what's their next move? (Circle the one preposterous enough to be correct.)
 - Call a time-out, escort the troublemaker to the curb
 - Shout, "Well, just as I suspected," then sit at all the details
 - Organize a fund-raising raffle for the wedding gifts
- The Duck from San Diego went to a white-trash theme party at which the stripper played the contents of a glow stick over her body. What were the potential risks involved?
 - Embarrassing rash from fluorescent dye
 - Night-flying insects mistake stripper for perch light
 - Off duty, stripper becomes good manner target, since tip money goes in the dark
 - Foot injury when guest drops shotgun and/or bowling bags
- Thanks to Robert on First Avenue, this year's fax(s) to add to our "Paranoids Amok in Tinseltown" file is/are:
 - Movie studios have long-term contracts with the premium TV channels
 - About one year post-multiples, major films will be available on premium TV
 - The studios would rather not talk about this
 - The premiums are not allowed to talk about this
 - Matthew Alice's source agreed to testify only if he could appear in silhouette, wearing a John Gotti mask and Groucho glasses, dressed as Richard Nixon vice, accompanied by his lawyer, publicist, and hairdresser
 - Hey, fool! This is Hollywood we're talking about. All of the above, natch.
- Project Mickey Schmidt: For Illa Schmidt in Carlsbad, we put on our lab coats and discovered many things about cats, chlorine, and your weird pet.
 - (True or false) Many Aliencinders own cats that have a "drool, porr, space-out" brain center that can be stimulated by catsnip, chlorine, Ben-Gay, asphalt, Life Savers, dirty T-shirts, Irish Spring soap, Mary Kay perfume, parsley, Rat, black olives, and carnations.
 - (True or false) Of the hours devoted to Project Mickey Schmidt, we are proud to say that never have so many worked so long to prove so little.
 - (Complete the analogy) Cat : catsnip :: dog : dog poop, 2 cow chips, 3 day-old dead squirrel gifts mashed on her asphalt, all of the above.
- From Hillcrest came Matt Cardwell's inquiry. *Nag champa* incense...
 - Intervally, in Hindi, means something like "ginger flower cobra breath"
 - Is less toxic than the talpaise of a diesel (bus going uphill)
 - Smells better than Midnight MasK incense, the scent of a bookie or flames
 - Helps put the "Dead" in "Deadhead"
- Easy Question (choose one):
 - It's nearly impossible to sneak up on a rabbit when you're on foot. It's nearly impossible to avoid hitting a rabbit with your El Camco. Since roadkill supports scavenger animals and birds, explain how the automobile is more important than man in the great cycle of life.
 - According to Canadian researchers, a cow can drink 22 quarts of beer before it's too drunk to stand up. Explain how beer is more important than man in the great cycle of life.

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 619-231-0489, or e-mail to matt@mail.maf.com via the Internet.

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By Patrick Daugherty

HAPPY DAYS ARE HERE AGAIN!

This must be a satisfying week for American homosexuals. Our gay and lesbian brethren and heterosexuals have to be high-fiving from morning's first light until long past last call. For the single-sex community especially, these are days to exult, to strut, to grin until cheek muscles ache.

There are few tasks more fulfilling to humankind than the simple, pastoral activity of watching chickens come home to roost. And, dear reader, if you'll but look out your window, you will easily observe an army of chickens marching from sea to shining sea. This week, Christmas week 1998, will be remembered as the week American heterosexuals began outing each other.

Where to start? Henry Hyde, chairman of the House Judiciary Committee, publicly revealed that he was, indeed, gay, a of youthful heterosexual dalliances. Hyde's committee thereupon passed four articles of impeachment aimed at removing the President of the United States from office. The impeachment articles dealt with presidential heterosexual encounters.

Five days later, Bob Livingston, U.S. House of Representatives Speaker-elect, admitted to participating in heterosexual affairs. Livingston confessed, then allowed 48 hours to pass, no doubt awaiting the public's judgment. Judgement day arrived last Saturday and a disgraced Livingston announced his retirement from public life. He did so on the House floor, hours later the self-same House impeached America's openly heterosexual president, Bill Clinton, for heterosexual crimes too numerous and too ugly to go into here.

This sleazy, back-alley world of heterosexuality appears to be led by a Mr. Larry Flint, publisher of *Hustler*, a heterosexual pictorial magazine. Some weeks ago Flint placed an ad in the *Washington Post* offering one million dollars to anyone who had proof of sexual infidelity involving members of Congress. According to Flint, four women came forward with heterosexual charges against Congressman Livingston. Flint claims he has the evidence on another 12 heterosexual Congresspersons and promises to out them shortly. In the meantime, members of Congress cover in their offices and the national government of the United States has ceased to function.

We laughed, we cried, we wondered if we'd have to pay taxes this year. But, of course, there is a deeper lesson buried beneath the rank bile of heterosexual sin. As a member of

SPORTING BOX

the despised media, it is my duty to share every morsel, drop, and undigested chunk of that heterosexual slime with you.

I want to be clear so you'll understand how odious and impeachable this kind of behavior is. When I say heterosexual sex I'm talking about a man and a woman and sex. I'm talking about going all the way. I'm talking about a man going all the way. I'm talking about both men and the woman going all the way at the same time, in the same place, together.

There are several important key points to remember when discussing heterosexual sex. The man has the exterior sexual organ. The woman has the interior sexual organ. Now, when a man and a woman decide to have heterosexual sex the man and the woman remove their clothing. (There are exceptions to this and to all that follows.) Usually, the pair lie down, lie so close to each other that their bodies actually touch. Thereupon, a period of kissing and caressing ensues, generally lasting anywhere from a minute to three minutes. Then we have the insertion of the organ into the other organ, which lasts approximately 90 seconds, followed by the consumption of a large glass of cheap whisky.

Okay, now that we are all on the same page, I can confirm that San Diego Chargers starting quarterback Craig Whelhan has performed heterosexual sex. This is only the beginning. The box has learned that the entire Chargers organization, from repeatedly rich owner Alex Spanos, to the kindly old lady who eagerly sells you peanuts, even to the departed but still feared voodoo spirit of Kevin Gilbride, is infested with heterosexuals. After the game, many San Diego heterosexual athletes go home and experience heterosexual sex, in some cases, repeatedly.

Had enough? By no means. We have yet to face this evil full on. Reports indicate that Chargers personnel have had heterosexual sex on, in, or around cars, beaches, kitchen tables, highways, rooftops, fishing boats, movie theaters, telephone booths, cemeteries, river banks, book stores, dog kennels, laundromats, airplanes, hospitals, race tracks, tanks, orange groves, weapons laboratories — in fact, there may not be a spot on space or dwelling on the face of the planet yet to be defiled by heterosexuals.

Do we want these people in public office? More importantly, do we want them on our football team? The Chargers are 5-16. Think about it.

The Sporting Box solicits your comments via the Internet: sportbox@ix.netcom.com or fax to (800) 732-4244. To check football contest standings: www.scores.com

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San Diego Reader December 23, 1998

SHEEP AND GOATS
PLACES OF WORSHIP REVIEWED

This column began in early fall of 1997, and I'd visited too few places of worship by the end of last year to compose a "best of" list. What follows is drawn from reviews written over the past 15 months.

Best of the Blessed

Sermon: Reverend Lee Teed at St. Paul's Cathedral was the only pastor I heard who spoke about death. The night before Thanksgiving 1997, she delivered a sermon on gratitude. She said death and love make it difficult to feel thankful to God, but she had learned that acknowledging God's grace in even the worst circumstances was central to her spiritual life. We were, she said, commanded to rejoice and give thanks for all things. It was a gutsy, intelligent sermon. Reverend Staccato Powell at Bethel Memorial African Methodist Episcopal Church, and James Bell, Director of Celebration at Metropolitan Community Church, were equally outstanding. They both preached with such power that they brought their respective audiences to their feet. A homily on "life as a gift from God" delivered by Monsignor Kraft at St. Joseph's Cathedral was memorable not only because it was liturate, but because he inveighed against abortion, partial-birth abortion, and euthanasia. It was nice to hear a Roman Catholic sound like a Roman Catholic.

Some congregations believe there's more to God than a glazed donut and a weak cup of decaf.

Liturgy: Many Protestants are so repelled by liturgy, or by anything that suggests ritual or tradition, that they change their worship every Sunday. New Life Orthodox Presbyterian Church in La Mesa, however, practices an elaborate liturgy that marches from pulpit to poodale with a lot of singing and praying in between. I don't know that it's beautiful, but it's at least very interesting to see a Reformed church behave like a liturgical one. The African Methodist Episcopal Church, of which Bethel Memorial in Southeast San Diego and Prince Chapel by the Sea in La Jolla are good examples, celebrates a joyous, intimidating liturgy that combines Methodist fervor with tradition. The most magnificent liturgical language I heard was in Escondido at St. Maximilian Kolbe Polish Mission, a small Roman Catholic church in Pacific Beach, was perhaps the most aesthetically pleasing. Its liturgy included Gregorian chant and sweet melancholy melodies taken from 13th-century Polish folk songs. Our Lady of the Rosary in Little Italy impressed me with its straightforward solemnity. The Sikh congregation that meets in Escondido celebrated the most elegant liturgy; a *kirtan* sang for several hours from the *guru granth sahib*, the 1400-page sacred Sikh text. He delivered long sermons on the text he sang. People made ritual offerings of respect to the *guru granth sahib*. And, at the end of the service, everyone shared a spectacular communal meal.

Music: The simple a cappella hymns sung by the Plymouth Brethren at Grace and Truth

Chapel in Normal Heights brought tears to my eyes. Revival Tabernacle in Southeast San Diego marshals a mostly white and Hispanic choir that surprised me by wailing as effectively as any black gospel choir. First United Methodist Church in Mission Valley and St. Paul's Cathedral in Hillcrest provided first-rate classical liturgical music.

Friendliness: First Southern Baptist Church on Park Boulevard prides itself on its old-fashioned Southern hospitality. I agree. Southern Baptists are friendly. Although there's a good chance I'm not "elect," the staunch Calvinists at New Life Orthodox Presbyterian didn't seem to mind and went out of their way to make me feel welcome. Bethel Memorial African Methodist Episcopal Church greeted me like a long-lost son. The Sikhs, who don't seek converts, were exceptionally warm. They talked with me about their faith, answered my endless questions, and treated me like an honored guest at their communal meal.

Snacks: Often a very disappointing category. Most world religions place great importance on food, but you sure wouldn't know it if you visited most local places of worship. Still, there are some congregations that believe there's more to God than a glazed donut and a weak cup of decaf. The Metropolitan Community Church in Normal Heights served up fresh-baked cookies and a wide array of chocolates and other snacks. The Swedenborgian Church in University Heights filled a table with a tasty selection of baked goods, fruit, and salads. On Buddha's birthday, the congregation at Wat Lao Navaram, a Buddhist monastery in Linda Vista, tucked into an enormous polka-dot doozy of homemade dishes. But the Sikh's multi-course meal — freshly baked bread, dal, salads, soup — was some of the best food I've ever eaten.

Flowers: All Saints Episcopal Church in Hillcrest. High-church Episcopalians don't klump on flowers.

Architecture: Christian Scientists like their places of worship to reflect their love of God. The First Church of Christ, Scientist in Coronado — an intimate sanctuary filled with its current building in Pacific Beach. One parishioner had the redesign, often did most of the work. The result — gleaming wood, stained glass in rich blues, plain white plaster walls — is something other churches considering a similar move would do well to study. Believers who've fled to the suburbs should visit the Center City area to remember what they've left behind: Grace Lutheran on Park Boulevard, St. Didacus on Felton Street, and Normal Heights United Methodist Church on Mansfield Street are stately, meditative reminders that churches weren't always airless, cheaply made, brightly lit stucco cubes.

— *Abe Opatiar*

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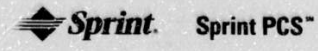
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My brother was an easygoing man. Compared to the rest of us — York, me, Marcus, and Shawn — he seemed uncomplicated, maybe the most content. André was the youngest, unique for what he did not do. He did not marry, nor have children (though his girlfriends were always divorced women who did). He never went beyond high school; the farthest he ever traveled was the weekend he flew to New York to see me collect my doctorate from Columbia University. Yet he kept abreast of world affairs and liked to read, enjoying words for their different sounds. He was funny, his humor dry. I was 11 years older, well-traveled, and educated, but I always turned to him for advice because he had an abundance of common sense, something I always lacked.

He owned his own home and paid his bills — not just on time but often before they were due. He had style, disliked pretension, and for 26 years worked for the same supermarket chain. He was 16 and a junior at Grossmont High School when he got his first job at Lucky bagging groceries. Later he became a checker, and in the '80s when the store was pressured to add minorities to their ranks, he became the first African-American south of Orange County to be promoted to assistant

manager. Born-again Christians have no problem believing in miracles. And he prayed for one.

His death was the first in our family in a long time. My grandmother had died 36 years before. My grandfather died 3 years later. After so long you forget how, when someone you love dies, time loses its contour and perspective changes. I also forgot that there is no way to prepare yourself so you don't hurt.

The oncology staff at Kaiser Permanente diagnosed the cancer, then ruled out surgery. Instead, André underwent chemotherapy. Three times a week, for six weeks, he gave himself shots in the stomach. The treatment made him sick; Thursday nights were the worst because he had to give himself a double-dose to last over the weekend. At the end of the treatment schedule, he went back to Kaiser for an evaluation. X-rays showed the chemo had done nothing. André liked his doctor and spoke highly of him, but when the man explained that all that could be done had been done — when he said the wisest thing for André now was to take a trip, do things he enjoys, spend time with loved ones — my brother decided the guy was an idiot.

André came across information on alternative cancer treatments in Tijuana.

He visited the Oasis Center. Bleed what he saw, and stayed. The ten-day treatment was not covered by his health insurance and came to about \$1,200 a day. It was worth every penny. André was sure the tumor covering his kidney was getting smaller. He rested easier. He had the signs of a remission.

The chemotherapy in the clinic was less aggressive than Kaiser's, with fewer side effects, but André admitted the enemas and colonicos took getting used to. He had to change his diet. Always a meat-and-potatoes guy, he now dined on organic fruits and vegetables, no red meat. Before going to Mexico, he moved into my father's home in La Mesa. (Our parents are separated; my mother Peg lives in an OceanSide facility for Alzheimer's patients.) Upon his release from the clinic, André could not have managed the business of maintaining himself, taking his herbs, shopping, and preparing his meals. "Your job is to get well," my father boomed at him, as if his enthusiasm would knock the cancer out. "I'll do the rest." Dad cooked for him, mowed the lawn at his home in Lakeside, and collected his mail. André urged Dad to take it easy, reminding him to take his blood-pressure medication and check his insulin count. Father and son were a match. As André grew weaker, he moved upstairs, and they slept in the same king-size bed.

"We talk together and look at sports, don't we, André?"

Blue lights flickered against the wall as they watched games from their respective sides of that sea of a bed. Neither my father nor anyone else could understand why André loved the Oakland Raiders. I think it was for the same reason he had, hanging in his living room, a framed photograph of a young Muhammad Ali standing over a fallen Sonny Liston. André rooted for the underdog and the bad boy. Without recognizing the political nature of his feelings, but he was aware of life in America as a black man.

As they talked sports or the day's events, my father drifted off. André would watch TV, or if the pain was bad, he walked from room to room or found a chair, sat, and read his Bible. York Mitchell, my father, was exactly twice the age of his youngest son. "I've lived my life," Dad said to him once. "So why not me?" André said it didn't do any good thinking that way.

André felt better when he first came back from Mexico, but he couldn't keep weight on, and his heart was racing. "Here, feel —" he said, taking my hand and holding it against his chest. I was shocked. I could feel the bowed outline of each of his ribs. He was so skinny — which was bad enough — but beneath his rib cage came the thudding tremor of his heart racing at twice my rate. Was it always like that, I asked? He nodded. It was as if he was running a marathon, and he ran that race for the last three months, day and night.

Early in his illness, the cancer had thickened his blood. Later a clot formed and passed through his heart. A call to 911 and quick-thinking paramedics saved his life. When they got him to Kaiser, they thinned his blood but said surgery was out of the question. His heart couldn't take it, his doctor explained. He'd die on the operating table.

There was something terrible and terrifying about a heart pounding like that, like brakes going out in a car hurtling downhill. He never said this, but I think André chose to share my father's bed because he was afraid his heart would stop when he was alone downstairs in his childhood bedroom. Always a private person, now André craved company. He wanted his family and friends nearby.

More than 30 years before, when the doctors at Mercy Hospital said nothing more could be done for my grandfather, in the last stages of his illness, a nurse taught my mother how to give him morphine injections by sticking needles into an orange. In the car on the way home, Grandpa weeps with relief. "I never thought

DEATH OF A BABY BROTHER



André

man. André handled the added responsibility easily, but he said the politics un-did him; after a year, he turned in his keys and went back to checking. He was working the 4:00-to-11:00 morning shift at the Lakeside store, stocking the dairy box and coordinating the store's displays, when he first got sick.

"I have my faith, my family, and friends," he said when he took his six-month leave of absence. He told coworkers he'd be back. He asked his friends to remember him in their prayers. André, who happened to look 10 years younger than his 42 years, was tall, muscular, had a quiet, sunny self-confidence. Those who were shocked when they got word of his illness told each other there was no reason for worry. If it is possible to look and sound like a survivor, he did.

But kidney cancer is tricky. Its spread is quick and erratic. In my brother's case, the cancer metastasized from his right kidney, where it originated, to his lung. In 1978, he had accepted "God into his heart and Jesus as his personal sav-

"Your job is to get well!" my father boomed at my brother, as if his enthusiasm would knock the cancer out. "I'll do the rest."

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I'd get out of there," he said. His wife, my grandmother, had passed away at their home on L Street. My grandfather did not want to be anaxng streaks. But within a week, my mother's morphine injections no longer cut through the mounting pain. She found a nursing home willing to admit him on short notice. He was wheeled into a three-bed room. Two other patients, men as old as his wife, were already in bed. When they saw him, both cried out. "Get that nigger outta here!" "I don't want to be here," my grandfather said, demanding to be taken somewhere else "but for tonight," my mother pleaded. "I promise I'll find another place first thing tomorrow." "Make sure you come for me first thing tomorrow."

She promised and then helped the nurse put him to bed. That night my grandfather died. The medical team in Tijuana had told Andre that blood transfusions would give him strength. Back at Kaiser, he had two and found they did. I was there when he came home after his third transfusion. By then, he'd lost more than 80 pounds, and while he did not know it, the cancer had spread to both lungs. He found it difficult to catch his breath and often it was hard to speak. As he got sicker, my brothers and I tried to relieve my father, give him some time off. When I slept over, I'd slip into bed with Andre when Dad got up. Because Andre's voice was getting hoarse, and it was progressively more difficult to speak, I let him treat me as the conversation. When he came out he said he'd

remained unchanged until the end. On his last visit to Kaiser, unable to walk distances, Andre had to be wheeled from the parking lot into the hospital. My father and my older brother were with him. Since returning from Tijuana, his case had been transferred to Dr. Nandida Raja, an Indian woman with black hair and a tranquil air. She invited York into her office while my father sat with Andre in the hall. When York came out, he fussed around Andre, getting him ready for his transfusion. Only when they were alone in the hospital cafeteria did my father ask York what he had learned from the doctor. York shook his head. He said it was not good news. That evening at home, for the first time, York broke down. He

told his wife he had seen the X-rays, he had seen where both lungs were infected. "My brother is dying," he wept. The next day I called Dr. Raja and asked if she would make a referral to Kaiser. I picked up. I had to be in San Francisco the next week and everyone else had pressing commitments. No one knew how long Andre might remain as he was, and my father was beginning to show strain from caring for him. We needed help. In the course of our conversation, Dr. Raja mentioned that Andre's cancer had metastasized to the second lung. And while a referral to Kaiser meant the illness had reached the stage listed as "terminal," she was not willing to make the referral unless Andre gave his permission. I had used the phone downstairs for privacy. Now I went upstairs to convince Andre to a give per-

At the end of the treatment schedule, he went back to Kaiser for an evaluation. X-rays showed the chemo had done nothing.

room to brush his teeth, then go back and lie down for another 20 minutes. Very quickly he became a shell of himself, his body ravaged. Everything about him was altered except his eyes. Large, bright, and expressive, with long, heavy lashes, they

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mission to bring hospice in. As I sat on the bed beside him, he rasped, "I hated you." There was a glower at his bedside. "I was listening," he said.

"This was how he learned that the cancer had spread to his second lung. This blow came after a letter arrived stating that if he did not appear for work within a month — at the end of his leave of absence — he would lose his job. "I can't make it," he said, putting the letter back in its envelope. Now he called Dr. Raja's office to say he was willing to be referred to Kaiser Hospice. Did he know he was dying, that hospice is only for those clearly on their way out? Hospice strives to make sure the patient is comfortable and without pain during the dying process. But I said nothing about dying. I talked about how extra help would make it easier for all of us, including him. That night he bed he said to my father, "Can I stay here? Will you take care of me if I get sicker?"

That same night, I slept in my mother's room at the Alzheimer facility in Oceanside. I awoke Saturday morning and repeated what I'd told her the evening before, that Andre was very sick, that he might not survive. My mother was diagnosed more than two years ago, but except for memory drifts and her inability to express appropriate feelings, she showed few signs of the disease. She said she understood what I was saying about Andre. But could I be sure I checked my watch. It was 8:24. The hospice referral nurse had said she would be at my father's place in La Mesa at 9:00. With a little more than a half hour to go, I crashed out of the building, jumped into my car, and traveled 1-5, 805, I-15, then 8 at speeds up to 90 miles per hour. At one minute past the hour, I roared into my father's driveway.

The referral nurse took the information and then made calls for the bed, the oxygen tanks, the petty. She was on the phone for half an hour with Mount Zion pharmacy which handles Kaiser Hospice's weekend medicine dispensary. She left instructions on medicine use and dosage. We moved Andre into the living room and settled him. The next morning, I took off for San Francisco. Marcus, the middle son, and his wife Rhonda arrived later to say they had to go out of town but would be back in a few days. Dad, meanwhile, had tried getting Andre to the bathroom and, aggraving, had dropped him. He succeeded in lifting him, a dead weight, off the floor and back into bed, but was distraught by the time Marcus and his wife arrived. Dad was concerned he'd hurt Andre. On Monday the aide demonstrated how to bathe Andre and change the bed with him in it. The hospice nurse assigned to Andre came that afternoon and inserted a catheter.

On Tuesday, the last morning of his life, Yoel's wife, Thelma, came upstairs to find Andre sitting up in the hospital bed. The living room curtains were open

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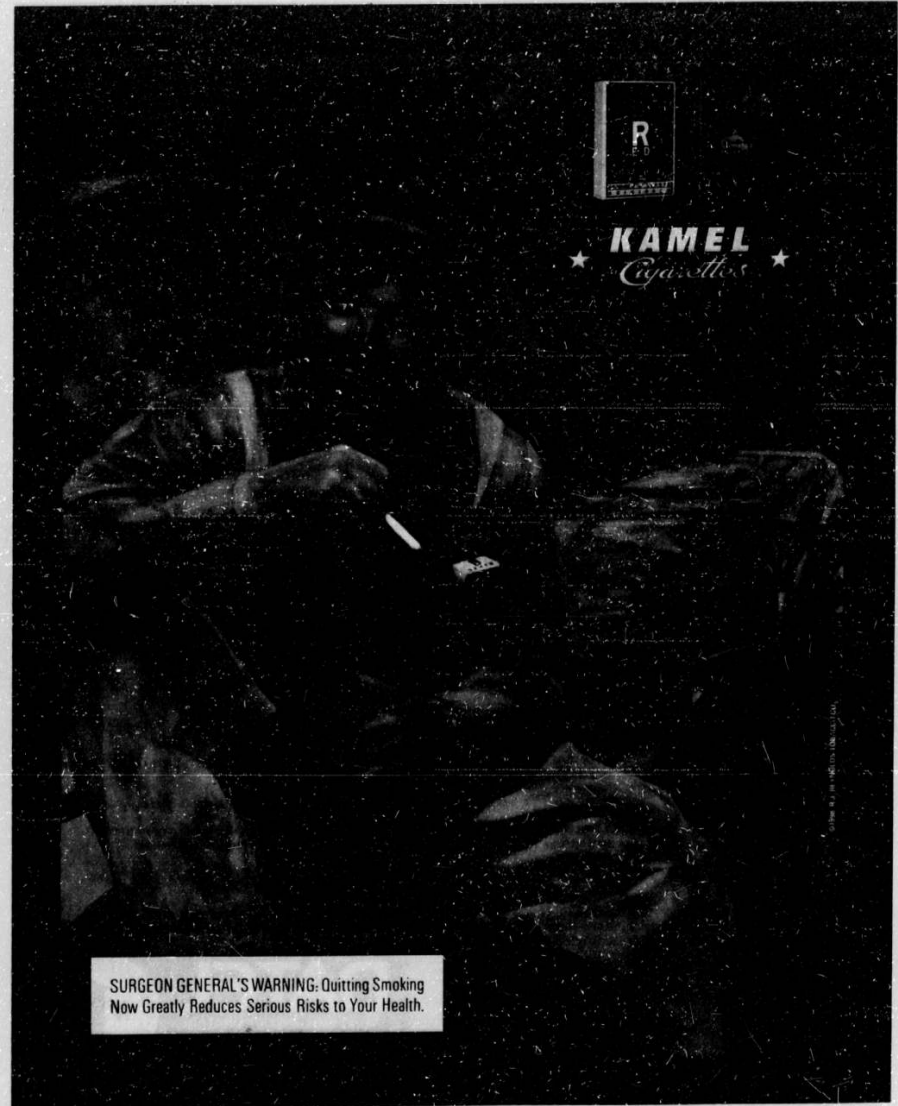
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and morning sun was pouring over his face. André neither blinked nor turned away. He was seeing nothing. Theria called me at 9:30. "You have to come home right away."

"Tell him I'm coming," I said, and was kneeling at his bedside three hours later. "Thank you for waiting," I whispered. Marcus was dying in from the Midwest; Rhonda was driving down from Los Angeles. "Please wait," I said, bending close, and whispered, "I love you." From far down in his throat, there came three tiny grunts: I-love-you.

The hospice doctor arrived in early afternoon, a little before Marcus. She told us what André could no longer say.

"He's in pain," She studied his furrowed brow, the nervous play of his hands. "You need to start the morphine."

André had always spoken of the possibility of a miracle. Maybe he never stopped believing in one. As for us, we accepted that he was going to die. (Why else were we selecting a mortuary and looking for his address book so that we might contact friends?) We just did not accept that it was happening now, that he was dying as we were with him in the room, as we were speaking with members of his medical team. He might be dying, but not today.

We grieved the members of his hospice team:

"How will we know if he should take one of the pills for

stress and anxiety? It is different than the morphine?"

"What about his mouth, how do we keep it from going dry?"

"How do we measure his

pain?"

Now it was night; my parents, my brothers and their wives, and I, nine-strong, gathered around the bed.

"When will you come back?" They were wonderful, and not just the medical team but the first contact with Kaiser Hospice, the telephone receptionist who could have made that first exchange impersonal but did not, even Phil, who delivered

the equipment, seemed especially kind. Because of them and what hospice care offered, unlike 33 years earlier when my grandfather died, my brother was dying at home. And yet, did we really believe it, even as we

At 6:00 that evening, and two hours later, at 8:00, we stacked morphine tablets far back in his mouth, under his tongue, where there were no taste buds, so the morphine's bitterness would go unnoticed. We used a straw dipped in water to moisten the two tiny pills so they would

disolve. How different his last hours were from my grandfather's. André's girlfriend was with him for much of the afternoon. Now it was night; my parents, my brothers and their wives, and I, nine-strong, gathered around the bed. We each had spent time alone with him. When I held his hand and said what a privilege it was to have had him as my brother and my friend, his glazed, unblinking eyes stared into some middle distance, but I think he heard me. My father, weeping, led us in the gospel song "Steal Away." We sang "Amazing Grace." Traces were offered in the name of Jesus. And somewhere in the middle of all this, my brother stopped

disolve.

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and morning sun was pouring over his face. André neither blinked nor turned away. He was seeing nothing. Thelma called me at 9:30. "You have to come home right away."

"Tell him I'm coming," I said, and was kneeling at his bedside three hours later. "Thank you for waiting," I whispered. Marcus was lying in from the Midwest. Rhonda was driving down from Los Angeles. "Please wait," I said, bending close, and whispered, "I love you." From far down in his throat, there came three tiny grunts. I love you.

The hospice doctor arrived in early afternoon, a little before Marcus. She told us what André could no longer say.

"He's in pain." She studied his furrowed brow, the nervous fidget of his hands. "You need to start the morphine."

André had always spoken of the possibility of a miracle. Maybe he never stopped believing in one. As for us, we accepted that he was going to die. (Why else were we selecting a mortuary and looking for his address book so that we might contact friends?) We just did not accept that it was happening now, that he was dying as we were with him in the room, as we were speaking with members of his medical team. He might be dying, but not really.

We grieved the members of his hospice team. "How will we know if he should take one of the pills for

stress and anxiety? Is it different than the morphine?"

"What about his mouth, how do we keep it from going dry?"

"How do we measure his pain?"

Now it was night; my parents, my brothers and their wives, and I, nine-strong, gathered around the bed.

"When will you come back?" They were wonderful, and we just the medical team but the first contact with Kaiser Hospice, the telephone receptionist who could have made that first exchange impersonal but did not, even Phil, who delivered

the equipment, seemed especially kind. Because of them and what hospice care offered, unlike 33 years earlier when my grandfather died, my brother was dying at home. And yet, did we really believe it, even as we found

babies pictures to reproduce for the memorial service? There was no will, no statement of what kind of service André wanted. He had been expecting a miracle. We asked our parents if they thought we should have him buried or cremated. It was the

denial that helped us talk this way.

In shock, we did what needed doing. We were unaware my mother fully understood what was happening, that her son was dying. But she did. It was as if she was willing herself to be present; she had brought him into this world and she would see him out. She straightened his blanket, touched his forehead, moistened his lips.

At 6:00 that evening, and two hours later, at 8:00, we took morphine tablets far back in his mouth, under his tongue, where there were no taste buds, so the morphine's bitterness would go unnoticed. We used a straw dipped in water to moisten the two tiny pills so they would

dissolve.

How different his last hours were from my grandfather's. André's girlfriend was with him for much of the afternoon. Now it was night; my parents, my brothers and their wives, and I, nine-strong, gathered around the bed. We each had spent time alone with him. When I held his hand and said what a privilege it was to have had him as my brother and my friend, his glazed, unblinking eyes stared into some middle distance, but I think he heard me. My father, weeping, led us in the gospel song "Steal Away." We sang "Amazing Grace." Prayers were offered in the name of Jesus. And somewhere in the middle of all this, my brother stopped

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breathing. It was the evening of October 27.

André once told me how he had twice miscalculated the number of eggs to order for one of Lucky's Easter holiday sales. This was the stone's big egg day, and one year he'd ordered too little, and that had been terrible, so the next year he ordered too many, and that was bad, too, but not as bad as not having enough. He said André Kevin Mitchell died of his six-month prognosis by ten days. He had ordered too little, and it was terrible.

André always said that he had his faith, his family, and his friends to see him through. In the end he transcended cancer's fear and pain and uncertainty and drifted off, guided by his faith,

care for by his family, held in the thoughts of his friends. André did not complain or ask "Why me?" He navigated past the jagged scree. He made a good death. That was the miracle.

We cried and touched his body. Moved by some maternal instinct, my mother pulled the blanket up around his chin and over his hands. He's so cold, she said. Two men from the Eternal Hills Mortuary arrived by van. The name was as distracting to me as their latex gloves, which made a smacking sound as they put them on. They wrapped the body in a sheet and then covered it with a dark green blanket before strapping it onto a hand-held stretcher. Marcus held my mother who, her face

stricken, keened. My father stood stunned. Shawn, just a year older than André, opened the door so that the men might descend the front steps. The two men from the mortuary would carry

caravan of cars, his coworkers, made the long haul from Lakeside to Occasions. Lucky had the largest single contingent, but there were other friends of his, and family friends as well.

arrange the mortuary business, the viewing of the body, this service. For two days, Shawn hardly slept. Only when it was over, as he stepped away from the podium, did he let himself break down. Still, there was one task left. Later that day, Shawn told his six-year-old son: "But Uncle André didn't give me a hug and he didn't say goodbye!" the boy cried, inconsolable.

André had been the fifth son. He was born last and had died first, before our parents or anyone else. He was a grown man, but André was still the youngest. Eventually the sharp pain is replaced by ongoing heartache. In an act of survival, we abandon those who have abandoned us.

Today my family, all born-again Christians, speak of André being with Jesus in Heaven. They are made happy thinking of him in a "better place." At his death, André, with his tender ways, met the definition of a *paterfamilias*, a sternly just, but a forgiving, why now I find myself looking into the eyes of children. Rick has refer to reincarnation, but for me it is not a question of André coming back. When I catch sight of my brother in my nephew's eyes, I know that he has never left. But I cannot smile in recognition, not yet.

—Jungchup Phelgial
from Stanford University.

My father, weeping, led us in the gospel song "Steal Away." We sang "Amazing Grace." Praises were offered in the name of Jesus.

my baby brother away he would never return. Doubled over, clutching my stomach, I heard myself below.

We walked through the next days numbed. On Thursday we viewed the body. On Fri. day,

Shawn, chaplain for the Chargers and pastor of New Venture Christian Fellowship in Occasions, led the service as a celebration of André's life. Shawn worked with Aurie, his wife, and members of the church to

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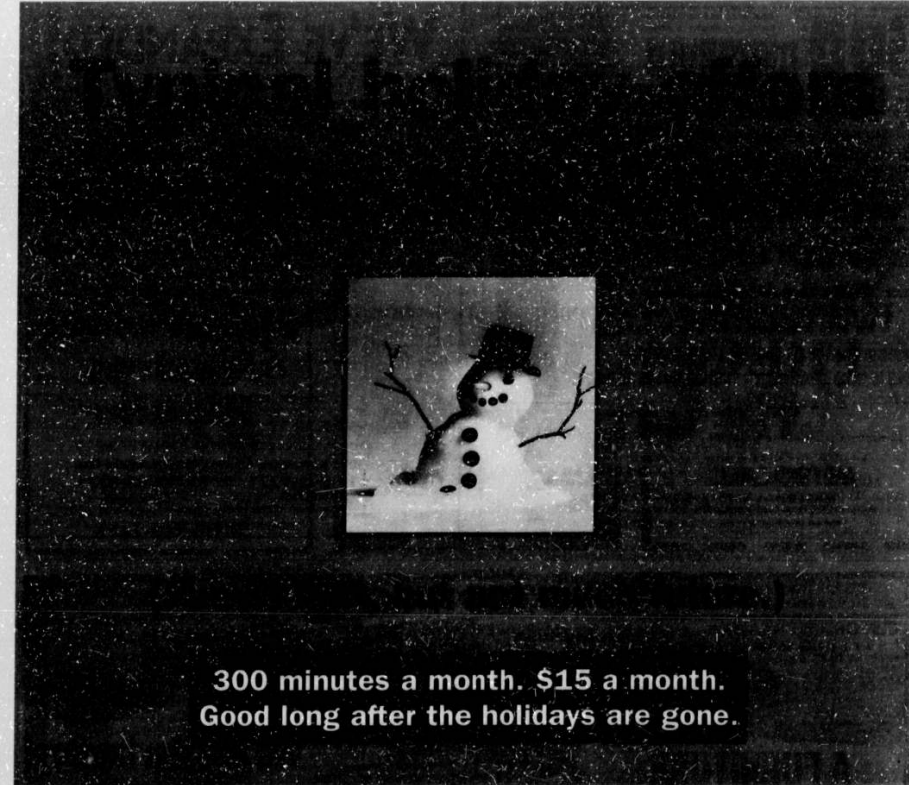
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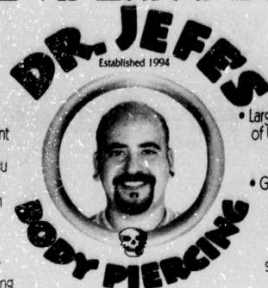
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When the first hard contraction hit my wife Dairdre, BUCKLING HER AT HER MIDDLE AND SQUEEZING FROM HER LUNGS A SHOCKED CRY, HER FIRST THOUGHT WAS, "I DON'T KNOW IF I CAN DO THIS WITHOUT DRUGS." HER SECOND THOUGHT WAS, "I DON'T KNOW IF I EVER WANT TO DO THIS AGAIN." SHE DID IT — GAVE BIRTH — WITHOUT DRUGS, AND SHE DOES WANT TO DO IT AGAIN — WITHOUT DRUGS.

Looking back on our decision to deliver naturally — letting nature take its course as much as possible, without intervention — I can recall only a vague certainty that it was the right way to go. The vagueness didn't make my certainty any less certain — I had a strong gut feeling, a conviction — but I couldn't give much of an accounting for it. My sister-in-law had delivered naturally and was a strong advocate, but I wasn't exactly sure of her reasons. Dairdre had a clearer idea. "It seemed right, first of all, that you don't take drugs, so the baby doesn't get the drug. The baby is much smaller. And I had heard there were side effects — sometimes the baby has trouble nursing, sometimes the mothers have headaches."

"And I wanted to experience childbirth. I really did want to feel the baby being born, even if it hurt. I wanted it to be a good experience too. Also, I was afraid of drugs; some other women I knew had had experiences. They were going to have children again, but they were afraid." "I felt like I had been hit by a Mack truck," said a friend who had received pitocin, a drug that stimulates contractions. "It was the most horrible experience of my entire life." Her second child was born at home, naturally, and Dairdre characterized it as a serene, relaxed, wonderful thing — "like night and day." She knows other women who recalled positive experiences with drugs, but she still wanted to go natural.

Several months into Dairdre's pregnancy, we started attending a Bradley Method birthing class, led by Nancy Flint. The method is named after Dr. Robert Bradley, author of the seminal work, *Husband-Casual Childbirth*, but it is not so much an esoteric method developed by a doctor as a policy of cooperating with nature.

Because such a policy often conflicts with the standard practice of most hospitals, Bradley people have something of a reputation as fanatics. Flint, on the other hand, is just the sort of person you would want to introduce it to someone. She is unthreatening, unimpartial. She has given birth both naturally and with drugs — to concern for the baby's health after a car accident led her to accept a pitocin-induced labor, but she declined painkillers. She has worked with an obstetrician and as a doula, or labor assistant.

Her North Park home, where she teaches her class, is cozy and bright, stenciled and knickknacked. Her features are soft and friendly, her manner, nice with a hint of businesslike efficiency. She is not above making a strong statement. "My very blunt view of women taking medication despite the fact that it can harm the baby is that it's very selfish," she says — but in general, she is looking to avoid a fight. This is not always easy: Bradley students are often thought of as people who are suspicious of doc-

tors and who try to buck the system. "In the last couple of years or so," admits Flint, "I have started telling my students not to really advertise themselves as Bradley students; rather, as natural childbirth students. Something other than the Bradley name, just because of the negative connotations that go with it. When I was in labor and they knew I was a Bradley teacher, that's what they put under 'Problems with patient.' That was my one problem. They sort of assume that the person is going to give them a hassle."

Hooles do happen. Flint remembers a man who pushed a doctor away from his wife because he didn't want her to stay in bed and be monitored. The man was restrained and removed from the room. "It's only been one person in a hundred, but that's the one person that doctor will remember forever, that this Bradley stuff is horrible." Trust is the big issue. They feel like they're not being trusted if everything they do is questioned. So Flint counsels her students to try to establish trust within the context of the birth plan, the list of things the couple does and does not want during the birth. This is the plan we submitted to Kaiser, signed by ourselves and our certified nurse-midwife.

Birth Plan
We, Dairdre and Matthew Lickens, would like to cooperate as much as possible with the professionals who will be aiding Dairdre during her labor and delivery. We would also like Dairdre to deliver as naturally as possible. To minimize tension between these two desires, and to indicate our wish to be both flexible and responsible in working with Kaiser Permanente, we have prepared this Birth Plan. We would like Dairdre to deliver under the following conditions:

Minimal electronic fetal monitoring [EFM] — to enhance mobility, we would like to limit use of the EFM to no more than ten minutes per hour.
No routine IV — we would prefer that Dairdre not receive an IV and that she be allowed to eat and drink during labor and, instead, use water.
No medication — we would prefer that medication not be offered except in an emergency.
No frequent exams — we would prefer that Dairdre not be examined unless necessary.
No episiotomy — we would prefer that Dairdre receive no episiotomy and does not want during the birth. This is the plan we submitted to Kaiser, signed by ourselves and our certified nurse-midwife.
Upright position — we would prefer that Dairdre not be flat on her back during delivery. Rather, we would like her to be sitting up.

No separation — we would prefer that Dairdre be given her baby immediately after delivery for breast-feeding and bonding and that she not be separated from her baby at any time.
Because we want our baby to be as healthy as possible, we will of course be flexible on these conditions should complications in birth make it necessary. We have faith in the competency and professionalism of the Kaiser staff, and should complications arise, we would like to be informed so that we may discuss the choices to be made and determine a new plan of action.

Thank you for your understanding and cooperation.
Our requests reflected the basic tenets of the Bradley Method. I asked Flint to comment on each. Other people I spoke with for this story treated some of the things she talks about in greater depth and detail. But what she said, I think, serves as an adequate introduction to some of the issues associated with the method.
Movement: "It speeds labor. It makes it progress at a regular pace. If you stay in bed, labor tends to go very slowly; it does not progress. Therefore, if there's a failure to progress, they have to start using pitocin. But movement is a natural way to keep labor going at a normal pace, and it keeps all the muscles working rather than just being

latent in bed. It just makes sense — feels better too."
Limited electronic fetal monitoring: When you're on the monitor, which measures the baby's heart rate, you have to be lying down. Limited monitoring allows for movement. Further, research has shown that "electronic fetal monitoring leads to more C-sections than are necessary, and it doesn't necessarily lead to a healthier outcome — it's the same with or without it."
No routine IV: Though movement is possible with an IV, it's cumbersome. "Not being stuck with an IV can be painful and uncomfortable."

say, "Well, the odds are so long that something could go wrong." But that's still a risk. I just find it odd that women are so careful during pregnancy to not take anything, but suddenly it's okay when you're in labor."
There's evidence to show that some birth drugs remain in the baby's system for up to seven days. They cause bonding difficulties, the babies are not able to focus as well, so the mother-infant bond is delayed. They are very lethargic. The sucking mechanism is very frequently interfered with, and therefore breast-feeding becomes very difficult.
There's always the risk to the mother too. We don't know if she'll have some kind of allergic reaction to these drugs. Some women have been known to have heart problems. She's in trouble, they have to have a C-section, it gets complicated. Yes, it's all rare, yes, it's probably a minor effect on the baby, but we're not sure. There's some evidence stating that learning disabilities may be caused by birth drugs. There's not a lot of financial backing of research to prove these facts, because everybody says, "I was born with drugs, and look at me, I'm just fine." But who are we doing this? Why are we taking these risks?
In other countries, they do not use birth drugs. They have midwife deliveries, and physicians are there for emergencies only, which is always the way it was supposed to be. They have much lower



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infant mortality rates. There's a very large study that's come out of Dublin that compares midwifery to American obstetrics. Their first-time mothers give birth in 5 to 6 hours, our first-time mothers in 11, 12 to 14 hours. They attribute that to the one-on-one, woman-to-woman care, and plus, they are not offering all the drugs."

No frequent exams: Flint didn't comment much on this one, but from my conversations with people associated with the Bradley movement, I got the impression that exams were seen as a doctor's starting point for intervention. If a doctor checked a cervix and found it the same size over a three-hour period, he or she might conclude "failure to progress" and recommend pitocin to get things going. Or an exam might lead a doctor to think that the head was too big to fit through the pelvis, necessitating a C-section.

Their response to these sorts of conclusions was that one labor is not like another. One woman's cervix might open steadily, another's might stall at five centimeters for several hours, then open to eight or nine centimeters in a very short time. If he had wanted that extra hour, pitocin might not have been necessary. In the case of the big-headed baby, "hormones and enzymes are released constantly in our body that are allowing the pelvis to move out easier. It may appear [that the head is too big for the pelvis]

because they don't allow time for the pelvis to open up." There is a general faith that nature will take its course in most situations, but not according to any particular schedule.

No episiotomy: "That's a very controversial issue. You'll read all kinds of things on both sides. But in our experience, what we have seen is, number one, a surgical cut leads to unhealed skin tissue. Therefore, the cut often leads to a bigger tear, so you're going to be opened more than you would have been on your own. Two, it heals much slower than a tear. It's a very painful healing process.

The controversial part is that doctors are taught to believe a cut will be easier to repair in sewing up than a tear, and other people believe that a tear is easier to repair than a cut. I always use the analogy of a puzzle piece. Puzzle pieces lock together perfectly, whereas, if you put two straight lines [flat surfaces] together, there's nothing to link back together again. So in my mind, a tear would heal — and be able to be repaired — better, easier, faster.

"I'm blessed enough to have had both experiences. The first one, I had a huge episiotomy. They said the baby was in trouble and they needed to get her out. I don't think they even asked me, they just did it. It was enormously painful afterwards. I couldn't sit down without pain for six weeks. Sex was incredibly painful for a year. I think they cut way too



far, and the repair and the healing took way too long. The second time, without an episiotomy, I had almost no pain afterwards, could sit down normally, and felt perfect after three weeks."

However, as with other interventions, her opinion is not absolute. "If somebody were to say to me, 'Okay, your baby's in trouble, do you want

to be cut or do you want to wait and see what happens?' I'd say, 'Yeah, cut me.' On the other hand, if they're just routinely cutting every single percent of the time, for no medical reason other than to just speed things up for the doctor's sake... It's been deemed the second most unnecessary surgery in the United States.

circumcision being the first." Some time ago, while channel grazing, I ran across an episode of *Chicago Hope* and heard a similar argument being made. The skeptical doctor retorted that tears, since they were not controlled like cuts, could extend all the way down into the rectum, a stomach-gripping thought. Flint's advice for avoiding such extensive tearing:

"Number one — good nutrition. A good, balanced diet and lots of fluids keeps the skin soft and elastic. Number two, a few weeks before the due date, do the perineal massage exercise. Take your thumb and forefinger, lubricate them with oil, olive oil would be fine. Put the thumb inside the perineum, about an inch down, and your forefinger outside. Pull out enough that you feel it tug, and make the shape of the letter L, going up and down both sides of the vaginal wall. The whole time, you're pulling out, away from your body, enough so that it feels like, 'Owie,' a kind of tingly sensation. You can do it in the tub — it makes it a little more comfortable. Just a few minutes every day, that's been shown to help prepare the tissue."

During labor, when the baby's head is ready to exert pressure on the perineum, a warm compress may be placed against the skin to act as a buffer. And if the mother is only semi-clinical, instead of flat on her back, the back of the baby's

head comes out first, as opposed to the face, which is larger.

Another argument for the controlled cut is that it is insurance against the danger of tearing upwards, into the clitoris. Janet Cunningham, a certified nurse-midwife I interviewed for this story, had this response:

"If the head just comes flying out, it can get really horrendous — it would be better to start an opening at the bottom. Then you would just get a tear at the bottom, which is much better. But if the mother's comfortable and everybody's relaxed and patient, and you keep the head flexed, and you protect the upper structures, just by gentle pressure down as the head comes, you don't have to press very hard — just enough to guide it."

Upright position: "In America, most women are not allowed to be vertical during labor. Being able to walk helps the pelvis move out easier. When I spoke with a licensed midwife, Michelle Freund, she showed me a series of slides of woodcuts and illustrations, dating from medieval to colonial times, which depicted women giving birth in upright to near-upright positions. She contended that this has been the practice throughout history because this is what works.

No separation: Though this request applies to the time after birth, Flint sees it as crucial. Her first examples of the dangers of drugs had to do with postpartum effects — trouble

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that her suffering could be efficacious, that it could be used to benefit others, in this case, her mother and her baby. She offered it up, a slightly different approach from Flint's "leaning on God."

When our son Finian crowned — when the top of his head began to press on the perineum — the midwife applied a warm compress and massaged the skin down around his head. Deirdre suffered a tiny tear, requiring one stitch. After the birth, Fin was placed on Deirdre's stomach for a minute before being taken to a nearby table for weighing and examination. He never left the room, except when I took him to be circumcised the next day. Almost everything transpired as we had hoped it would, and the Kaiser staff were cheerfully accommodating.

Apart from the excruciating pain that Deirdre endured, we had a very pleasant birth experience, and Deirdre looks forward to giving birth at Kaiser again. But it doesn't always work that way — handles do happen. Though Flint can point to major improvements in doctor-Bradley patient relations — fathers in the delivery room, intermittent FEM, optional IV,



Nancy Flint

optional episiotomy — are still seen a contrast in the way doctors and Bradley patients view birth.

"The doctor is there in case of emergencies; that is his forte. When the emergency comes, thank God he's there." The doctor, she says, drawing from her nine years as a med-

ical assistant working with an OB, may be thinking more about preventing a lawsuit. "Malpractice has really been the downfall of childbirth in this society. If the doctor feels he's not able to do the things he wants to do for what he believes will be a more controlled, and in his opinion, safer

birth — by constant fetal monitoring, by IV usage, and perhaps even C-section... [If he does these things], he knows he did all the steps he could, by the book. If there is a bad outcome and the woman sues, then he can look back on medical records and say, 'Well, I did everything I was supposed

to do.'"

Increased worry over malpractice suits is not the only change doctors have had to endure. "In the '50s and '60s, nobody asked anything. You just were stuck. Then in the '70s, women started to want their rights and wanted to know what was going on. Most women who are interested in natural childbirth are highly educated. It can be a little threatening to a physician — 'Okay, what's this woman going to want from me; what's she going to do?'"

Flint tries to get her students to ease this anxiety. Besides employing the reassuring language of the birth plan, "I tell students to say, 'This is what we believe in. We're not going to ask you to do anything to endanger our child, we're not that kind of people. We're very reasonable. We're going to do the best for — what we believe is the best for our child.'"

It's a conciliatory statement, but there is still the tension in her self-correction: "what we believe is best for our child." What happens when "what we believe" and "what the doctor believes are at odds?" "The doctor cannot force you to do any kind of procedure.

They will just chart in your chart 'Against medical advice' to cover themselves." I push, knowing that it is not always best to go to the hard case first, but curious where it will lead. What if the doctor believes the life of the baby is at stake, and the parents want him to stay out? "I think it would be exceedingly rare," opines Flint, "if it happened at all, that somebody went so far that they would not listen to what the doctor so strongly suggests. You'll come to a point where you just have to believe that they know what they're doing — more than you think. That is part of what I tell my students: you have to trust your doctor."

Not everyone in the Bradley movement would agree. When my wife was pregnant and visiting her parents in Kansas City, she attended a Bradley class given by one of her parents' neighbors. The last time she was there, she mentioned that I had interviewed Jay and Marie Hathaway, executive directors of the American Academy of Husband-Coached Childbirth (AAHCC). The woman who taught the class then confided to Deirdre that Jay Hathaway was some-

thing of a crankpot.

Talking with Hathaway in his Sherman Oaks home, I could see how she came by this opinion. Hathaway is a layman who reads the medical journals — he calls it a hobby — an activity that arouses suspicion, like the man who spends all his time in the law library and tries to represent himself in court. "What is a non-professional doing snooping about in the professional literature?" the skeptic might ask. "How can he hope to understand what he finds, to draw the proper conclusions?"

Hathaway is given to incendiary statements, like "I used to believe that doctors didn't know, that they needed to be told [about the risks of birth drugs]. But I've since changed my mind. I think they do know. I think they don't care." He is a man with an unpopulist opinion — that the status quo about the tremendously important and intimate experience of giving birth is warped and dangerous — and years of combating the opposition of the medical establishment have taken their toll. He sometimes speaks with a peremptory defensive manner, offering sharp comebacks to unspoken arguments that buzz invisibly about him.

But for all his vehemence and distaste over the state of childbirth today, Hathaway is not a bitter man, not an angry man. He is a good natured, comfortable father of six (three born with medication, three without), a friendly book, and a gifted storyteller. He seems to relish his role as medical maverick, taking comfort from history.

"I don't know if you've read *The Cry and the Government* or know the name Ignaz Semmelweis," he begins. "Semmelweis was an Austrian physician who discovered in approximately 1850 that childbed fever was caused by doctors' hands. They went from an autopsy room, after examining a woman who had died of childbed fever, and they went down the hall, without washing their hands, and delivered a baby from some woman. This perfectly healthy woman was at enormous risk. Maternal death rates at all these big hospitals in Europe in the middle 1800s were between 10 and 30 percent. Today, women still die in childbirth, but it's 1 in 10,000. They were enormous rates of death, and it was all because doctors weren't washing their hands."

Perhaps the most dangerous time in the history of the whole world to have a baby was 1850, especially if you were in one of the European capitals and went to a hospital. People at home weren't having those kinds of death rates. People going to midwives weren't having those kinds of death rates. Even the midwives who ran the hospital didn't have those kinds of death rates.

"Semmelweis observed that doctors' death rates were

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higher than midwives', and one of the reasons he theorized for that was that doctors did autopsies and midwives didn't. Now, this was an era when microbiology was not only unknown, it was disbelieved in. Pasteur and Semmelweis and all these pioneers, they were all in the middle 1800s. The whole knowledge of the human race about infection was turned upside down. Semmelweis tried to tell the doctors to wash their hands — if they would wash their hands, a lot of their patients wouldn't die. And it was abhorrent to the doctors. They actually committed him to a psychiatric facility.

"He was just this crusading kind of physician. First, he started washing his hands. His patients didn't catch this disease, which the teaching of the time said came from miasmas — clouds of death. Semmelweis said, 'It isn't a cloud of death, there's something on your hands.' He didn't know

exactly what it was." He washed his hands in chloride of lime, and "he had, in his own practice, over 1000 consecutive cases without a single death at a time when other people were losing 10 or 20 out of 100.

"But the obstetricians of the time, and I have books even clear up into the 1920s, doctors were still arguing that Semmelweis couldn't actually be right. Doctors couldn't be the cause of the death of their patients, because they're doctors. That mindset persists today." By Hathaway's own admission, the maternal death rate today is minuscule compared to the 1850s, and most of the problems he sees with standard birth practices today do not have lethal consequences, but to him, the principle remains the same: Doctors refuse to change their behavior because they believe they are the ones who know what's best, regardless of what another doctor — in this case, Dr. Bradley — may

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that reason is. That was profound. We have a lot of evidence today that we didn't have then. Dr. Bradley wasn't sitting there in 1947 saying, 'In another 20 years, they're going to start La Leche League — I better include breast-feeding. In another 30 years, they're

going to invent bonding, so I better do something about bonding."

"His model was inspiring mammals. He grew up on a dairy farm. When preparing mammals have a baby, they don't have drugs, they don't

There were no studies. Now, I can show you dozens, hundreds of articles on various aspects of the first few minutes after the baby is born and how important it is. He just said that if that's what is natural, there must be a reason. I suggest that same philosophy should be applied to a lot of the things that are going on today.

"It isn't as though the Bradley Method is a new thing that has to be judged by the current practitioners. It's the standard against which you have to judge the interventions. An intervention, to be valid, has to have better rates of success than what would have happened with no intervention. There's no sense in doing anything that isn't going to make things better." And as far as Hathaway can tell, the interventions, essential as they are in emergencies, rarely make things better.

Like anyone who spends time poring over reports and

journals, Hathaway is a man full of numbers. "We're 23rd in the world in infant survival. We're doing more interventions, which a thousand years ago would have been fatal complications." But it wasn't "always that way."

"In colonial New England in the 1600s, the average family had 7.1 children. Where did they get those children? The cesarean rate was zero, there were no epidurals, there was

no stethoscope. Nothing your doctor has in his office had been invented in 1600, yet people had 7.1 children and lived to be roughly 70 years old."

Hathaway contests the notion that things have gotten dramatically better because of doctors' interventions. "Doctors will point to graphs and say, 'Look at the drop in infant mortality since the '60s — we've dropped from 15 to 8.' Yeah,

but it's 15 per 1000 to 8 per 1000. The overall infant mortality rate has fallen less than 1 percent, while the cesarean rate has gone from 2 percent to 23 percent. They point to this 1 percent drop and say, 'This justifies doing a million cesareans a year.' I don't think it does any such thing.

"An awful lot of other things have happened in that era. When we had our first babies, in the '60s, more than

half the babies born vaginally in the U.S. were by general anesthesia. They don't do that anymore. A lot of babies died from that, so when that went away, that was a big change.

"Plus, we have a weird new way of defining death. If you're eight months pregnant and they do an ultrasound and they find out that your baby has no brain — if they do an elective abortion, that's called a good outcome. It's not an

infant mortality. If you give birth to the same baby and then it dies, which it's going to, that will be a bad outcome.

"In the first half of this century, more than half the babies born in the U.S. were born at home. It wasn't until the 1940s that the number of hospital births exceeded the number of home births. The whole baby boomer generation was basically a hospital-born generation. For the first

time in the history of the world. For right or wrong, the tail is wagging the dog right now; that's the way everybody thinks is normal. Natural childbirth is thought of as an aberration, something weird."

The Hathaways' own involvement with the Bradley Method began in 1965. Marje was pregnant with her fourth child. She tells the story: "I had already had three medicated births — knock-down, drag-

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'em-out obstetric routines. I kept thinking, 'There's got to be a better way.'

"Dr. Bradley came to Southern California, and we went to hear him speak. He said some interesting things. He said that women don't need drugs to give birth to babies. I thought, 'That's insane.' It hurt so bad with the drugs, how could he possibly say that women should give birth without drugs? Then he said that you should breast-feed the baby on the delivery table, and I said, 'You can't do that.' I was always so groggy after giving birth, I thought the baby would fall on the floor.

"And then he says that you can walk out of the delivery room afterwards, and I was like, 'Walk? No way.' Because I've had births where I couldn't walk for weeks afterwards, and I can remember having to crawl on my hands and knees to get to the bathroom. He said, 'You can get up and walk out of the

delivery room, and then you go home two hours after the baby is born.' This was totally unheard of.

"Jay and I talked about it, and we decided it couldn't be any worse than what we'd already done. I went back to my doctor in the San Fernando Valley, and I told him all the things I wanted to do, and he looked at me and he said, 'You're crazy. No woman should give birth without drugs. No man should be in the delivery room.' He didn't agree with me about anything I wanted to do."

One Friday, her doctor examined her, told her she was at four centimeters, and said she'd have a baby that weekend. Tuesday morning, still pregnant, she boarded a plane for Denver, where Dr. Bradley practices medicine. The next day, she gave birth. "I didn't require any drugs, Jay was with me the whole time. I breast-fed my baby on the delivery table, and I walked out of the delivery

room.

"Dr. Bradley said, 'Don't come back to Denver every time you want to have a baby. Go to California and get something started.'" Using connections she had with La Leche,

made, particularly with regard to birth drugs. The drugs and their effects — stronger contractions, less pain — seemed to me the intervention most attractive to a woman in labor, and they are the intervention

for harm. There is a pamphlet that came out in 1974, and this is where a lot of people get the misunderstanding. They said that regional anesthetics do not ordinarily enter the bloodstream and cannot reach the baby's system. That's a true fact; it doesn't enter the bloodstream, and it does reach the baby. In three to five minutes, it will transfer across the placenta into the fetus. That's from the Physicians' Desk Reference.

"If you have any doubt about it, when you're at a birth, watching them give an epidural, watch the fetal monitor. It's immediate. The baby's heart rate drops by about ten points almost immediately."

When I ask about documented problems that drugs cause for babies, Jay first cites the trouble-breast-feeding that Flint talked about. The drug dries out the baby's mouth, making it difficult for the baby to taste or smell Mom's milk. "Sometimes, these babies don't

want to nurse for at least three days," says Marjie. This can interfere with bonding, as can the lethargy that comes with narcotics.

"Another problem," says Jay, "is that the baby's blood-brain barrier is immature. The blood-brain barrier is a kind of selective filter that your body has which allows nutrients and certain other molecules to get into your brain through the circulation to your brain more readily. It also prevents certain other things. If you gave a woman in labor drugs, they may be getting to the baby's brain more freely than to the mother's brain."

So what's the danger? Jay Hathaway settles into another story. "Many years ago, there was a researcher named Yvonne Brackbill. One of the pieces of data that came out of her studies was that if the mother has drugs in labor, the baby's IQ is three points lower. This maybe isn't a huge amount; three points

isn't going to turn a genius into a moron. But I'd like my three points back."

Brackbill's results, which she called "conservative," also stated the following: At 4 months, infants in the inhalant group [born to mothers under general anesthesia] "tended to laugh and coo less, had inappropriate placing and stepping responses, were less able to sit with help and hold their heads erect, and showed abnormal-

ities in such physiological measures as heart rate, length, respiratory rate, blood pressure, and liver size."

At 8 months, inhibited skills included "ability to respond to social play, sit alone, manipulate a bell, pick up a cube, and pull a string to obtain an object." Tests at 12 months "revealed abnormalities in sweating patterns, locomotor and postural development, gait and overall neurological scores." And in

the case of Demerol, older children "are stunted in language and cognitive development." (Quotes taken from an October 1978 article in *Human Behavior*.)

In 1979, Dr. Brackbill testified before a Senate subcommittee as to her findings. Hathaway, who attended the hearings, recalls that "the FDA's first representatives were a pair of professional government researchers. They had gone

through the studies [that Brackbill used as collaborative evidence] and found fault with every single one of these papers. This study was not large enough; the control group wasn't adequately controlled for this factor," etc. These were the only papers ever published in scientific literature on the safety of obstetric drugs.

"Yvonne Brackbill got up and basically, her testimony was, 'Yes, each of these studies

is in some way flawed.' Her challenge was, 'The overwhelming evidence suggests risk.' Not one of these studies ever found a benefit of drugs to the baby. In every single case, they had found a deficit."

Brackbill's study involved inhalant drugs used to put women to sleep during labor, as well as painkillers such as Second and Demerol. Epidurals generally employ buvicaine or some other "caine,"

which carry their own risks. From a 1994 *Chicago Tribune* column by Doris Haite, president of the American Foundation for Maternal and Child Health: "A six week follow-up evaluation by Deborah Rosenblatt in the United Kingdom of infants exposed to bupivacaine epidurals during labor demonstrated significant and consistent effects of the drug throughout the six-week assessment period. The initial effects

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she began teaching interested people.

Jay Hathaway and the academy are the source for much of the information Nancy Flint offered, and I asked him about some of the claims she

most strenuously opposed by Bradley supporters.

"Today's drugs are still reaching the babies, and they're still harming the babies," begins Jay. "Even when they're needed, you always have the potential

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Everyone you talk to can give you a bad epidural story. The sister of a friend of the Hathaways had a baby with an epidural. "It was one of the perfect ones. It worked great. There were no problems, no complications. The baby was fine. The mother was kind of shaky afterwards, which is not unusual. She didn't have a headache, she was just shaking. She said, 'Oh, that's normal. Don't worry about it. It'll go away.' Six weeks later, she's still shaking, and her eyes are rolling back into her head. They sent her to a neurologist, he takes away her driver's license and says, 'These are seizures.' She says, 'Why am I having seizures?' He says, 'You had an epidural, didn't you?' I see it all the time.

Epidurals also increase the risk of postpartum fever. "If you've just had a baby, one of the things they look for is fever. It's checking your vital signs. If your temperature goes up, they assume you have an infection, and often, they separate you from the baby. It's not particularly harmful, except that it interferes with the relationship with the baby. If the baby is withheld from the mother because of the fever, then it's a bad thing."

Besides epidurals, another possible cause Hathaway cites for the rise in C-section rates is the electronic fetal monitor. Here he supports the claim Flint made earlier. "When the EFM was introduced, the C-section rate was vastly lower. The first randomized controlled clinical trials over done of fetal monitoring, done by a doctor in Denver named Al Haverkamp, showed a tripling of the cesarean-section rate. He had two groups: one monitored electronically and one not monitored electronically. The monitored group had the same rate of intrapartum and fetal deaths and damage as the unmonitored group had the same rate of intrapartum and fetal deaths and damage. There was no improvement in outcome, but there were three times the rate of cesareans. 'At least eight further studies have also concluded that EFM makes no difference in outcome.'"

Hathaway is a man conscious of the effect he is likely to have on the listener, and so he is careful to make certain admissions and concessions. First, he grants that "No way am I an objective observer. I am a biased person, and I am putting my bias out front. But my evidence is not fraudulent. I did not sit at my computer and

take an article from some medical journal. They really came from their journals, but I've selected them with my bias. There are doctors who will come up with opposing articles, but they're biased too." (All articles quoted in this story are included in the *The Bradley Method Teacher's Manual*.)

While admitting his biases, he tries to avoid being seen as an extremist. "You can't just automatically say, 'Drugs are evil and bad.' Some babies, if you let nature take its course, aren't going to survive, or they're going to get damaged. [Some of these cases] can be effectively and fairly reliably treated with drugs or surgery or intervention. There are babies who are fine, normal, healthy babies, who would have otherwise been dead or damaged kids."

"But we're saying that the natural way of having a baby is the safest possible way for 97 percent of the people. If you take that diagnosis and treatment modality [that you apply to emergency cases] and you apply it to a hundred out of a hundred people instead of just one person out of a hundred, somewhere in that group is going to be some other baby that's going to be harmed. A phrase Dr. Bradley often uses is 'irreducible minimum.' There's an irreducible minimum number of complications for any procedure you want to mention."

As Flint pointed out, the Bradley movement has achieved certain victories—fathers in the delivery room being an important one. Says Hathaway, "Dr. Marshall Klaus, years ago, did a study where he took a bunch of women who were in labor and assigned them someone to remain with them. Then it was that women were supported, that they have advocates in the hospital, that they learned and educated themselves. So, that's how I started."

In 1987, she began working as a childbirth assistant, "being a bridge between hospital staff and the client, so that they could

work towards a natural birth." But the work proved frustrating. "I'll tell you frankly, when I was starting out [between '87 and '90], if it wasn't for those home births I would attend periodically, I would not have been able to keep going into the hospitals with these couples. I would feel as though I actually saw physical and emotional abuse occurring, and there was nothing I could do."

"I've seen some awful things happen. One doctor in this county—this was probably seven or eight years ago. There was this new amni block, which comes in, already gloved. He comes in, already gloved up, the woman, you put clean gloves on right there in front of her. He had his fingers tucked in the palm of his hand, and he went

her life when she needs support more than at maybe any other time in her life." And in the years since the Bradley movement began, fathers in the delivery room have gone from being a rarity to being the norm.

Of course, if your baby is born at home, the presence of the father is a nonissue, as are most interventions. Michelle Freund is a licensed midwife living in Cincinnati who provides pre- and postpartum care for women who want to give birth at home, as well as supervising labor and delivery. She is not a Bradley instructor, but she does preach natural childbirth. She is a friend of Flint's and she shares her Christian friendliness, but there is something a touch more briskly about her.

Her home testifies to her beliefs and interests. Amid the plastic decor, I notice small statues of pregnant women; framed drawings of pregnant women, discreetly nude; a U-shaped birthing chair. Fertility—secondarily—in all its earthy, swollen fleshiness, is held in high esteem.

Like the Hathaways, Freund's involvement with natural childbirth started with personal experience. As a result of preparation for her own labor, she decided that "it seemed the natural thing to have a natural childbirth. . . . I just felt that every woman that I asked that had given birth either had negative comments to say or didn't want to talk about their birth. So, I thought, 'There's something wrong here.'"

Though she had planned on having a home birth, circumstances necessitated her going to a hospital. "It really reinforced to me how important it was that women were supported, that they have advocates in the hospital, that they learned and educated themselves. So, that's how I started."

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in and broke her water and acted like he never did anything. "He didn't say he had it on, and then he carefully turned toward the trash can, rolled his glove off, and discarded it so we didn't see it. But I did see it, and I went in and found it in the trash. It was really underhanded, and it had complete disregard for the woman's choice and her written preference, which he had. They were his standing orders from her—completely disregarded."

"I won't know his intentions, but the audacity to play the mother or touch her, just push the button to get blood pressure, chart notes, and walk back out."

"I've seen babies whisked away unnecessarily. I've heard doctors railroad women into cesareans when they're not necessary, making them feel hopeless, saying things like, 'What do you want? Do you want a healthy baby?' You know, 'Let's just get this over with' instead of 'These are the things we can do, and this is what I recommend.'"

"Most women giving birth do whatever they're told to have a healthy baby. But intervention doesn't guarantee a healthy baby. There's no guaranteeing with a cesarean that you're going to get a healthy baby. I've taken rooms in for cesarean, baby and mom were in great shape. By the time the doctor got there to get a healthy baby, I've taken waiting and waiting—and the baby crashed during the cesarean. They drew it out and it took about six minutes to revive it."

In spite of her experiences, she insists that she is "not anti-hospital or anti-doctor. I am against missing technology. For example, Freund once provided care to a woman whose program had gone to 43 weeks. She and the doctor she used as a consultant were both concerned, and the doctor recommended a nonstress test to see if the baby was still healthy. The woman, opposed to intervention, "I wish she would have done the nonstress test," says Freund, looking back. "I think it was harmless, but she was adamantly against it. I thought it was a good piece of technology to use at the appropriate time to assess the well-being of the baby." As it turned out, the baby was fine.

But what if the baby hadn't been fine? Mothers have been prosecuted for abusing babies in utero by drinking too much; could she have been prosecuted for some kind of neglect? Flint, in Hathaway, and Freund all admit that interventions are sometimes necessary for the health of the baby. But what happens when Mom refuses?

Freund supposes that "someone could try to bring up charges against her, because my doctor knew full well, and I knew full well, that she didn't have the nonstress test. We had documentation." But she says, "At this day and age, if you can call a baby in utero because of Roe v. Wade, then why should she be prosecuted for not choos-

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58 San Diego Reader (December 23, 1998)

ing a piece of technology?" Legal issues aside, Freund does not assume absolute neutrality. She told the mother, "Please think about how you might feel if your baby died in utero and could have been saved had you had the nonstress test." I have to feel like I've told a woman all the risks, and given her all the facts, and also will encourage someone to call and discuss it with the consulting doctor. I'll say, "I think you need it." I'll say that."

Still, she says, "My perception of a good provider is, less is more. You want to inform them and give them all the standards of care and help them make educated choices, but we have to remember that we're in bigger trouble if we make the choices. Probably, if we'd stayed along those lines all along, there wouldn't be the

malpractice fears that there are today. I think that's probably why midwives get sued a lot less, because they've got a great rapport with their clients, and they have their clients assume responsibility for making choices by giving them full informed consent and full disclosure and letting the couple determine what they want.

"I'm against coercing people to do things that might not be in their best interest but in the best interest of malpractice insurance or someone else's agenda. I believe we need our hospitals, because we need comprehensive care should it be necessary. But the majority of women don't need that kind of care. However, the majority of women choose that kind of care. It's not the doctor's fault. The feminist movement in the early 1980s said, 'We can have painless childbirth, or we demand

our Twilight Sleep [a general anesthetic]. The women's movement was the beginning of the end for natural childbirth.' Women who could afford painless childbirth went to the hospital and got it, while those who could not gave birth at home.

I'm paying, so do something." But some people, "educated middle-class people," still sought out midwives. "Midwives were underground for a long time. It wasn't until, I think, 1995 that they started certifying nurse-midwives."

"THE GAVACITY TO PLAY GOD LIKE THAT... IT SADDENS ME. I HOPE THERE ARE VERY FEW DOCTORS LIKE THAT."

"Hospital birth gave you status, because rich people were having babies in the hospital. Then, it was the passive woman who said, 'Well, here I am, doctor, do something for me.

Now, there's several routes you can go," explains Freund. "The most traditional is apprenticeship, and that's how midwives learned throughout the centuries. They would go with

their mother or their auntie or whoever was the midwife, and they would go to the births and just learn. When that woman was too old, she passed the obligation to the younger person. There was always a village midwife somewhere.

"In today's world, when you say 'traditionally trained,' you're thinking the most mainstream training: becoming a registered nurse, taking a three-year midwifery program, and getting your certification as a certified nurse-midwife. Currently, the majority of certified midwives in California are certified nurse-midwives. However, the majority of those nurse-midwives work in an institution, be it a hospital or birth center.

"My personal opinion was that birth wasn't an illness," says Freund, "so it really shouldn't take place in a hospital.

I'm not learning about how to take care of somebody that's sick. This is a normal physiological process. I'm learning how to take care of a natural process."

So, after attending 38 hospital births as a childbirth assistant, she took what she considers the traditional route of apprenticeship. "I worked for three years from 1990 to '93." During that time, she assisted at "close to 200 deliveries. My third year, I did an internship with my midwife. As an intern, Freund began taking on clients under the midwife's supervision. "You have a doctor or a midwife sit in your clinic, making sure you do correct history intake, you inform the patient

about nutrition, support, emotional support, and whatnot. You do an initial history intake, a first-trimester mom, a second-trimester mom, a third-trimester mom, a newborn baby, and a postpartum. Then you are evaluated on a simulated delivery of a baby and a placenta, a baby with a cord around its neck, and a simulation of an emergency pitoctin injection and sterile technique and suturing."

For the simulated birth, "Most midwives have [artificial] babies that have the bones and stuff on the head." Freund, who has served as a supervisor since becoming licensed in 1996, owns "an anatomically correct pelvis, and I also have membranes and a placenta, just made

of fabric and cord. But for most people, you could do it as rough as pushing a baby through a piece of foam with a slit in it," and pinning a piece of cord to the baby and a sponge placenta.

The pitoctin injection "is usually done on an orange, and the suturing is done on foam. I use markers and color the tissue" to indicate which layers are being sutured. It's funny to think of a state license being given based partly on work with foam and oranges, but it seems to support her claim that managing birth does not require the depth of knowledge associated with most medical procedures.

After the clinical evaluation, "you can sit for the state exam" and become a licensed

midwife. The obvious question is, how do you get the clinical numbers for the first mechanism if you're not licensed? "If you're not licensed, the only way you can get those numbers is to do it as an unlicensed practitioner. You can do it under the supervision of a certified nurse-midwife or doctor. A lot of midwives did work with licensed doctors years ago in this community. Today it's a different story."

"We were all practicing without a license, and some have done it for 20 years. We did births because we believed in it, and women were going to give birth at home with or without a doctor's permission. Eventually, they got off their butts and

worked toward getting us a route by which we could be licensed, but we still had to be the guardians of home birthers, who were not going into an institution to give birth."

Today, "there are still lay midwives practicing that don't want to get licensed. We're hoping that more will come forward and get licensed so that there is some type of regulating body for us. There wasn't a regulating body, but I think that a lot of us, including myself, felt that this is what we were called to do. We had the skills, the training—the state needed to provide that [body]. So while I was waiting for them to provide that, I was practicing."

"I feel like it's a calling for

Me. That's one of the reasons I moved forward in midwifery without my license. I'm doing it in a very responsible way, whether or not I have that license. I had all the knowledge I needed to practice safely, to give good care, and my outcomes were fabulous. Today, I have very good outcomes. I have a very low transport to hospital rate, it's less than 5 percent."

Wasn't unlicensed practice illegal? "It's illegal to practice medicine without a license. However, the practice of medicine and the practice of midwifery can go side by side without crossing over."

What if a medical emergency occurs? "You're damned if you do and damned if you

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don't. If I said, 'I'm doing midwifery, but I'm not going to practice medicine,' that means I shouldn't use needles or tell someone what to do for their kid. I can only give the things that I would do. But if you were doing midwifery without a license, and there was an emergency and you didn't act appropriately, then you would be held more accountable than if you did the appropriate thing and practiced medicine and got the best outcome. That's your responsibility. You take on the yoke of working with [incoming labor], then you darn well better be doing everything you can."

Unless she transports a patient to the hospital, she is that patient's primary care provider from pregnancy to postpartum and newborn care. But it's labor that attracts the attention — it's not hard to imagine other kinds of care occurring outside the hospital setting. I ask her to describe a sample labor.

After all the prenatal care, and after doing a home visit where we check for supplies, test our pagers, check our maps to the house, and meet everyone who's going to be at the birth, the client calls, says she is in labor. My fully trained assistant and I arrive. Mom might be in the tub or lying on the bed or up walking. (Besides the advantages Flint attributed to movement, Freund said that changing movement frequently "gives the baby an opportunity to move and mold and adjust to the pelvis and make its way through."

Meanwhile, I would immediately listen to the baby with a Doppler or a fetoscope and check Mom's vitals. My assistant would start setting up for the birth. Eventually, I would do an initial internal assessment to see what kind of dilation is happening. Often the woman is well progressed. Mom's either up walking, alternating with lying down on her side resting; she might be in the shower. One woman would go from sitting to hands and knees, then to her Jacuzzi, then squatting. Then, settling down into my birth chair to push the baby out.

Not that everyone has to use the birth chair. "If you leave her alone, a mother will more than likely automatically choose the best physical position for her." Some give birth in the tub, some on her hands and knees, some squatting.

Usually, there's nice music. There's usually a mother or two, or family members or a couple of friends. Some women will have a masseuse or an acupuncturist there to help them along with labor. There's always a lot of women. Women like to invite other women to their births, just for the nurturing.

Either Dad catches the baby or I catch the baby. We put the baby on the mother's chest. There's a lot of tears and joy and laughter. My assistant is there watching the baby, making sure the baby has good heart rate and respirations, good color. I'm watching the mother, check-

ing her fundus because we still have to deliver the placenta. Hopefully, we get the baby on the breast to cause uterine contractions, and that causes the placenta to detach and deliver.

"Either Mom wants to get up and shower, if she's strong and stable, or we clean her up and tuck her into bed and monitor her throughout the time the assistant is cleaning up and they're bonding." The baby gets an exam, everyone gets something to eat, and then everyone goes to bed.

So goes the sample, what about the 5 percent that need to go to the hospital? When does that happen? "If I thought that Mom was getting exhausted and progress is slow." Exhaustion can bring on "lack of mobility, dehydration, they start to burn their fat stores. If the mom gets exhausted, sometimes the baby gets exhausted. If the mom gets dehydrated, the baby can spike a fever. If a woman's vomiting and she can't keep any fluids down, and she's got this long, laborious labor, she's not going to be in good shape."

"If I listen to contractions,

and after contractions, to see how the baby's heart rate responds to contractions — and usually it's always beautiful — if there's something there that I don't like, if there's deceleration, then I'm going to listen more carefully and make my assessment. I might change the mother's position. I might give the mother oxygen. I might push the baby against the pelvis. Different things to see how the baby responds. If there's a fetal distress, then I'm going to call the hospital and explain to the parents and move into that setting. I'm not hesitant to transfer when it's needed.

I can't help it; I keep thinking about the pain. I keep thinking that the pain is the sticking point, the obstacle that would keep a woman from considering natural childbirth. What do you say to that? "This is a natural physiological function," responds Freund. "Your body was designed to give birth. It doesn't have to be painful. The more educated you become, the more you trust and understand the process, the less painful it should be. So if you exercise, you educate, you eat well, you look forward to the birth, you should have a nice, natural birth."

It doesn't have to be painful? "The pain is a process that reminds you of what you're doing. It helps you go. I've been to support groups for women who have had cesarean sections, and they have a huge cry, because they didn't experience the birth of their baby. And most American women don't, because they're on an epidural. I think that we're all into this fast-food, express this, express that, let's just schedule my baby and get this over with kind of thing, because we don't have time for unplanned, spontaneous things."

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Like Flint, Freund is a Christian, and when dealing with Christian patients, she invokes their common faith: "You talk about trusting God, knowing that He won't give you any more than you can handle, surrendering, being the empty vessel, bringing forth His blessings, all those things. You talk about Philippians 4:13: 'I can do all things in Christ Jesus who strengthens me.' Visualization, seeing Him, seeing yourself in the palm of His hand, or cosiddied up in the arms of His hands, things like that, where they can have that kind of thing to grasp on."

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to look like bedrooms, to make the mother more comfortable. But, she said, if the doctor is still an interventionist at heart, the dressings are superficial.

The dressings are there at Best Start Birth Center on Fourth Avenue in Hillcrest, but the homey atmosphere does not mislead. Janet Cunningham and Roberta Frank, both certified nurse-midwives, believe wholeheartedly in natural childbirth; their professional liability insurance requires that they work here in the center. They also like that they are hospital-close in case transport is necessary—Mercy is just down the street.

Freund showed me some pictures of labor when we spoke. One stuck in my mind: a photo of a woman, naked from the waist down, seated on the concrete of her patio, back against the wall of her house. Her knees were drawn up and spread apart. Her head was tilted back, eyes closed. A long, liquid trail flowed from her vagina across the concrete patio, her water had just broken.

As evidence, Frank tells this story: "I've had two people come to me and tell me

it's EFM, and then you don't know if you might need a C-section, so we're not going to let the mother eat anything. So we have to give them an IV."

While the nurse is with another client, or if the just doesn't want to labor sit— you can't always expect the dads to be there— maybe she chooses an epidural when all she needed was to be able to walk around and have somebody rub her back and tell her that she's doing a beautiful job. Then with the epidural, maybe the blood pressure goes down even though they gave her fluids, and no one can end up with the C-section. All the things they do can sort of cascade and you end up with an outcome you never would have expected, and then the attitude is, "Oh, isn't it wonderful that we have our suits right here and anesthesia right here. Maybe if they weren't right there, things would have been different."

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The photo was arresting: my wife gave birth naturally, but not this close to nature. Not all of Freund's moms deliver this way, but I swindled if maybe the institutional setting of the Birth Center might be a sort of middle ground between the hospital and the home, appealing to a greater range of people. Freund might argue that I was institutionally tainted—that I viewed it as a more secure, safe place than home, when home is the real paragon of security and safety—and maybe she would be right. But I'm also right about the broad appeal of the Birth Center.

"We have moms who home-school their children," says Cunningham. "We have moms who go right back to work. We've got women who drive trucks, who are attorneys, who work in medical offices. We have women of all races, we have women who are Muslim and real fundamental Christian religions. It's just so fascinating. They're here because they believe they'll have a better experience. I think they just trust nature."

Cunningham and Frank share Freund's view of intervention: "I think that doctors intervene a lot more than they should into the birth," says Cunningham. "It's a natural process. That's kind of the culture of medicine. We're actually seeing a little bit of theoretical work done, research. It's like a cascade. You do one procedure, whether

about their past birth experience where the doctor has said that the baby's probably too big and won't be able to fit through. I think they ended up getting induced or having a cesarean section, and the babies weighed less than my son—he was eight pounds, nine ounces—and they had bigger hips than I do. I just feel like, a lot of times, it's scheduled because it's more convenient for the doctors. I don't know if that's true, but..."

Cunningham concurs. "We see that in our practice all the time—a woman wants a vaginal birth after a previous section. A catchall reason for doing a cesarean is 'failure to progress' or cephalopelvic disproportion. Then, to and behold, she has a successful vaginal birth after cesarean, and the second baby is bigger than the first. A lot of it has to do with geometry. A large baby that's lined up well will usually fit through. We encourage moms to be up and moving. Elastic binders can sometimes help, especially if it's baby three or four and the mom's just kind of pendulous, and the baby's just hanging out there. Clenching the baby up gives you a good drive angle—it's so old-fashioned, so low-tech."
"There's a lot of old tricks that have been forgotten," adds Frank. "When birth became technical—when women were confined to bed and wearing monitors and the C-section rate went up—physicians became really good surgeons, and their

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expertise wasn't as good at supporting normal birth. My mother was an OB nurse in the '40s, and I have her old textbook. There's a chapter on position changes the mother can do to turn the baby.
"Sometimes, they'll schedule a C-section if the baby's head is overriding the pubic bone. They'll say the pelvis is too small. But in my mother's book, there's a picture, it shows specifically a position the mother can assume

"IF YOU LEAVE HER ALONE, A MOTHER WILL MORE THAN LIKELY AUTOMATICALLY CHOOSE THE BEST PHYSICAL POSITION FOR HER."

to rock the head below the pubic bone and into the pelvis. We did it, and it worked."
More low-tech intervention, when Cunningham gave birth to her own son here, "I was pushing, and in the last stage of pushing, we were getting some moderate deceleration of his heartbeat. At one point, the concern was, 'Are we going to transfer to the hospital?' I was in a full squat—really using gravity to bring him down—but in between pushes, Roberta



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pushed his little head back up to get some of the pressure off. "I really believe that if I were in a hospital, I probably would at least have had a vacuum extraction, and I would have had a cut from here to there, maybe. If we needed to transfer, we would have, but if it had been a hospital, I really don't think an OB would have thought to push his head back up. I remember thinking, 'Oh, he's going the wrong way,' but

a vaginal birth. That's a good use of the system. Let everybody try normal, and if normal isn't working for them, then rely on medicine."
The problem, as Hathaway pointed out, is that "normal" no longer means "natural." Cunningham used to work as a labor-and-delivery nurse at Ohio State. "I got submersed into the culture. I heard OBs in labor and delivery say, 'Birth can only be normal' retrospectively."

Columbus, Ohio, was a town in which it was easy to get sued—"they have the second highest per capita population of lawyers in the country"—so doctors had to be careful, and that meant intervention. "Everybody had monitoring, and there was a high C-section rate. One thing that really disturbed me was a woman, uncomplicated, normal healthy labor, had an elective epidural for pain management. We did everything right, but her blood pressure bottomed out, and the baby's heart rate bottomed out. The anesthesiologist gave her fluid and some medication. Her blood pressure came up, but the baby's stayed down."
There was a mad dash to the OB. We had to do a crash section, and of course you had to have general anesthesia. I'm with her in the recovery room and she's asking how her baby's doing, and her baby was fine. She's thanking the OB and the anesthesiologist for saving her baby's life, and everybody's eating it up, saying, "We're glad to be here. This is why hospital birth is good!" Nobody told her that it totally happened because of the epidural. Drug dosages have since been decreased, but the story stands as an example of both the "cascade effect" of interventions and the interventionist mentality the women oppose.

Frank "tried to work in a hospital, but I just couldn't do it. I couldn't support the system at the expense of the client. We've got so much work that needs to be done, you have to do things for one reason or another that you find yourself doing that you don't want to do. It doesn't matter that it doesn't fit any of the people that are there having babies."

She did have a hospital practice as a certified nurse-midwife, along with three others. "For about six months, back in 1979, The administration at UCSF Medical Center thought we were a great idea and gave us all privileges right out of school. But the OB department and the anesthesia department had different ideas. We found out we couldn't practice midwifery there. I think they were afraid we were just too controversial. Things were going well. It liked things just the way they were."

When hospital transfers do occur, Cunningham and Frank call on Dr. Dale Lapp. Though he looks like any other doctor (I was expecting maybe a wild-haired madman?), he does not fit the intervention-

mind doctor image I had been given. Rather, he is what proponents of natural childbirth wish for, a man willing to intervene if necessary but who says, "We have all the high-tech hospital things available if they're needed, but the fact is, a lot of the time they're not. It seems like women who do natural childbirth—without anesthesia—have just a little bit better experience, a little bit easier recovery."

When I ask Dr. Lapp for his take on the pain question, he responds, "There was a study done on women who wanted to deliver without anesthesia. They did psychological testing to just evaluate how sure they were they could do that. The women

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Calendar

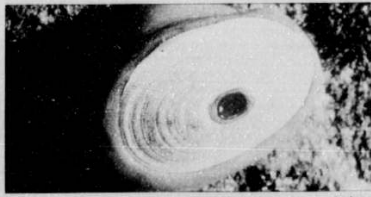
A Visit to the Well-Coifed Banana Slug Tide-Pooling at False Point



False Point, La Jolla



Brittle star starfish



Key lime

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LOCAL EVENTS

Troglydites in La Jolla
Hermaphrodites in La Jolla Lighter, Brighter Griddles Their Arms Fall Off Early

You hardly ever hear a Christmas poem about chitons or black brittle stars, but the holidays are a good time to peer into a tide pool and spot one. That's because tides are more extreme in midwinter, especially when the moon is in the first or fourth quarter, and a very low tide, of course, makes the pools shallow and accessible.

If you've always wished you were the sort of person who poked intelligently around in tide pools, marveling at trogolydite chitons and sea hares, but all you see are big feathery green things (which you suspect are slimy) and purple crusty things, here are some identifying features of local residents.

You'll know a chiton (pronounced "kite-in," should you need to converse with fellow tide-poolers) by its oval shape and its

armor, divided into eight plates. These are described in guide books as a "griddle." Conspicuous Chitons don't spend freely at Neiman Marcus, but they're active for mollusks, and they wear lighter, brighter griddles. Still, you'll have to pick up a rock to see one because they don't like the sun. A good place to try this is False Point in La Jolla, where the rocks are small enough to pick up—and put back (all good tide-poolers put things back).

The bite-sized chitons, on the other hand, may be trogolydites, also known as *Nardilima fluxa*. The inch-long trogolydite remains in a single depression its whole life, which may, depending on your personality, make you feel a certain kinship. Unlike you, however, the trogolydite makes a depression when he scrapes algae from the rock surface and eats it. As it deepens, the hollow protects the chiton from waves and predatory scagulls, crabs, and lobsters. In the soft sandstone prevalent at La Jolla Cove and north Bird Rock, you can see thousands of chiton hollows, some of them 30 years in the making.

Also common to local tide pools is the California Sea Hare, which is a

lapine only in the reproductive sense. Like land hares, sea hares are easy for predators to catch, and eat, but they compensate by having lots of young—an individual sea hare can lay 500 million eggs in a few months. To spot one of these hermaphrodites, look for a mottled, six-inch, soft-bodied snail with two long appendages on the back of its head and remember that although these two pads reminded a marine biologist of a bunny, they may remind you of a well-coifed banana slug.

If you have trouble finding chitons or sea hares, you might try for the Broad Pitt of tide pools: sea stars. (Up to now, you've probably called them starfish, but marine biologists call them sea stars "because they're not really fish.") Sea hares aren't really hares, either, but if you want to sound snarf at the tide pools, don't start shouting that you've found a starfish.

At False Point, you're likely to see bright orange bat stars, which have webbing between each of their five arms, and black brittle stars, which do not. Brittle stars use their long, spidery arms to attach to the undersides of rocks and eat the loose bits of creatures

decomposing in the pool. Their arms fall off easily—that's why they're called "brittle"—and although the star can make a new one, it's hard to eat decomposed crab when tide-poolers keep dismembering you.

Next Wednesday between 12:30 and 2:30 p.m., when the tide will dip to negative 1.2 feet, Denise Leone of Birch Aquarium will help preregistered enthusiasts find and identify chitons, sea hares, brittle stars, black tegula snails, giant keyhole limpets, and perhaps even a small octopus in the tide pools at False Point. False Point is what's known in pooling circles as a cobbly beach, so wear sneakers that will give you purchase on wet stones.

—Laura McNeal

Winter Tide-Pool Adventures with Birch Aquarium
Wednesday, December 30, 12:30 to 2:30 p.m.
False Point La Jolla
Advance registration required
619-534-7336
Adults: \$12
Children 6-13: \$8

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. On the phone: Send a complete description of the event, including the date, time, cost, the precise address where it is to be held

(including neighborhood), a contact phone number, and a phone number (including area code) for public information to READER EVENTS EDITOR, P.O. Box 6380, San Diego CA 92166-3803. Or fax information to 619-481-2491.

BAJA

The Egyptian World just presented is explored in Myriam from Egypt, now touring in the Ommatma Theater at the Titina Cultural Center. Screenings begin at 4, 6, and 8 p.m. Tuesday through Friday, with additional shows at noon and 2 p.m.

on Saturdays and Sundays. Alaska 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 concert is located at Pinedale by Harwood and Main Street in the Zona Rosa. For more information, call 011-52-06-84-27-42.(15/04)

OUTDOORS

The Christmas Moon, near First quarter phase (it's not, however, high in the sky over our dark and blue, near the lamplight planet Jupiter. In

this phase the moon doesn't seriously compromise the impact of the city's colorful light displays. By Saturday, January 2, the moon will have swollen to full phase — at which time it rises over the mountains during evening twilight and sinks over the coast during morning twilight.

Town, or "Christmas-berry," one of the more distinctive shrubs of Southern California's native chaparral plant community, has begun to flower (clusters of red berries, Holly-wood (California) derives its name from the holly-like appearance of this plant. Here in coastal San Diego, town can be usually be found wherever large patches of native vegeta-

tion survive, but especially in the thick chaparral covering some north-facing slopes. Town branches trail back into its old as a Christmas wreath — but they're protected by California state law.

Coast Country skirts out for a short brief (and next) if winter storms intense enough to drop several inches per foot of snow on San Diego County's higher mountains. As the clouds are clearing, you may be able to take advantage of good driving conditions along Highway 79 through (yes!) Santa Rosa State Park and along Historic Highway through the Laguna Mountain Recreation Area. More limited

opportunities exist on Palomar Mountain and on the San Geronimo Indian Reservation (home of San Diego's highest peak, the 6333-foot Hot Springs Mountain).

A Nature Walk is planned in the Lapon Canyon and Los Peñasquitos Canyon Preserve on Saturday, December 26. Narrator Barbara Moore will talk at the area's craters and flow at 8:30 a.m. during the morning, which begins in the west end parking area off Sorrento Valley Boulevard. The outing is free. Call 619-484-1310 for directions and information. Visit www.sdowd.net.

Join the Trail Improvement Team on Mission Trails Regional Park at 8 a.m. on Saturday, December 27, to work on trails. Wear sturdy shoes, long pants, and sunscreen and bring water to the visitors' center (On the Jupitero Serran Trail). For information, call 619-668-5275. Free. Trail work takes place from the fourth Sunday of every month. (02/05) www.trailwork.com

See Great (Chico) and Black (Hills) Stars on the toddlers at Lake Point in the Lapon Canyon and Los Peñasquitos Canyon Preserve on Saturday, December 26. Narrator Barbara Moore will talk at the area's craters and flow at 8:30 a.m. during the morning, which begins in the west end parking area off Sorrento Valley Boulevard. The outing is free. Call 619-484-1310 for directions and information. Visit www.sdowd.net.

Love the Legends, the Torrey Pines State Reserve invites volunteers to assist in the effort to restore and protect the critical habitat of Los Peñasquitos Marsh National Reserve and Laguna on the first Saturday of each month. A work party to remove exotic vegetation and plant native species will convene from 8 a.m. to noon on January 2, starting in the north beach parking lot off Camino Valley Road. Bring gardening gloves and wear sturdy shoes. Free. Call 619-735-2063 for directions and reservations. (01/04)

Sweetwater Marsh National Wildlife Refuge is the site for a bird walk hosted by the Chula Vista Nature Center on Saturday, January 2, at 8 a.m. For the registered reservations, call 619-422-2481.

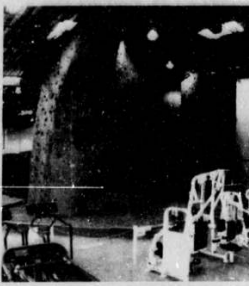
Free class: **Nature** Hike, local naturalist Clint Powell leads nature hikes around Lake Casyama the first Sunday of every month, including January 3, beginning at 1 p.m. With over 30 years of study in the area, he'll explain the lake's history and the three-hour hike covers about 75 miles. Bring binoculars if you have them.
The hike is free, but there is a \$5-per-car day use fee for nonusers (but if you belong in the group is going to fish, there's no charge). The Lake Casyama Recreation and Park

Walk to Great the New Year, Walk-Bear is hosting its seventh annual New Year's morning walk on Friday, January 1, with a walk around about five of the new homes in Point Pinos. Participants will see the Serrano Golf Course and walk for about two hours (there are some hills). Meet at the group in front of Serrano Valley (13330) Pinos del Valle (North) at 8:45 a.m. Rain cancels. Free. Call 619-231-3463 for information. (01/04) www.walktobear.com

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Calendar LOCAL EVENTS

District center at 15077 Highway 79. Call 760-750-0153 for more information. (LACMA)

Bird Walk, a descent led bird walk is planned at the Titans River National Scenic Preserve on Sunday, January 3, starting at 3 p.m. at the visitors' center (501 Canyon Way). For information and reservations, call 619-375-3813. Free. Bring binoculars and field guides. If you have them, \$20.00. (SOS)

Join the Park Beautification Team in Mission Trails Regional Park at 9 a.m. on Sunday, January 7. Wear gloves, shoes, long pants, sunscreen, and bring water to the visitors' center (One Father Junipero Serra Trail). For information, call 619-668-3275. Free. Beautification takes place on the first Sunday of every month. (MISSION GROUP)

DANCE

Contradance, the Old Town String Band will play the music, and Graham Hampel will call for the New England style contradances on Saturday, December 26, at 8 p.m. Newcomers are welcome, and introductory sessions begin at 7:45 p.m., and all dances throughout the evening are taught. The dance will be held at the Trinity Methodist Church, 3030 Thorn Street. Admission is \$6. For information, call 619-283-8530. (SOS)

Salsa Wednesday, the next Salsa Wednesday Night Dance at the Centro Cultural de la Raza is a "pre-New Year's Eve Party" on December 30, and there's more salsa dancing promised on January 6. Evening begins at 8:30 p.m., with dance lessons by Valerie Androska — open to those 21 and older — to \$5. The Centro is located at 200 Park Boulevard, north of Presidents Way. For information, call 619-235-6135. (SOS)

Dream into 1999, the San Diego Center for the Moving Arts plans a New Year's Eve live music dance party on Thursday, December 31. Dinner catered by the Vegetarian Zone starts at 7:30 p.m., with the dancing and entertainment getting underway at 9 p.m. There will be ball-tossing and "contact yoga" and poetry readings.

Find the center at 3250 8th Avenue. Admission for the whole shebang is \$45 per person, or \$17 for two; pay \$20 for the dancing and entertainment only. Call 619-298-2687 for reservations. (SOS)

An International Twist to New Year's, the Balboa Park Performing Arts Center will host international folk dancing on Thursday, December 31. Lorie in the Harp will perform from 8:30 to 9:30 p.m., with recorded music for dancing from 9:30 p.m. to 12:30 a.m. The event includes a potluck dinner (call for details). The party takes place at the War Memorial Building (1333 Zoo Drive, at Park Boulevard). Tickets are \$5 in advance, or \$10 at the door. (JACOBA PARK)

Learn the Two-Step, waltz, foxtrot, tango, cha-cha, and jive dancing when the Rhythmic Rascals Round Dancers host beginning dance classes at the Rasmussen Recreation Center (1049 Business Avenue) on Monday, January 4, from 6:30 to 8 p.m. The fee is \$10 per person. For more information, call 619-494-3461. Open enrollment continues on January 11, 18, 25. (SOS)

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Calendar LOCAL EVENTS

class session focusing on beginning and intermediate needlepoint starting on Thursday, January 7, at 7 p.m. The donation is \$5 per lesson. For information, call 760-495-8083. Take the classes at the Vista Women's Club, 1375 Oak Drive, Vista.

FILM

Get the house on 1716: The Secret Evidence when Michael Hoenemann's work attempting to prove the existence of UFOs through 44 different film and video clips from around the

world is featured for the Film Forum series at the San Diego Public Library (830 E. Street) on Monday, December 28, at 6 p.m. Free. Call 619-236-5800 for more information. (JEWEL/DO)

Reuben H. Fleet Space Theater, back up for the indie racing film *Super Speedway*. The film focuses on the Michael Andretti — son of racing legend Mario Andretti — and the Newman/Haas Racing team. Actor Paul Newman, who owns Newman/Haas, with Carl Haas, narrates the film. The driver and team test a newly fabricated car and drive it to pursue the F1PC (ART) World Series. See the film through Sunday, January 31, 1999.

The titles: Himalayan peak, known as Mount Everest to Westerners, has long offered experiences of both triumph and tragedy for human

ventures. The Everest film team journeyed to the summit of the mountain in 1996, in the wake of the tragedy in which eight climbers lost their lives during a deadly storm, many of the members of the group helped rescue the surviving climbers. Everest will screen through December.

For ticket prices and showtimes, call 619-238-1238. (MAG/DO)

LECTURES

The "Dialogue Racism" series hosted by the Bahá'í Center — providing an opportunity for "healing racism" — is back, meeting on Wednesday at 5:45 p.m. at the Malcom X Library (1548 Market Street).

On December 30, look at "Stereo-types and Unconscious Racism." On January 6, the subject is "Institutionalized Racism." Call 619-483-5507 or 619-268-3999 for information. Free. (CRA/ST)

The Legacy of Reformation excels back from a century from the first was a climber and until today. Using all manner of recordings.

Stan Walens will lead "The Art of Singing, Legendary Singers in Opera" at the Altadena Music and Arts Library.

The five-lecture series starts at 7:30 p.m. on Tuesday, January 5, with "Six My Four Minutes Great Program of Opera's Golden Age." The session focuses on recordings by singers including Rosa Ponselle, Caroline Loran, Eva Turner, Frída Linder, Lina Terenzi, and others. Non-members pay \$55 for the series, or \$12 for individual nights. The Altadena is located at 1008 Wall Street. For more information, call 619-454-5873. (LA/ALA)

Mystery Author Gypsy Rose Lee The burlesque queen used a mystery story later adapted into *Lady of Burlesque* starring Barbara Stanwick.

Writer and television producer Rebecca Husain plans a talk entitled "A Star in the Dark: Women Sleazebags in Film and Television" when the Sisters in Crime meet at 7 p.m. on Thursday, January 7, at the Joyce Breen Community Center (1900 Vermont Street). Admission is \$3. For information, call 619-683-9786. (H/LO/ST)

Q: What's a Dialectic Native Vegetation Community in Southern California? The answer is coastal sage scrub, the subject for a lecture hosted by the San Diego Natural History Museum at 7 p.m. on Thursday, January 7. Different aspects of coastal sage scrub such as geology, climate, physical characteristics, and unique qualities will be discussed, participants will see specimens up close during a field trip to Point Loma on January 8. The fee is \$31 for non-members. Call 619-233-3811 x103 to register. (MAG/DO)

European Flavor and Oriental Spice are used to be demonstrated in the open poetry reading starting at 8 p.m. at Java Jolt on Sunday, December 27. Food \$6.50. 4994 Newport Avenue. For information, call 619-323-0356. Free. (JOKAN/SHAIN)

Celebrate Kwanzaa at 7 p.m. on Monday, December 28, at the fitness and mobile store in Hazard Center. Anthony Akgwe and his son, Kemi Akgwe will perform African American Caribbean storytelling, music, and song. Find the store at 7610 Hazard Center Drive. 619-270-0175. Free. (M/DO/VALLI)

The Post's Tree Poetry work and reading at 1 p.m. on Sunday, January 3, at Twigg Tea and Coffee (4390 Park Boulevard). For information, call 619-877-0312. (M/DO/ST)

Usher in the New Year Poetically when Poetry Unlabeled and Music offers its monthly "Show" on Monday, January 4, at 7 p.m. at the La Jolla Recreation Center (615 Prospect Street). The evening program poetry by Robert Hartman, and music by the Berkwood, Michael Ballard, Michael Fenick, Robert Sandstrom, Gary Tate, and Diane Wilson. (JAL/ST/NO) 1638 for details. A \$6 donation is suggested. (LA/ALA)

Pick It Up, the Bladeramers will perform for the Tuesday, January 5, meeting of the San Diego North County Biogram and Park Club. The event, beginning at 7 p.m., also promises performances by other folk and folk-rock performers and performing art forms.

Catch all the stragglers and pickin' at Round Table Pizza, 1101 East Washington Street (at Ash), Call 760-489-7730 for additional information. There's no get-together on regular Fridays of the month, except (E/DO/NO/ST)

You'll Never Look at a Garbage Can Like the Same Again! The international performance sensation Strip hits the boards January 5-10 at the San Diego Community Center. Strip's dancing, creaking, and smashing starts at 7:30 p.m. on Tuesday, Thursday, at 8 p.m. on Friday, at 7:

and 9 p.m. on Saturday, and at 1:30 and 8:30 p.m. on Sunday. Tickets range from \$17 and \$65. For tickets, call 619-570-1100 or Ticketmaster. (1320-T/AS)

Face Plans III, the series hosted by the American Music and Arts Library gets underway at 7:30 p.m. on Thursday, January 7, with music by jazz pianist Kenny Werner. Non-members pay \$10 for the four-concert series; admission is individual concerts is \$16. The Altadena is located at 1008 Wall Street. For all additional information, call 619-454-5873. (LA/ALA)

TV

Who Will Speak for the Lone! Colored Soldiers was a classic Southern government — read real. This episode, and happy to see up great scale of find (like the rank and file). You'll be a warmable colorful. And as you see on from the music based, but spelled Santa. Black boxer ads are throughout some time on most any channel you watch.

The Post Speak for the Age, and in this age, pop singers are the poets (Howard Walz at the Presidential inauguration). Hence, our next stop right to quote them when commenting on pop culture. "If I could tell the world just one thing, it would be 'we're all okay' — Jewel. Jerry Springer show airs, weeknights at 9 p.m. on KSDJ, Channel 9.

After a Missually Long Break, we closed in and watched ER (we were sick, okay). They were up to their old tricks, manufacturing sentiment for the emotionally addicted. An eight-year-old who understands it's wrong to suck on a pacifier but not that it's wrong to kill someone? Horriples. ER airs Thursday, December 24, at 10 p.m. on KNSD, Channel 33.

It's Tough Being a Kid in San Diego — no matter how early you get up, odds are that kids in New York were up three hours ago, their agonizing vigil over, their joy complete. Such is the tragic fate of time. Even Chicago kids have a two-hour lead. *Mammy* Man at Holy Name Cathedral in Chicago airs Thursday, December 24, at 10 p.m. on KNSD, Channel 33.

Here's What We Mean when we say this great land of ours is Christ-homered Christmas, a religious festival in honor of the birth of Jesus Christ, who some believe is the Son of God, has become almost universally celebrated, but every effort is made to separate Christmas from its religious roots. A Christmas Gospel with the Mormon Tabernacle Choir and the Canadian Brass airs Friday, December 25, at 9 p.m. on KPBS, Channel 35.

Revelation History, we invite anyone who has been a part of a pivotal battle, detailing that whoever associated

Queen Elizabeth would be granted entrance into heaven (as presented in *Elizabeth* to wit us, care of this page, and present ad second. Otherwise, we'll go on thinking if history. Another illustrated his. America, airs Friday, December 25, at 9 p.m. on WGN, Cox Cable Channel 10.

TV Is Still, not simply because it pipes garbage into your home in a very pretty package, but also because it feeds your busy craving while you can't imagine what else to do with your free time besides watch TV. *Homer Simpson* is hardly an exaggeration. Rank in the morning show *The Simpsons* airs Sunday, December 27, at 9 p.m. on Fox Channel 48.

Deep within You, holiday in repressed memory, they're all there. See *Song Blue*, "I Am a Saint" "Heartlight," "America," and the newly big "Girl, You'll Be a Woman Soon." "Treasure" was the only "70s rule. Excessive uncut with *Pulp Fiction*. All that and many, many more! *Not Dinosaur* airs Monday, December 28, at 6:45 p.m. on AMX, Cox Cable Channel 33.

In a Desperate Attempt to Break Free of the extended absence that gives me guys my age, we get ourselves married, and had a kid to boot. (Of course, no kid. None on *Friends*, but you don't have to do that much.) But we will watch *80's Life* — our lie, love's, *Billy the Vampire Slayer* airs Tuesday, December 29, at 8 p.m. on KSWB, Cox Cable Channel 5.

'Naw, Ricky, or Rick, you do understand that playing a leading role on *NYPD Blue* comes with its own responsibility. As chief of staff of the 15th, you have an obligation, a duty to your audience, to display your bare backside. Are you okay with that? "Yes, indeed!" Second episode — *boony!* *NYPD Blue* airs Tuesday, December 29, at 10 p.m. on KCTV, Channel 16.

SPORTS

Kings and Monsters The San Diego Gulls host the Tucson Gila Monsters for games at 7:00 p.m. on Saturday and Wednesday, December 26 and 30. The Colorado Gold Kings arrive for matchups on January 1 and 3; the game on Saturday begins at 7:00 p.m., while Sunday's game starts at 6:00 p.m. It all takes place at the San Diego Sports Arena (3500 Sports Arena Boulevard). Tickets range from \$5 to \$15. Call 619-224-4171 for tickets and information. (CRA/DO)

The Season (Finally) Ends, the San Diego Chargers are in Arizona for a game against the Cardinals at 10 a.m. on Sunday, December 27. Watch the game on K18B, Channel 8; the Canadian Brass airs Friday, December 25, at 9 p.m. on KPBS, Channel 35.

Fat, Drunk, and Merv, make a fat-paced 45-mile bicycle ride with the Knickerbockers on Sunday, December 27. The outing starts at 9 a.m. at the Lake Murray concession stand (located by taking Route 56 east of Lake Murray Boulevard). The ride will conclude before lunch, but riders should bring plenty of water (and a spare "bring money"). For information, call 619-267-8149. (LA/MSA)

Fast, Flat, Happy Holiday! The Show's Holiday Road Parade is slated at 10 a.m. on Wednesday, December 30, at the Street Pier (on Harbor Drive) at the Venetian at Sun Harbor Park. Participants will be part of the Holiday Road Parade. Registration starts at 9 a.m. For information, call 619-499-8550. (MAG/DO/NO)

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Calendar
LOCAL EVENTS

Take the Fitness Oath to keep active in 1998 by taking part in the **Downtown 5 Mile 4.2 Mile** annual Resolution Run on Thursday, December 31. The non-competitive event — with 34 and 1-mile routes — starts at 12:15 p.m. at Sixth Avenue and Laurel. For information, call 619-232-4311. (00000000)

Start the Final Year of the Century with a Cruise! Join the San Diego Bicycle Touring Society for a 100-mile ride on Friday, January 1. The ride starts at 7:45 a.m. at Doyle Park (8175 Regatta Road); participants may choose a 50-mile or 100-mile route. Bring lots of food

and water and make sure your tires are new. Questions? Call 619-432-8193 for answers. (A 00LA)

SPECIAL

Favorite Favorites and Traditional Classics were heard when the San Diego Symphony presented its **Holiday Favorites** concert on Thursday, December 31. The non-competitive event — with 34 and 1-mile routes — starts at 12:15 p.m. at Sixth Avenue and Laurel. For information, call 619-232-4311. (00000000)

How is Christmas Celebrated in the Ukraine? Find out when the House of Ukraine presents a "Christmas in the Ukraine" exhibit through Sunday, January 10. Free. For information, call 619-291-0961. (0A000 0000)

The Light Time of the Year unfolds stroll the Great Botanical Gardens during the third annual Garden of Lights festival, taking place from 8 to 9 p.m. Saturday and Sunday, December 26 and 27. Wagons full of

That She Blows whale-watching season is in progress, with cruises booked by the Birch Aquarium Marine Center on various dates throughout mid-February. The two-hour cruises — departing at 9 and 11:30 a.m. — include narration by a Scripps naturalist. Participants will observe gray whales migrating southward from Arctic feeding grounds to the warmer lagoons on Baja California for breeding and calving. Narrators will discuss the natural history of these marine animals, answer questions, and exhibit whale-related items.

Outings are planned for Saturday and Sunday, December 26 and 27 and January 2 and 3. The fee is \$17 for those 16 and older or \$12 for those age 15. For reservations, call 619-224-7702. (0000 0000)

Holiday Helium, 17 massive helium balloons, marching bands, and decorated floats will be part of the **Holiday Boat Parade**, starting at 10 a.m. on Wednesday, December 30, on Harbor Drive from the Star of India to Seaport Village. The theme this year is "Fun and Games." Free. For information, call 619-243-3406. (00000000)

Holiday Home Tours '98, the Marion House and Villa Montecito are decked out in their holiday finest and open from 10 a.m. to 4:30 p.m. Thursday through Sunday. The Marston, a 1903 Craftsman-style mansion at 3515 Seventh Avenue (at Arts and Crafts period, with lush greenery and Craftsman-style ornaments. The Victorian mansion known as Villa Montecito (1923 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, \$3 for those 6-17, free for those under 6. For more information, call 619-532-6251. (00L00000 00000000)

Book Sale, the San Carlos branch library plans its monthly book sale from 9:30 a.m. to 5:30 p.m. on Saturday, January 2. Paperback and hardback titles of all types will be offered. For information, call 619-527-1430. (0000 00000000)

All Aboard! The All Cough Toy Train Association presents its annual toy train show through Saturday, January 2 at the La Jolla Branch Library (7543 Diaper Avenue). For information, call 619-552-1657. (A 0000)

Cannon Firing Drills, demonstrations of craft and skills from the 1800s, history lectures, entertainment, volunteers in period attire, and

authentic food for sale will all be part of **San Pascual History Days**, taking place from 11 a.m. to 4 p.m. on Sunday, January 3 and on the first Sunday of each month, at San Pascual Battlefield State Historic Park. The museum is located at 15808 San Pascual Valley Road. Call 760-404-0076 for additional details. (00000000)

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 - Complimentary champagne toast, party favors and a balloon drop at midnight
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 - 2 - WOW! IV Party Tickets
 - 5 Course Dinner for 2 in Cavatappi
 - 2 - WOW! IV Party Tickets
- (Tickets and packages are refundable until 1:00 pm on December 24, 1998. Non-refundable after that time. Must be 21 years to purchase and attend WOW! tickets and packages.)
- For the kids, two WOWwee packages are available:**
- **Package #1 Kids 6 - 12, \$18 for 1st child, \$12 each add'l child**
 - **Package #2 (includes dinner) Kids 6 - 12, \$30 for 1st child, \$20 for each add'l child**
- For reservations and more information, call (619) 275-7987**
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Wednesday - Hustle
- Afro-Cub & Swing

Thursday - Salsa
- West Coast Swing
- Ballroom
- Jitterbug

Friday - Salsa
- Argentine Tango
- St. Louis Shag
- Dance every week

Saturday - Salsa
- Argentine Tango
- St. Louis Shag
- Dance every week

Sunday - Salsa
- Argentine Tango
- St. Louis Shag
- Dance every week

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Calendar

LOCAL EVENTS

drawn by Belgian looms will be available, along with food and beverages, children's activities, and lots of holiday lights. Admission is \$3 for adults, \$1.50 for those 5 to 12. Find Quail at 230 Quail Gardens Drive. For information, call 760-436-5008. (ENCINO)

The Del Mar Fairgrounds host the Holiday of Lights — its annual drive-through light show featuring thousands of colored lights creating huge animated and holiday-themed displays — through Sunday, January 3, 1999. The lights go on at 5 p.m. each night and remain lit until 9 p.m. Sunday through Thursday and until 11 p.m. on Friday and Saturday. Admission is \$8 per car (up to five people), \$13 for vans (six or more people). For information, call 619-783-5555. (MC) (MC)

Organizers at Rancho Camino say a half-million holiday lights, more than 19,000 luminarias, 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 canoe at 1000 Wildcat Canyon Road. For more information, call 619-483-7000. (MC) (MC)

Or consider the 'Holiday Fantasy: Legend of the Ice Princess,' running through the end of the year at the Viejas Outlet Center. Performances take place nightly at 7:15 p.m. Organizers promise that "one million holiday lights" mark these live performances. Find Vieja at 6055 Willow Road. For more information, call 619-459-2070. (MC) (MC)

The San Diego Wild Animal Park illuminates the lions with "more than 100,000 multicolored lights," a Candy Cane Lane holiday entertainment, a ride on Arctic Snow Hill, and other activities. December 26 through 30, from 4 to 9 p.m. The event is free with park admission. Find the park 15500 San Pasqual Valley Road. 760-738-5066. (ENCINO) (MC)

Poinsettias in the Park. The 13th annual poinsettia display in the Botanical Building continues through Monday, January 4. Over 300 of the plants are on display from 10 a.m. to 4 p.m. Friday through Wednesday. Free. For information, call 619-235-1100. (BARONA PARK)

FOR KIDS

Take in The Treasure of Gristle Mountain when Ray Turner's Puppets perform December 27 (except for the 25th), December 30-31, and January 2 and 3 at the Marlin

SIR VIDIA'S SHADOW



Paul Theroux

"Bad Blood Shadown. Big New Book" is how the *New York Post* headlined its recent article about Paul Theroux's new book about U.S. Naipaul, *Sir Vidia's Shadow: A Friendship Across Five Continents* (Houghton Mifflin, 1998, 358 pages, \$24). Theroux's book variously has been described as a "harsh portrait," as "brutal," as "dirt dishing," these descriptions seem accurate.

Lessons can be learned reading *Sir Vidia's Shadow*. One lesson, of course, is that if you have friends who write and if they give you a book they've written and if they inscribe that book to you, don't sell the book. Theroux, in 1997, flipped through a catalog from a Massachusetts bookseller who specializes in modern first editions. "Some items," writes Theroux, "caught my attention." These items included Theroux's *Fog and the Indians*, his second book, published in 1988 and, as the catalog noted, "inscribed by Theroux to writer V.S. Naipaul. For Vidia & Pat with love Paul."

The bookseller's copy continued: "Theroux and Naipaul met in east Africa in 1966, presumably about the time and place that constitute the setting for this novel, and their friendship extends over three decades, dating from a time when both were relatively young writers, and neither had achieved the degree of literary renown that both enjoy today.... An excellent association copy, \$150."

Theroux found other of his books on the list, also inscribed to Naipaul and his late first wife, Pat. Theroux can't have been happy. I wasn't happy when I found a book I'd written, inscribed by me to another writer, for sale at Powell's in Portland. But I did not have to be embarrassed in the way that Theroux must have felt embarrassed. I am not famous and the person to whom I inscribed the book is not famous and my book, with its affectionate inscription, wasn't listed in a bookseller's catalogue. I did feel sufficiently humiliated that I bought the book (\$11) so that from that day on, no one would see it. I brought it home and stuck it behind other books at the back of my bookcase.

When a writer inscribes a book to another writer, and that other writer sells that book, it may mean only that he's desperate for money, or that he's moving to another state or smaller house. The sale could be error, your book carelessly getting mixed with others. More likely, though, the sale means that the recipient does not value your work or desire your friendship. I knew that was why my book was sold to Powell's, and I suspect that Paul Theroux suspected that was why his book was sold to the Massachusetts dealer.

Naipaul, whose success has been sufficient to make him extremely comfortable if not wealthy, cannot have needed money. Nor was he moving home. He had, in 1996, shortly after Patricia Naipaul died, married again. But that the new Mrs. Naipaul sold Theroux's books, without her husband's permission is unlikely. And I think it unlikely that Theroux ever would have written from such an aggrieved and embittered point of view about his 30-year association with Naipaul had Naipaul not put Theroux's books out for sale.

So if you are in any way a person of some interest to the public, and if a writer of even small fame inscribes his book to you and you wish to be rid of the book, throw it in the garbage. Or, if you want the \$2 a bookseller might pay you, tear out the title page on which your author friend has written his love and admiration.

Bookshop Paperette. Shows begin at 10 and 11:30 a.m. Wednesday, Thursday, and Friday; and at 11 a.m., 1, and 2:30 p.m. on Saturdays and Sundays. The theater is located near the Aerospace Center. For more information, call 619-463-5045. Admission is \$2 for adults, \$1.50 for children. Free for those under two. (BARONA PARK)

Dr. Sean Day is being celebrated with a special guest doctor during the Saturday Story Time beginning at 11 a.m. on December 26 and 27 and 2:30 p.m. on Saturdays and Sundays. The theater is located near the Aerospace Center. For more information, call 619-463-5045. Admission is \$2 for adults, \$1.50 for children. Free for those under two. (BARONA PARK)

Now in Escorial! Head to Kneppes for snow play on Monday, December 28. The \$6.50 fee includes admission, skate rental, lessons, and hot chocolate accompanying the play. For preschool and kindergarten children skate free. Find the rink at 555 North 74th Street. The open season runs from 8:30 to 11:30 a.m. Call 760-489-5550 for reservations. (SCENIC VALLEY)

What Marilee Life Theroux in the harsh conditions of the teleports at La Jolla Shores? Find out when a naturalist from the Birch Aquarium leads "Teleporting for Tots" for preschool and kindergarten children skate free. Find the rink at 555 North 74th Street. The open season runs from 8:30 to 11:30 a.m. Call 760-489-5550 for reservations. (SCENIC VALLEY)

To make the registered tour, call 619-534-7736. \$24.95. Life in Egypt 3500 Years Ago depicted in the Children's Discovery Center. "Teleporting for Tots" for preschool and kindergarten children skate free. Find the rink at 555 North 74th Street. The open season runs from 8:30 to 11:30 a.m. Call 760-489-5550 for reservations. (SCENIC VALLEY)

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READING

It has happened to all of us that at some point in a particular friendship we feel that our friend has betrayed us. In the moment before we heard that we'd been sold out, we would have described the friendship as a generally happy association. "Oh," we might say, "she and I have quarreled several times about politics," or, "I don't care for him as much when he's drinking." From the moment that we learn of the betrayal, however, all that was harmonious becomes as turns discordant and ugly. The man who occasionally drank and snarled becomes a violent and persistent drunk. The woman with whom we disagreed over political issues becomes a rabid, no-neck know-nothing, who, also, by the way, has significant and odious bad breath. We begin, then, to look back over the friendship's time line and to reassess all that has gone between us; we construct a revisionist history in which what was white is turned of dross black, or at least an ashy charcoal gray.

Theroux offers anecdotes to illustrate Naipaul's contemptuous statements about and treatment of students, lesser writers, people of color, women, people assigned to ferry him about on book tours, warden. In these episodes Naipaul comes across as almost philoprositic in his rudeness and cruelties.

Twice I have been in Naipaul's company. On both occasions he came to San Francisco to appear at an evening's featured speaker in a literary lecture series. Because a friend worked for this series' organizer and because I long have admired Naipaul's work, I was invited to dinners held by Naipaul before the lecture and to modest gatherings after. I was seated next to Naipaul at these pre-lecture meals. The second time he came to California he'd recently been knighted. Knowing his interest in clothing for his class to social diet, I asked "him what one wore to be knighted. I don't recall his answer, and now I wish I did. Theroux portrays Naipaul, with an odd bitterness, as an almost crazily zealous, xenophobic who busied himself in his wine cellar while Theroux tried to confess his misery at the breakup of his marriage. I remember that Naipaul, with avidity, chatted up the wine steward. I remember that at that second dinner he asked our hostess if he might order a cabernet the steward recommended. She assented and Naipaul, when the bottle arrived, poured wine in our glasses. He talked about this wine and that. He closely questioned the editor of a free weekly newspaper about how the paper's editorial content was chosen, paid for, edited, and how the papers themselves were delivered. None of us at the dinner tables or at the gatherings after were people of any importance nor were any of the women of unusual beauty (and Naipaul like many men, appreciates a pretty face and good legs). I think only one of us, a poet, by then had even published a book. Yet I recall how engagingly, unobtrusively pleasant Naipaul was to all of us and to me, that he asked questions of everyone, that he took in our answers with an apparently voracious interest, an interest that, if not sincere, was convincingly feigned.

These cannot have been the only two evenings in Naipaul's now long life during which he behaved well.

I don't doubt that Naipaul said and did most of what Theroux writes that he said and did. I don't doubt the accuracy of Theroux's recounting of Naipaul's cutting remarks or chilly assessments of fellow writers. I don't doubt that Naipaul has made remarks easily interpreted as racist or sexist, or that he's shown himself on occasion as penny-pinching, hypochondriacal, self-serving, and cruel to his first wife. Yet I can't help but believe that the Naipaul whom we meet in *Sir Vidia's Shadow* is a creature born from Theroux's wounded feelings. So that what worries me about the Naipaul whom we meet in *Sir Vidia's Shadow* is not what Theroux has written but what Theroux did write.

Judith Master

them each month.

Learn to "Write Like an Egyptian" during January. The class teaches participants how to make a royal cartouche out of clay and lets kids try their hand at writing their names in hieroglyphics.

The fee is \$3 in addition to museum admission. The classes for kids five and older, start at 2 p.m. on Saturdays and Sundays through the month. Reservations are suggested. Call 619-298-2001 or register. (BARONA PARK)

Quail Trail, led to Quail Historical Gardens on Tuesday, January 5, at 10:30 a.m., for a general tour of the gardens oriented for kids (aged three to six). Meet at the visitor's center located directly north of the parking lot, at 230 Quail Gardens Drive. Free. For more information, call 760-436-5036. (ENCINO)

Board Book Buddies, hear tales of Corona George during the story time at Zany Brains (1330 Camino de la Reina) beginning at 10:30 a.m. on Tuesday, January 7. For information on this free program, call 619-291-9500. The program is for those four and younger. (MISSION VALLEY)

Make Tracks with the Junior Rangers on Thursday, January 7. Participants will use animal track guides to identify and search for tracks and then make them into models. The Titiana Estuary visitors' center hosts these mini-workshops for kids in kindergarten through sixth grade from 3:15 to 4:45 p.m. each Thursday.

Children are welcome to come with or without an adult (parents are required for preschool-aged children). Free. Call 619-575-3613 for more information. (MISSION VALLEY)

Caribbe Children's Museum, the museum is designed as an educational environment through art, science, and social activities targeted for children 2 through 12. Look for a medieval castle, magic mirror, mini-city, and children's marketplace. Find the museum at 300 Caribbe Village Drive, suite 103. 760-220-0737. (CARMEL)

Yo-Yo Info, show yo-yo tricks and tips during the no-cost event planned for those eight or older at 7 p.m. on

CHRISTMAS AT SEA

The decks were from hand, and they cut the ruled hand. The decks were like a slide, where a woman scarce could stand. The wind was a no'west, blowing squally off the sea. And cliffs and spouting breakers were the only things to see.

They heard the surf-roaring before the break of day: But 'twas only with the poop of light we saw how it lay. We tumbled every hand on deck together, with a shout. And we gave her the maintop, and stood by to go about.

All day we locked and tacked to the South Head and the North. All day we hauled the frozen sheers, and got no farther forth. All day as cold as charity, in bitter pain and dread. For very life and nature we tacked from head to head.

We gave the South a water race, for there the tide-race roared; But every tick we made we brought the North Head round aboard. So 'twas we saw the cliffs and houses, and the breakers running high. And the coastguard in his garden, with his glass against his eye.

The first was on the village roofs as white as ocean foam; The good red fires were burning bright in every kangaroo home. The windows sparkled clear, and the chimneys welled out fire. And I wond we sniffed the victuals as they passed by our eye.

The bells upon the church were rung with a mighty shout cheer. For 't was just that I should tell you (of all days in the year) This day of our adversity was blessed Christmas morn.

— Robert Louis Stevenson (1850-1894)

That day, January 7, at Zany Brains. Find the store at 1530 Camino de la Reina and by calling 619-291-9300. Free. (MISSION VALLEY)

Caribbe Children's Museum, the museum is designed as an educational environment through art, science, and social activities targeted for children 2 through 12. Look for a medieval castle, magic mirror, mini-city, and children's marketplace. Find the museum at 300 Caribbe Village Drive, suite 103. 760-220-0737. (CARMEL)

Yo-Yo Info, show yo-yo tricks and tips during the no-cost event planned for those eight or older at 7 p.m. on

Children's Museum of San Diego, kids play house with children in Mexico via the networked virtual reality installation "Mi Casa Tu Casa My House Is Your House." Created by the museum and the National Center for the Arts in Mexico City by artist Sheldon Brown.

Through interaction and on-screen collage, children at each site construct characters and build a shared virtual environment. Continuing exhibits include "Winter Wonderland," "Re's Garage," "Summer House," "The

And the house above the coastguard's was the house where I was born. O well I saw the pleasant room, the pleasant faces there, My mother's silver spectacles, my father's silver hair; And well I saw the freight, like a fight of homely elves, God-dancing round the chime-plates that stand upon the shelves.

And well I knew the talk they had, the talk that was of me. Of the shadow on the household and the son that went to sea. And of the wicked fool I seemed, in every kind of way. To be here and hauling from ropes on blessed Christmas Day.

They lit the high sea-light, and the dark began to fall. "All hands to loose topgallant sails," I heard the captain call. "By the Lord, she'll never stand it," our first mate, Jackson cried. " 'Tis the one way or the other, Mr. Jackson," he replied.

She staggered but her bearing, but the sails were new and good. And the ship smelt up to windward just as though she stood. As the winner's lay was ending, in the eye of the night, We cleared the weary headland, and passed below the light.

And they heaved a mighty heave, every soul on board but me. As they saw her nose again pointing hand-on to sea; But all that I could think of, in the darkness and the cold, Was just that I was leaving home and my folks were growing old.

— Robert Louis Stevenson (1850-1894)

Book Stop. "Improv Theater," "Cora's Rainbow," and "Are We There Yet?" Find the museum at 200 West Island Avenue. Dial 619-233-8762 for additional details. (DOWNTOWN)

Rancho Ranch 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 Keresayan Indians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is found at 9020 Memory Lane. Call 619-469-1480 for more information. (PERRIS VALLEY)

Computer Museum of America, the museum has a permanent educational exhibit covering the history of data processing and the contributions of pioneers and history-makers in the computer industry. Some of the over 100 historic data-processing machines date back to the 1930s.

MUSEUMS

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

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Neil Gaiman has signed a limited number of copies of *Stardust*. The Limited Edition, and Bookstore is the place to get them! To celebrate, Bookstore in Carmel Mountain will host a Release Party on January 5. We will have prizes and a Sandman look-alike contest. We will also watch a video of the RBC production of *Neverwhere*. Come early because we have only a limited number of these highly collectible editions. This is one event Sandman fans or any science-fiction fan won't want to miss!

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Calendar LOCAL EVENTS

Interested in restoring and programming historic computer equipment? The museum hosts workshops for volunteers on Saturdays from 10 a.m. to 2 p.m. at 6136 Mission Gorge Road, suite H, in Mission Valley. Call for registration and space availability.

Find the museum on the grounds of Coleman College, 7380 Parkway Drive, 619-665-8228. (LA MESA)

Coronado Beach Historical Museum, commemorating the 50th anniversary of the Coronado Historical Association, the museum is exhibiting "A Trip Across the Bay: Looking Back at the Coronado Ferry System and the Coming of the Bay Bridge." The focus is on the "un-believed ferret," and seeks to log memories back to August 2, 1969, the night the last ferry moved into slip and shut down its engines. The collection includes artifacts, memorabilia, photographs, and video; included are memorabilia pertaining to the building of the Bay Bridge and its opening on the same day the ferries ceased operations.

The museum, housed in a restored 1898 house, traces the history of Coronado, mostly through photographs. The exhibit shows the construction and early days of the Hotel del Coronado, Ten City, the first school and restaurant, and the ferry-boat story of early aviation in North Island. Find the museum at 1126 Loma Avenue. Call 619-435-7342 for further information. (CORONADO)

Galehouse Museum of Historic San Diego, glimpse San Diego's colorful

Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schadt

A long and leisurely ramble up the sinuous course of Harper Canyon in Anza-Borrego Desert State Park leads hikers to Harper Flat, a four-square-mile valley hidden from casual view by rock-strewn ridges and peaks. The reward for the trek, which takes about three hours for each direction, is the sense of splendid isolation you get all along the way, and at the destination itself.



The road skirts an area known as the Cactus Garden, where barrel cacti, especially to grow thick and as tall as seven feet. When the roadbed ends, the walls of Harper Canyon narrow, then widen again as tributary canyons split off on both sides. A better name for the canyon would perhaps be "Ironwood Canyon." You'll pass hundreds of these slow-growing, dense limbed trees in the next three miles. These will offer at least semi-shade if the day is warm and sunny.

After some intermittent, easy scrambles over rock dikes or ledges, you'll begin to see smoke trees and desert willows, with foliage even less substantial than that of the ironwoods. Then, at 4.5 miles from Kane Springs Road, you'll come upon the broad expanse of Harper Flat. Coincidentally, Harper Canyon drains most but not all of

the museum at 411 Market Street (between Fourth and Fifth Avenues), 619-237-1192. (GASLAMP QUARTER)

Heritage of the Americas Museum, the museum features art and artifacts from South and North America, concentrating on the utilitarian and decorative



Barrel cactus

Harper Flat. The flat more closely resembles an elevated plateau than a mere valley. Soak in the silence — or if the spirit moves you, scramble up the ridge to the north about 400 vertical feet to a small promontory at 2626 feet elevation. There you get a superb view of the smooth expanse of Harper Flat and various landmarks to the north, including the Santa Rosa Mountains and the San Juan Sea.

and artifacts. It's located at the site of the West Coast's first European settlement, founded at 2727 President Drive, 619-247-3234, 619-540-6480.

Poway Museum, an interpretive wall replica of the early post office and general store, and a clock room are part of the newly renovated museum. A mural painted by Michael Strong depicts six periods of Poway's past. Find the museum (in Poway) Park, at 14134 Midland Road, 619-744-3700 or 619-486-3045.

Rancho Pioneer Historical Society and G.P. Woodward Museum is a complex of historic buildings, including the Verlager House. The only Western adobe home of French provincial design still in existence's remains, antique exhibits, and artifacts. There is a cowboy bunk house, a ranch blacksmith shop and tack room. The Caves Table Memorial Exhibit is dedicated to Tibbo, a local resident who was a world-champion rodeo rider. Women's clothing and accessories from 1780 to 1800 are also on display. The Rancho Memorial Home Garden is on the grounds. Rare documents, historical exhibits, books, photographs, and a research library are also part of the complex. Find it all at 643 Main Street. For more information, call 760-789-7844, 7844.

San Diego Aerospace Museum, the museum offers exhibits of over 65 aircraft — including a replica of the Spirit of St. Louis, a Fokker Courage (on Jucker Linderker II Hill), a World War I Spad VII, and a Lockheed Blackbird jet plane — 1400 scale 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. New at the museum is a 360-degree simulator, in which two vi-

gative artists of crafts workers from ancient cultures. There are wings dedicated to natural history, archaeology, ethnology, and fine art. Find the museum on the California

College campus, 2903 Janssua Road, 619-430-3394, 339400 SAN DIEGO

San Diego Sports Museum, the museum interprets the Native American, Spanish, and Mexican periods from San Diego's history and contains Spanish Colonial furnishings, art,

biography, behavior, natural history, and their place in human culture. Visitors learn about the diversity of sharks, the need for conservation and management, and common misconceptions that surround the species.

Also on exhibit is "The Wild Lands," photography of Robert Turner, who has been a photographer for more than 20 years. Live on the shore of a coastal lagoon near San Diego. See the show through Sunday, January 3, 1999.

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 interpretive displays on railroads and model railroading. The museum is downtown in the Casa de Balboa building. For admission and museum hours, call 619-596-0199. (BALBOA PARK)

San Diego Natural History Museum, get an in-depth look at "Sharks: Facts and Fantasies" at the museum through Sunday, January 3, 1999. The exhibit focuses on shark

biology, behavior, natural history, and their place in human culture. Visitors learn about the diversity of sharks, the need for conservation and management, and common misconceptions that surround the species.

Also on exhibit is "The Wild Lands," photography of Robert Turner, who has been a photographer for more than 20 years. Live 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. 619-232-9821. (BALBOA PARK)

San Diego Heritage Museum, the museum offers informative displays on the unique history of the San Diego area at 561 South Vulcan Avenue. For more information, call 760-432-9111, 9111.

Stephen Birch Aquarium Museum, the aquarium holds the salmon a captured on "Reaching Home: Pacific Salmon, Pacific People," an exhibit by nature photographer Natalie Fisher. For more than ten years, Fisher collected images from the salmon life cycle, making about 10,000 exposures to produce the 43 photographs in the show. See this exhibit through Monday, February 15, 1999.

Do ice cream, cold-creaming, and baby formula have any link to the ocean? Find out in the museum's "Ocean Supermarket" exhibit, with a grocery store setting where visitors may "scan" ordinary objects to discover their ocean connections. Many common products contain one or more ingredients from the sea. The supermarket is outfitted with scanners, computers, and "enhanced interactives."

"Sea Touch" offers a computer display consisting of five interactive modules through which visitors can learn a variety of facts that scientists study the ocean from space using satellites, including monitoring currents and ocean temperatures, investigating natural phenomena such as upwelling and reef bleaching, 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 the UCSD. Look for 15 tanks containing marine life of the Pacific Northwest, the California coastline, Mexico's Sea of Cortez, and the South Pacific. Other highlights in the La Jolla Kelly 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 619-534-3381, 3381.

Wells Fargo Bank History Museum, the museum features a working agency 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 Danvers at the end of the last century, an exhibit of Comstock Cough (1751), a restored stage-coach built in 1867, and the Hayes watch. The museum is located in the reconstructed Colburne House, at 2753 San Diego Avenue. (SDC TOURS)

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A Master of Some Languages, But Not of All

To see Salonen, you would suppose he was profoundly caught up in the turbulent drama and passion of the music.

The La Jolla Chamber Music Society's "Celebrity Series" continued with a visit by the Los Angeles Philharmonic, under its music director, Esa-Pekka Salonen. Years ago, the LA Phil used to come to us several times each season, so that for a long while San Diegans could follow the orchestra's development at first hand. Under a succession of conductors, most of whom were adept orchestra-builders, the Philharmonic gradually became a world-class organization, and the progress has continued under Salonen, who has been at the helm since 1992. The concert at the Civic Theatre offered further proof of Salonen's beneficial effect on the orchestra's quality, with its polished discipline, its fine sectional playing, and the remarkable skill of its individual musicians.

As to Salonen's other characteristics, one needs to make distinctions. Through his recordings, he has acquired a reputation as an excellent interpreter of 20th-century scores. It is an assessment I strongly agree with. His CDs of Bartok, Stravinsky, Prokofiev, Messiaen, Sibelius, and Nielsen have given me great pleasure, principally because of the acuteness of their stylistic understanding and the exceptional clarity of their execution.

His accomplishments with earlier repertoire are much vaguer in my mind. I have not heard his recent Mahler and Bruckner recordings with the LA Phil, and before the recent San Diego constant symphonic works of the Classic and Romantic periods. This concert, which included symphonies by Schubert and Beethoven (the Fifth, in each case), presented an aspect of Esa-Pekka Salonen that was quite new to me — and no doubt to many other members of the audience as well. My overall impression was that, at this stage

of his career (though it should be remembered that in spite of his youthful appearance, Salonen is now 40 years old), he is not really in tune with the Beethoven-Schubert tradition. In the Beethoven Fifth, he knew precisely what he was doing, and he did all the right things — but there was a perceptible lack of inner identification with the score's meaning and spirit. In the Schubert Fifth, Salonen's grasp of the style was positively defective, and the performance as a whole was a boring dud.

In the Schubert, it was a mistake (first of all) to perform this symphony with the Philharmonic orchestra playing Schubert sounds all right. But the Chandler Pavilion is a good hall, and San Diego's Civic Theatre is not, so that might seem a beautifully proportioned miniature up north struck me, from unrepentable feeble. The sound was so distant and undernourished, and the sonorities were so colorless that it required a considerable effort of the will to keep one's mind on the performance. Far more deleterious, in that performance, was Salonen's insistent lack of grace and expressiveness in phrasing. The Schubert Fifth is not a barnstorming work, but it is full of life: the life that expresses itself in shapely nuances, in delicate shadings of volume, in agogic rhythms and subtleties of articulation, so that one is continually aware of a certain dancing quality in the

mind, an elegance and perkiness of thought and feeling. To know what I mean, listen to the recordings (with full orchestra) by Bruno Walter, or Sir Thomas Beecham, or Herbert von Karajan, or Daniel Barenboim, or (with a higher degree of historical authenticity) Nikolaus Harnoncourt. For that matter, listen to *anybody* other than Esa-Pekka Salonen, for among conductors of repute he seems unique in his inability to figure out what this symphony is about. A driver, squarer, deader performance of it would be hard to conceive.

That seems particularly odd since gracefulness and subtlety are such prominent characteristics of Salonen's Stravinsky (his luminous *Apollon*, for example, or his exquisitely proportioned *Movements for Piano and Orchestra*) — and also since Salonen looks so graceful and lyrical on the podium. But the same kind of distinction between the conductor's physical movements and the sounds he draws from the orchestra was evident in the performance of Beethoven's Fifth that constituted the second half of the program. To see Salonen, you would suppose he was profoundly caught up in to listen to the Philharmonic responding to his direction, you would imagine a well-prepared, cautious, and imperturbable neopysite taking a driver's test — and (to judge by the audience's re-



Beethoven

Los Angeles Philharmonic; Esa-Pekka Salonen, conductor
Civic Theatre (La Jolla Chamber Music Society)
Nielsen, Helios Overture, Opus 17; Schubert, Symphony No. 5 in B-flat, 1st. 485.
Beethoven, Symphony No. 5 in C minor, Opus 67.

performance of Beethoven's Fifth that constituted the second half of the program. To see Salonen, you would suppose he was profoundly caught up in to listen to the Philharmonic responding to his direction, you would imagine a well-prepared, cautious, and imperturbable neopysite taking a driver's test — and (to judge by the audience's re-

action) passing it with flying colors.

In matters of tempo, balance, and dynamics there was not a detectable misstep in this performance. But there was also no detectable personality, no individual confrontation with the score. It was a perfectly fashioned shell, with no yolk inside. Above all, there was a lack of authentic tension, in spite of the brisk speed, vigorous drive, and

large-scale utilization of the orchestra's sonic power. A moment when I became painfully aware of this lack was the famous transition from the third to the fourth movement, where instead of a tidal wave of energy held back with desperate control until it finally bursts through and overwhelms the world in triumph, all I heard was a prolonged pianissimo, at a measured pace, devoid of internal impetus, and finally

replaced by a loud, mechanical outburst. Salonen does know how to conduct Carl Nielsen, however. The *Helios Overture*, which opened the concert (and turned out to be its high point), consists basically of one long, magnificent *crescendo* (to represent the rising of the sun), balanced by one long, magnificent *decrescendo* (to represent its setting) — and in this both Salonen and Philharmonic did

the composer's grand pictorial and symphonic imagination complete justice. If only I could say the same for the very different — and very much deeper — language of Schubert and Beethoven. ■

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music must be received by 5 p.m. Friday the week prior to

publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Reader's Guide. P.O. Box 68003, San Diego CA 92186-5803. Or fax information to 619-581-2401.

Holiday Leftovers are promised when guest organist Jared Jacobson presents selections by J. S. Bach, Chopin, Wood, Holman, Buxtehude, Paderewski, and Vienne at 2 p.m. on Sunday, December 27, at the Spreckels Organ Pavilion. There's another concert planned on Sunday, January 3. Free. Call 619-762-8138 for information. TRADCO Productions.

A Piano Concert planned by Scott Pratt when he performs for the Escondido Library's First Thursday Concert at 7:30 p.m. on January 7, in the Turbine Room of the library (1390 South Kalama Street). Free. Dial 760-899-4329 for details. (ESCONDIDO)

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Calendar ART

ART LISTINGS

Contributions to the Reader's guide in an gallery reception must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Reader Art, P.O. Box 65403, San Diego CA 92166-5403. Or fax information to 619-881-2401.

GALLERIES

"Visions of Japan" — including traditional paintings and prints of samurai, geisha, and Japanese landscapes — by Hisashi Otaka are on exhibit through Friday, January 8, at the Eschwege Col-

lections Gallery (808 Girard Avenue #130). Meet the artist when she's in the gallery from noon to 5 p.m. on Saturday, January 2, and from noon to 5 p.m. on Sunday, January 3.

Regular gallery hours range from 10 a.m. to 6 p.m., with hours extended until 10 p.m. on Friday and Saturday. Dial 619-531-2527 for information. (LA 05LA)

ART MUSEUMS

California Center for the Arts Museum. "Beyond the Still-Life: All Around and Andy Yoder." Yoder is said to transform bricks into functional, contemporary objects, while Yoder's "painted steel forms question the origins of Western social etiquette." See these three-dimensional sculptures through Sunday, December 27.

Find the center at 340 North Escondido Boulevard (at Valley Parkway). 760-738-1120. (ESCONDIDO)

Mitsui 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 dress from Slovakia, Moravia, and Bohemia. See the show through Sunday, April 4, 1999.

The "magic reality" of Nina De Saint-Pierre's sculpture relates to the visual reality and affirmation of spirit found in Outsider Art: throughout her work, no matter how extreme, there is an underlying innocence. Nearly 100 artworks, paintings, relief, graphic works, and magazines created during the last 15 years are collected in "Niki de Saint Phalle — Insurrection/Transgression." "Continuing through Friday, January 29, 1999, use are featured in "A Transcultural Mosaic" — Selections from the Museum's Permanent Collection, an exhibit through Sunday, January 17, 1999. The show is composed of items from the Indonesian Archipelago, including the Philippines, Thailand, Burma, and Papua New Guinea.

Also on view is "Dolls — Mirrors of Humanity," with more than

200 objects, including an 18th-Century dollhouse, a fairy palace called a Palace for Wednesday, a parade of dolls in vehicles of all kinds, and a number of pieces by famous contemporary doll artists. The show — curated by John Derry Nodd — continues Sunday, January 17, 1999.

The Mirages is located on the square with the San Diego Museum of Art and the Trinken Museum of Art. For additional information, call 619-239-0003. (IMPERIA PARK)

Museum of Contemporary Art, Downtown. Four large-scale installations are on view in "Fab-into Pleasi." Born in 1940 in Reggio Emilia, Italy, Pleasi is considered one of Europe's foremost video artists, having worked with video since the 1970s, often in conjunction with sculptural and sound elements. The exhibition integrates traditional materials such as glass, wood, marble, and iron with video images to create room-scale sculptural environments inspired by Venetian and Italian historical, architectural, and cultural environments. The works often represent elemental forces such as fire and water. See the exhibit through Sunday, January 31, 1999. Find the museum at 1901 Ke-

ter Boulevard (at Broadway), directly across from the Santa Fe Railroad Depot, adjacent to the America Plaza transit transfer station. 619-234-1901. (DOWNTOWN)

Museum of Contemporary Art, La Jolla. Approximately 40 paintings from throughout San Diego artist David Reed's career, along with several of his recent multimedia installations, are on exhibit in "David Reed Installations, Martin Piccini." Reed is said to have been intrigued with "the effects of contemporary photography and cinematography on film, which are revealed in his choice of long horizontal or vertical formats and the seemingly frozen moments captured on his canvases." See the show through Sunday, January 3, 1999.

San Diego artist Roman de Salvo has been commissioned to create new works for the indoor and outdoor spaces of the museum. "Roman de Salvo: Garden Guardians," officially open, but throughout the year the artist is creating works exploring the museum's location, architecture, and "mission." For example, "Garden Guardians II" places viewer-oriented feng-shui dispensers at strategic locations throughout the Edwards Garden to "blessen the experience" of the outside setting. The sculptures

remain on exhibit through Sunday, January 31, 1999. Find the museum at 700 Prospect Street. 619-454-3541, or 905A.

Museum of Photographic Arts. Cuban-born artist Abelardo Morel, whose photographs transform everyday objects and occurrences into magical images, is the subject for "Abelardo Morel and the Camera Eye." Through 60 glass-and-iron prisms, the exhibition presents Morel's three major areas of photographic investigation in the past decade: "Optical Phenomena and Everyday Occurrences," the "Camera Obscura," and "Books, Maps, and Paintings."

For this traveling exhibition, a fully operational room-size camera obscura has been created. Visitors may enter the camera obscura, stand in its darkened interior, and marvel at the outside scenery projected upside down on the wall opposite the single 3/8" opening, which serves as the camera aperture. Enjoy this show through Sunday, January 31, 1999 (at which time the museum will close temporarily for renovations). The museum is located in the Casa de Balboa, for additional details, dial 619-238-7539. (IMPERIA PARK)

Calendar THEATER

No One Is Who You Think They Are

The "wild" find "sanctuary" and a miracle does occur.

When it premiered on a double bill with *The Caddisflies* in 1986, critics labeled *The Mutulated* "bad." Tennessee Williams. The show ran only seven performances. By the mid-'60s, Williams's private life influenced how critics reviewed his work. Everybody knows he drank a fifth of liquor a day — "half bourbon, half vodka" — and took Dexamyl and Seconals. He wrote "stoned" scripts, he wrote poorly. Well, folks, I'd rather see "minor" or even "bad" Tennessee Williams than most of our current playwrights at the top of their game.

The 60-minute *Mutulated* does have a loose construction. The sparse pacing of events makes it feel like a long short play. And Williams clobbers us with an obvious theme: we all have our mutilations — "some from birth, some from love before birth" — not just people with visible scars. But it's also got Williams's gifts: a strong sense of place (one-few-theaters-vastly-disseminated) lives made epic, and that amazing Williams atmosphere, where moods crunch and jam like bumper cars at an arcade.

It's Christmas Eve at the run-down Silver Dollar Hotel in New Orleans' French Quarter. Delacratos Griffin, "a wino long in the tooth," spends last week in the pokeny for shoplifting. She needed cash, since she betrayed her friend and financial benefactor, Trinket Dugan. Now Celeste wants to "bury the hatchet" and have a grand holiday. "Christmas," she says, "is something you gotta do big, or don't do it."

Celeste could be Sir John Falstaff in terminal dissolution. Every move, every word a baroque excess. Celeste's a bulldozer; the tiny Trinket's a glass figurine. Three years ago, Trinket had an operation. Fearing that this "mutilation" would put men off, she's lived without male companionship since. Last week, Celeste got smooched on Tokyo and threatened to reveal Trinket's secret. To bury the hatchet, Celeste will have to pry it from Trinket's back.

Trinket benefits from her father's oil money (she stays at the Silver Dollar out of habit). Other denizens of the Quarter perform mutilations to survive: sailors rock hookers, and vice versa. Rampart Street Rose earns money as the Bird Girl. She parades the streets as a freak in chicken feathers (Celeste knows how the glue stings "from experience"). Mingling with these people, and the regulars at the Cafe Boheme, is dark, mysterious Jack in Black, who could be the Grim Reaper. Carolers sing "...for some uncertain reason

Mercury will be shown this season / To the wayward and deformed. / To the lonely and misty. / A miracle! A miracle! The dark held back a while. / *The Mutulated* is a Christmas show, in which the "wild" find "sanctuary" and a miracle does occur.

At the Fritz Theater, Dana Hookey turns Celeste into a force of nature: a kitsch surface but a domitable underlife. Her hair's a boched red-dye job. Her flaming red furry jacket looks Halloween-specific. — **MIFF SMITH**

is she the anti-Santa Claus? Her brother drowned her, her stuff's in storage, she hasn't a dime, and there's no room at the inn. Instead of tending to these basic needs, Celeste plays her wits down Rampart Street — like a living ache — and Hookey adds another highlight to her resume of quality work.

Williams proceeds by opposites: violent versus vulnerable, brother versus sister, Scott versus Zelda. In *The Mutulated*, he pits Celeste against Trinket, the lion against the lamb. As recent directors of Williams are discovering, however, it's a mistake to treat each side of a duality as a pure entity. The violent are also vulnerable, the vulnerable sometimes savage. The Fritz production, directed by Francis Chemnick, favors opposites and could further explore the fluctuations within each. For example, Helen Lesnick makes Trinket a wounded lamb. She could add dimension to the role and the play, by finding Trinket's lion when occasions permit.

The supporting cast (in particular Michael Severance's one-note sailor) could benefit from similar exploration. In Williams no one is just who you think they are. He loves to blur "types," finding the apical in them. He does it so much, at times it's a writer's trick at others, a part of his genius.

Like the play, the Fritz show could use crisper pacing. But it does have three definite attractions. Hookey's Celeste is a kinsoul, a combination of swagger and supreme hate. Francis Thumm's music and backup band (Errol W. Woods, Rocky Powell) make one wish they had more airtime, they're that good. And the third, of course, is Tennessee Williams. In the '60s the New York critics, irked by Williams's experimental efforts, banished his plays from Broadway. Thirty years, and several schools of more sophisticated criticism later, Williams amazes anew.

I'd seen *Dover*'s annual Christmas fantasia on gay themes, *Our Gay Apparel*, before. I caught it again last week for a simple reason: I needed a laugh — and got at least 20. Robert

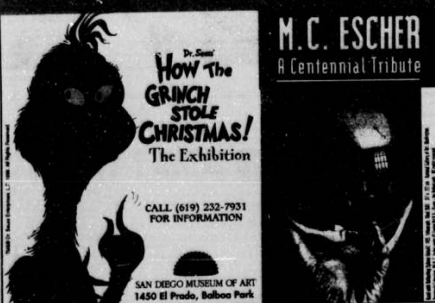


The Mutulated

The Mutulated. by Tennessee Williams. Fritz Theater, 420 Third Avenue, downtown. Directed by Francis Chemnick; cast: Dana Hookey, Helen Lesnick, Michael Severance, David Radford, Francisco Torres, John Garcia, Mark Patrick, Peter Biza Cosberg, Mark Alan Morales, et. Mendes and Richard Mittleider; lighting, Richard Mittleider; costumes, Mia Parker; music composed by Francis Thumm, performed by Edgar Marsella, Errol W. Woods, and Rocky Powell. Playing through January 10; Thursday through Saturday at 8:00 p.m., Sunday at 7:00 p.m. For information call 233-7505.

Our Gay Apparel. by Robert Joseph. Diverisary Theatre, 4545 Park Boulevard, University Heights. Directed by Wayne Tibbets; cast: Larus Beersmith, Yvonne L.E. Fisher, Katie Harper, Susan Kovic, Nevaire T. Perry, Nina Rodriguez, Daniel Stith, David Pierce-Frank, scenic designer, Sha Mark Ford and Bob Yarrington; lighting, Jan Both; sound, Thomas Miller. Playing through January 21; Thursday through Saturday at 8:00 p.m., Sunday at 7:00 p.m. For information call 619-220-9097.

Joseph's comedy remains one of the funniest shows not just of the holiday season, but of the year. Alice assures her friends they'll have a quiet Christmas as her parents' country cabin, Summer Oaks. She invited two lesbians, one being her lover, and three gay men, who cross-dress as the Exterminators and perform Supremes' songs. Since not everyone gets along, you can imagine what happens when Alice's snowbound, conservative parents arrive — and the group abandons its gay apparel and tries to "straighten up." The show's a kick and much improved. The original script was breezy. Director Wayne Tibbets cut a good 20 minutes, and now the jokes come almost nonstop. Tibbets also cast



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Calendar THEATER

Yvonne L.E. Fisher as Alice. She converts the passive woman into a gentle warrior who will battle this Murphy's Law Christmas to the hilt.

A newcomer to the local scene, Fisher was quite impressive in *Diversionary's* recent *Gays of Our Lives*. She and Sean Robert Cox — who played John Merrick in the North Coast Rep's *Elephant Man* and about six characters in the San Diego Rep's *Christmas Carol* — get my vote as the new talents to watch in '99. ■

THEATER LISTINGS

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

An American Christmas
Lamb's Flavors Theatre and the Hood del Coronado have a new version of their popular holiday dinner show. Christmas at the Hotel del in 1908, including a five-course gourmet meal.
HOTEL DEL CORONADO BALLROOM THROUGH DECEMBER 27. EVERY DAY EXCEPT CHRISTMAS. AT 8:30 P.M. FOR INFORMATION CALL 619.437.0600.

Because Sex and Elder Sells
As an alternative to traditional Christmas fare, Never Forget the Food Productions offers an evening of "thought-provoking one acts." That's a welcome addition for December 1 as with the plays were more impressive. A.R. Garner's piece, *The Problem*, Romantic Linn's *I, M.*, and Landford Wilson's *Home Free* are based on tricky premises. Once you figure each out, they become far too predictable. Linn's is kind of fun — what would happen if a real writer cordoned in a creative writing class (Linn's) taught a love; this is his review. The one-acts twist and turn and may be more enjoyable to perform than to follow. The evening does have a plus: D. Can de Paul appears in *I, M.* and *Home Free*. She's one of our best local actors and does credible work.



A Christmas Carol

as always (he teams with Fred Harlow, who does earnest but insistently hyper work, especially in the Wilson piece, about an intricate duo who confuse the real world and then play world one time too many. A peek at the program — from directors to house managers — reveals a lot of tal-

ented people. Might they form a company? Please? But with better material!
ST. CECILIA'S PLAYHOUSE, THROUGH DECEMBER 30. THURSDAY THROUGH SUNDAY AT 8:00 P.M. NOTE: THE SHOW HAS OTHER DATES. CALL THE THEATER AT 619.616.8063.

A Christmas Carol
The San Diego Repertory Theatre's annual Christmas show resembles the movie *Ground Hog Day*. They can do the show over and over until they get it right. This year's optimistic version they got right. Directed by Sean Murray, it's so rich it's almost daunting. Murray creates a wonderful theatricality, and Jonathan McMurtry convinces you he was born to play Scrooge. A crotchety group "afraid of life" — he dunks the door on carolers and giggle's metamorphoses into a misanthropic underdog of joy. Throughout, McMurtry is unshelved and funny (this is one of the most comic Scrooges yet). A strong cast supports him: Douglas Roberts as the narrative, Ron Choulatos as beleaguered Bob Cratchit, an adult Tim Irving as Fezziwig, Rosina Reynolds as a stately ghost and haggard servant, and John Carroll as five molly-crafted char-acters. Extra Black and traditional (i.e., 1843) costumes set an all-time standard for Rep Christmas Carols, and once again Gina Angeliqne shows why she's one of the best of



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Driving Miss Deloy
When Alfred Uhry's 72-year-old grandmother totaled her Packard, and a garage he hired an African-American named Hoke to be her driver. Beneath the surface pleasures of Southernness, neither trusted the other, yet Hoke chauffeur'd her for 25 years, and a bond developed. In Uhry's play, Daisy Werthan qualifies for the Backseat Driver Hall of Fame, and Hoke Calabrese is genuinely personified. In short scenes — some so thin you wonder how they work at all — their relationship evolves from mutual suspicion to gentle, unspoken love. The North Coast Rep's production makes the play a family album. Flashbacks freeze the ends of scenes, key moments in a life. Director Joe Fowers cast admirably. Katherine Fralocore plays the Southern Jewish matron with spirit and a rugged independence seemingly etched in stone. Antonio "T.J." Johnson gives Hoke a moose mustache (his man will do for only so far). And, though you won't see it at first, each has an abundance of pride. In his innumerable minutes, the actors permit a different, more open, more loving to be grown of their characters, and masks and barriers — racial, religious, you name it — disappear. James Webb is solid as Daisy's son, Boothe, a man trapped between the Old and New South. Nancy Tolson's comments make subtle points about time and place. And Marty Burnett's lattice 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, THURSDAY, DECEMBER 27, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Forever Plaid
The four harmonizers in search of plaid sport coats are in their third year at the Theatre in Old Town. Joseph Campbell urged everyone to "follow your bliss." Even if the right harmonies of '50s "go groups" aren't your particular bliss (I needed a quick fix of this and Hendrix after hearing them), you've got to admit the Plaid's follow theirs with nerve. They dare to be square. They crown in lieu of having a life but put life into the groove lines of *True He Paradise* (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 same of endearing everything to everyone. The first performance — Leo DiGregorio, Steve Cookson, Rick Meads, and Bobbi Smith — sang as well as any collection of Plaid's minor gigs; the opening night was crisp but made no distinction between where the rehearsal songs left off and the "spontaneous" sections began, everything left rehearsed by the num-

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Calendar THEATER

ber), Terry O'Donnell plays an indelible piano and permits himself the occasional piece of always funny business. The set, which is either the Theatre in Old Town or a paragon where the Pleads got stuck, is a fully drab for such a perky show, though Irene Renzani's savvy lighting knows when to wake the brighteners.

Worth a try. THEATRE IN OLD TOWN, OPEN-ENDED RUN, TUESDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 8:00 P.M. AND 8:00 P.M. SUNDAY AT 5:00 P.M. AND 7:00 P.M.

Use the Grinch Stole Christmas! He's up. He's as hairy as Bigfoot. He's got a green suit for 35 years.

And join the Grinch — his name synonymous with the attitude — wants to make Christmas *usurp* in Who-ville. In the Old Globe's new holiday musical, he's also fun. Cary Paul's Grinch slithers down the proscenium like Spider-Man; his tongue touches his chin, and does often, when he relaxes his invidious intentions. And he raises a provoking question: "I want to stop this [i.e., giddy holiday revelry] and you wonder why?" Timothy Marston's script, based on Ted Geiss's 1957 classic, could use polishing, but not Jack O'Brien's visually-astounding staging or the Globe's spectacular design work. John Lee

Beatty's three-dimensional cartoonish sets — snowbound Who-ville and Mr. Crampit's precarious peak — perform scenic choreography that's as hilarious as a Bob-White Cube, reforming in breathtaking configurations. Robert Morgan's costumes for the per-
aped Who's a dazle. Don Lee

Speaks leads the supporting cast as Old Max, the Grinch's now grown-up dog. The rest of the cast share three things in common: 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 San Diego tradition.

Worth a try. OLD GLOBE THEATRE, THROUGH JANUARY 13, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Lamb's Players Festival of Christmas Kerry Meads sets *A Christmas Carol* in the Glen Ellen Academy for girls in Illinois. It's 1939. All but three students went home for the holiday. Blake and Muriel remain behind, again. "Late-blooming" Nelda Watling joins them, and some faculty members, to form a makeshift Vaudeville. Sounds like "Dullesville" Enter William Fields. He left Glen Ellen for Hollywood 14 years ago. Now he's a sound designer (just finished *Gene* with the Wind). Clark Cable couldn't stir up more excitement, especially from

Joy and Maria's Italian Wedding DiBisar Productions presents an interactive wedding ceremony in which everything that can go wrong, will. The Conco and Caracci families, both dysfunctional, celebrate the nuptials of Joy and Maria.

Murder on the Trail "The Wild West was never this wild," in a new dinner-theater who-dunnit starring Sophie Tyler and Granite Hardacre. Dinner includes barbeque or catfish. TYLER'S TASTE OF TEXAS, 7806 E. CAJON BOULEVARD, LA MESA. OPEN-ENDED RUN, THURSDAY AND SATURDAY AT 7:00 P.M. FOR INFORMATION CALL (619) 595-0673.

The Mutilated Reviewed by issue. PRITCH THEATRE, THROUGH JANUARY 10, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

On Trial for Murder Variety Theatre stages a dinner-theater, courtroom mystery. Gloria Van Sant, the world's most glamorous news host, disappeared — and her chauffeur's dead! Susan Bennett Edwards directed. PAVAJETS HOTELS, 2322 E. CAJON BOULEVARD, OPEN-ENDED RUN, FRIDAY AND SATURDAY, DINNER AT 7:00 P.M., CURTAIN AT 8:00 P.M. FOR INFORMATION CALL (619) 206-6640 OR (619) 202-8216.

Our Gay Appeal Reviewed by issue. DISCOVERY THEATRE, THROUGH JANUARY 2, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Stomp San Diego Playgroup Series hosts a return engagement of the "international percussion sensation," created and directed by Luke Cresswell and Steve McNicholas. CIVIC THEATRE, TUESDAY, JANUARY 5, THROUGH JANUARY 10, TUESDAY THROUGH THURSDAY AT 7:30 P.M. FRIDAY AND

SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AT 4:30 P.M. AND SUNDAY AT 2:00 P.M.

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Triple Expresso A Highly Due to popular demand, the Horton Grand Theatre brings a reprise of the 1960s musical. Three great performers, Hugh Butterfield's done his lounge act at the Triple Expresso. Scandalous! *Scandalous!* the day. While patrons enjoy one of the house bands — "Craps," "Scandalous!" *Scandalous!* "Mokoko Cocoa Mocha" — the design and distribute T-shirts and promote industrial, goth, and fetish shows. Like the third annual December 18 at Brick-by-Brick. (They've also promoted shows like Marilyn Manson, Jack Off Jill, and the Gentrifiers.)

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Calendar
MUSIC SCENE

blurt
continued

show by the elephants." I run into Sandy again at the Red Lobster at Grossman Center. A young mob clings to Mrs. Claus like soft-shell crabs. They wait for the icon to break her silence. (Mrs. Claus has three-hour face-painting shifts Friday and Saturday nights at the Lobster.) I call her on her car phone sometime later and ask if little girls especially relate to Mrs. Claus as a feminist icon. "Not really," she tells me. —P.S.

"Psychobilly has always been kind of on the fringes of everything," says Ryan Davis, owner of Hairball 8 Records in Poway. "It's a bit too obnoxious." Yet, Davis has just put out an American psychobilly compilation, called *Hotter than Hell*. Davis says it is the first psychobilly compilation to be released by an American label. Psychobilly is an oddity in the United States, however, Davis managed to find the Belmont Playboys in south Florida, the Brainbrats in

Merrimack, New Hampshire, and the Hooligans and the Barnyard Ballers right here in San Diego. "I think nowadays a lot of the people in the rockabilly and punk scenes take themselves pretty seriously, and you really don't find that in the psychobilly scene."

I ask Davis about bands who cut weeds into their chests and the "wrecking crews" that go along with many psychobilly scenes. (Wrecking is one big step up from moshing, in which participants hit each other with closed fists in a frenzied slam pit.) He says much of that stuff is an act. The Godless Wicked Creeps from



THE GODLESS WICKED CREEPS FROM DENMARK

Denmark, who toured the West Coast recently with the Ballers, are a good example. "They have the image of being crazy, mean, and violent," says Davis. "But, still, it's funny to see a band named the Godless Wicked Creeps crying and hugging you at the end of a trip." —R.R.



Rancho Santa Fe resident Jewel is poised to continue her rise to icon status. Her latest album *Spirit* debuted at number three on the *Billboard* charts, selling more than 368,000 units in its first week. Since *Spirit's* release on November 17, Jewel has had television appearances on most of the major shows including *Leno*, *Letterman*, and *The Today Show*. She performed at the lighting of the Christmas tree at New York City's Rockefeller Center. Both *Vogue* and *Rolling Stone* have her on their covers, and she will spend the majority of next year touring the world. The ultimate honor may be her scheduled performance in the Vatican City on Christmas Eve. With success comes the inevitable lawsuits. Her

former manager, Inga Vainshstein, filed suit against Jewel and her current manager (and mother), Lenedra Carroll, in the Los Angeles Superior Court on November 30. Ms. Vainshstein is seeking punitive and compensatory damages in excess of \$10 million claiming that she had a three-album deal with Jewel before Carroll allegedly induced Jewel to fire her. The lawsuit's claims include breach of written contract and interference with contractual relations. Vainshstein also alleges that Carroll convinced Jewel to approve all management advice with a psychic channeler who "evaluated the advice by communing with some entity referred to as 'Z.'" (This according to *Billboard Online*.) No comment has come

forth from Jewel or Carroll. —R.A. **The Black Crowes'** two-hour set at a few Wednesdays ago was almost cut short by a couple of lime wedges. When they landed onstage about an hour into the show, guitarist Rich Robinson stopped strumming. Older brother/froontman Chris Robinson pointed an accusatory finger at the tall guy to my left. He hadn't thrown anything. The lime had come from the back of the audience. "Who the fuck is throwing things?" Chris asked. He warned that if one more object hit the stage, his band would "make it a short night." "Why are you coming down on me?" he asked. Then

said scornfully, "I didn't lose your World Series, San Diego." He froze, listening to boos, cheers, and waiting for incoming projectiles. Nobody accepted the challenge. —R.M.

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San Diego Reader December 23, 1998 \$1

Calendar
MUSIC SCENE

blurt
continued

show by the elephants."
I run into Sandy again at the Red Lobster at Grossmont Center. A young mob dings to Mrs. Claus like soft-shell crabs. They wait for the icon to break her silence. (Mrs. Claus has three-hour face-painting shifts Friday and Saturday nights at the Lobster.)
I call her on her car phone sometime later and ask if little girls especially relate to Mrs. Claus as a feminist icon.
"Not really," she tells me. —P.S.

"Psychobilly has always been kind of on the fringes of everything," says Ryan Davis, owner of Hairball 8 Records in Poway. "It's a bit too obnoxious."
Yet, Davis has just put out an American psychobilly compilation, called *Hotter than Hell*. Davis says it is the first psychobilly compilation to be released by an American label. Psychobilly is an oddity in the United States, however, Davis managed to find the Belmont Playboys in south Florida, the Brainrats in

Merrimack, New Hampshire, and the Hoodligans and the Barnyard Ballers right here in San Diego.

"I think nowadays a lot of the people in the rockabilly and punk scenes take themselves pretty seriously, and you really don't find that in the psychobilly scene."

I ask Davis about bands who cut words into their chests and the "wrecking crews" that go along with many psychobilly scenes. (Wrecking is one big step up from moshing, in which participants hit each other with closed fists in a frenzied clam pit.) He says much of that stuff is an act. The Goddess Wicked Creeps from



THE GODDESS WICKED CREEPS FROM DENMARK

Denmark, who toured the West Coast recently with the Ballers, are a good example. "They have the image of being crazy, mean, and violent," says Davis. "But, still, it's funny to see a band named the Goddess Wicked Creeps crying and hugging you at the end of a trip." —R.R.

OVERHEARD IN SAN DIEGO: ETTA'S PLACE 12/15



Rancho Santa Fe resident Jewel is poised to continue her rise to icon status. Her latest album *Spirit* debuted at number three on the Billboard charts, selling more than 368,000 units in its first week. Since *Spirit's* release on November 17, Jewel has had television appearances on most of the major shows including *Leno*, *Letterman*, and *The Today Show*. She performed at the lighting of the Christmas tree at New York City's Rockefeller Center. Both *Vogue* and *Rolling Stone* have her on their covers, and she will spend the majority of next year touring the world. The ultimate honor may be her scheduled performance in the Vatican City on Christmas Eve.
With success comes the inevitable lawsuits. Her former manager, Inga Vainshien, filed suit against Jewel and her current manager (and mother), Lenedra Carroll, in the Los Angeles Superior Court on November 30. Ms. Vainshien is seeking punitive and compensatory damages in excess of \$10 million claiming that she had a three-album deal with Jewel before Carroll allegedly induced Jewel to fire her. The lawsuit's claims include breach of written contract and interference with contractual relations.
Vainshien also alleges that Carroll convinced Jewel to approve all management advice with a psychic channeler who "evaluated the advice by communing with some entity referred to as 'Z.'" (This according to Billboard Online.)
No comment has come

JAY ALLEN SANFORD, JOE PARADISE



forth from Jewel or Carroll. —R.A.
The Black Crowes' two-hour set at 'Caves a few Wednesdays ago was almost cut short by a couple of time wedges. When they landed onstage about an hour into the show, guitarist Rich Robinson stopped strumming. Older brother/frontman Chris Robinson pointed an accusatory finger at the tall guy to my left. He hadn't thrown anything. The time had come from the back of the audience.
"Who the fuck is throwing things?" Chris asked. He warned that if one more object hit the stage, his band would "make it a short night."
"Why are you coming down on me?" he asked. Then

said scornfully, "I didn't lose your World Series, San Diego." He froze, listening to boos, cheers, and waiting for incoming projectiles. Nobody accepted the challenge. —R.M.

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Calendar
MUSIC SCENE

Kettle Wars

A small child runs amok, clinging to the legs of the first chair cornetist.

Not all Salvation Army members wear a uniform. It is a personal choice to do so, but the reason for wearing it remains unchanged. It stands for: A commitment in the war against evil...

from "What Is the Salvation Army" pamphlet.

My earliest holiday memories take me back to the Motor City, tramping through frozen sludge with Grandpa Joe, heading into a Sears. Passing a Salvation Army kettle along the way. Gramps would reach inside the pocket of his wool coat to produce a 50-cent piece. As Gramps was busy inside complaining to a salesperson about some tool he'd just bought, I'd sneak back out in a whoosh of the turnstile doors to listen to the trombone and trumpet duo blow through "The Twelve Days of Christmas."

But those were the '70s, back when Salvation Army Christmas music was a ubiquitous lament on the periphery of consumerism. Their fire engine red kettles still can be seen these days, but they're most often manned by disaffected bell ringers who are paid hourly wages by the Army. (Volunteers from the Army church are not longer with us, would yell at the top of his lungs. "Oh, Salvation Army jazz," whenever amateur musicians would place the accent improperly.)

Hansen laughs. "It's a derisive comment... One of the great heards, who is no longer with us, would yell at the top of his lungs. "Oh, Salvation Army jazz," whenever amateur musicians would place the accent improperly."

"When you see someone in this corps, what does that refer to?"

"The Salvation Army uses a lot of military-type terms because of its title... [The Army] was born in England in 1865 and was set up... in a quasi-military style with a general, who was the founder and chief of the organization, different ranks of officers...clergy, and soldiers, which are members. You name it, we've got a military term... People think it's quaint, frankly."

"I think that throws a lot of people off."

"It sure does... [but] we do everything that your church does... I don't know if you know much about the English culture... It's terribly musical. You know, we do howling teams, they do choral societies... Every major business in England [once] had their own brass band... mine

needs to be added to the insurance policy... There's no way you can go without insurance. As the band finishes its rehearsal and packs it up, I speak with Hansen about his 19-year involvement with the Salvation Army music program.

"I started these kids with their first notes in music," Hansen confides. "Druella, the third cornetist, is probably the newest in the group. She's a Navy nurse. Nancy, who wasn't here tonight, has been in the corps from a little girl. She's 30 years old [now]." Dropping his voice, Hansen confides, "I have a degree in orchestra conducting from Cincinnati College Conservatory of Music. When I first came out here I taught music professionally. Then I shifted over to work in the Salvation Army program development. I write contracts and that kind of stuff. I work for the Army professionally, and this is what I do as a labor of love."

"When the band was rehearsing 'Tingle Bells,' you had them play a certain passage several times. You mentioned something about 'Salvation Army jazz?'"

Hansen laughs. "It's a derisive comment... One of the great heards, who is no longer with us, would yell at the top of his lungs. "Oh, Salvation Army jazz," whenever amateur musicians would place the accent improperly."

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Bell ringers Richard Bawlow and the Salvation Army brass band.

workers, shoemakers, and heavy industry kind of stuff. They said, 'We want the arts in here, because we want to civilize these workers...' A lot of early Salvation Army services were outdoors, [because] they couldn't afford a building. You can't take an organ or a piano outdoors, so you take the brass band. You know, if you want to have a street service and you want to save all these difficult people—these drunkards and prostitutes in the east end of London, [brass music] was the best way to round them up."

I ask Hansen, "But it's not a regular thing that musicians will go out and play kettle sites anymore?"

Hansen lowers his voice to a whisper again. "It used to be... Whenever there's a good band, people gather round... Where we [once] were almost everywhere, nowadays, anything that resembles a mall does not let the Salvation Army in to do its kettle work... Mall managements have decided quietly that if they let the Salvation Army in, they're going to have to let everybody in... but we're stubborn. We keep going."

At a Sunday night Citadel concert, featuring the regional brass band composed of musicians from San Diego, San Bernardino, Riverside, and Imperial Counties, I explain my interest in Army brass music to trombonist John Jones and his wife. In her regulation navy felt bowler and terylene jacket—according to an Army Web site,

the Salvation Army uniform is available in two different fabrics: polyester (terylene) and tropical wood—Mrs. Jones chuckles. "Well, you came to the most unmusical person around. I used to play a horn years ago, but I did it for social reasons... My husband's a real musician. He said, 'You don't have to play anymore, dear. I said, 'Okay,' and I put my horn down... You've been playing trombone for how many years?' she asks her husband.

"About 39 years now," chimes Mr. Jones. "It's a totally different world [here]. Brass banding is almost a culture in Britain. 'Mr. and Mrs. Jones invite me to stop by for tea and scones the next time I'm passing through Murrieta."

"Salvation Army officers must devote full time to Army work. An officer who marries must marry another Salvation Army officer or leave his or her officer status."

— from "What Is the Salvation Army" pamphlet.

I make arrangements to accompany the Upright brothers and Christian Acheson (who plays the euphonium) as they visit some kettle sites the day after Thanksgiving. Entering through the "Musicians only" entrance at the Citadel, I find J.J. Richie, and Christian looking over a hand-drawn map of kettle locations they plan to hit along

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Calendar MUSIC SCENE

Richie
 "It didn't occur to me, but today's the busiest shopping day of the year. Is that why you're heading out today?"
 Richie says, "Sorta, sorta. You know, we had a day off,

"Every major business in England [once] had their own brass band - mine workers, shoe makers, and heavy industry."

and they said, 'Oh, you guys don't get a day off, you have to play. We're like, 'Oh, okay.' We enjoy playing, so it's not that big of a deal."
 "How long do you stay in one spot?" I ask.
 Christian says, "It depends on how long our lips hold up."
 "I feel like I should be helping you guys out. Do you have a bell I can ring or something?"
 J.L. and Richie laugh. "No, that's all right," they blurt in unison.

Being an overcast day, the dim light pouring in through the chapel doors is barely enough to read from the "Song of the Salvation Army" hymnal while the guys touch up last-minute rough spots. Two large burners above the chapel doors read, "In All Thy Ways Acknowledge Him," and "He Shall Direct Thy Paths." Stocky Mike Opina wanders back and forth between chapel and band room, flicking the lights on along the way. Richie tosses a music book across the semicircle to J.L., empties his spit valve on the carpet, and calls, "Come on, Michael." Envelopes next to the hymnal denote offerings for "Regular," "Corps program," and "Self-denial." Across the chapel, a large wooden soup bowl sits alone on a table, a testament to religious austerity.

In the parking lot, Richie stands in the open door of a powder blue Suzuki Samurai, blasting his silver cornet into the school J.L. and Christian, seated in back, also toot their horns. I pop in the tape of the Salvation Army International Staff Band in my deck to get me in the mood. Following Mike Opina's directions, I travel past Tecolote Canyon, east on Balboa. At Greener, I pass a homeless man in the median with cardboard sign and a Santa hat - perhaps someone who couldn't wait for his cut of the Army donations to trickle through the appropriate channels.
 Turning left into the Target parking lot, I roll down the windows and crank up the volume, filling the lot with Salvation Army brass - more of an oom-pah-pah, oom-pah-pah type of thing than one of

Christmas cheer. Idling at a crosswalk in front of the store entrance, I watch as people plow past in maddening succession. They squint at me like I'm crazed. With perfect timing, the band members come walking across: the yellow striped crosswalk in their Navy uniforms and shiny black shoes, reminiscent of the *Albby Road* cover. Christian laughs as he makes his way toward

the kettle site where a tall, elderly gentleman in a black cowboy hat, brown sport coat, and silver and turquoise bolo rings the bell. The corps burst into a lively rendition of "Hark, the Herald Angels Sing."
 I quietly observe as the donations start to roll in. Male senior walks out front door, drops quarter in slot. Gal in a maroon windbreaker slips a five spot in. Woman in blue puts out the coinage. Slowly man in ratty jeans runs by leaving nothing but a foul odor. Flannel-draped dame carting Mr. Coffee machine stuffs in a healthy wad. The tall bell ringer beams, stooping to talk up the tots. "Merry, merry Christmas, young ladies. Are you waiting for Santa? God bless you all, drive carefully please."

I can't tell whether the consumer generosity is bolstered more by the lone kettle gent, the citadel brass, or a combo of both. I step up to have a word with bell ringer Richard Rushlow.

He tells me, "I like people very well. I like the old people and they like me. I kinda get along with them, because I'm about the same age. This area has a lot of old people in it, my age and a little older. This takes them back to the old days when they had band concerts in the park on Friday and Saturday nights. In our day, a park would have a gazebo in it, and the band would come out. There would be doctors and lawyers and just plain families getting together. This is where you dropped your kids in the evening. My grandfather used to take me."

"Are you hired or are you a member of the Salvation Army?"

"I'm hired. I'm on disability, and I'll probably never be able to go back to work again because they're talking about doing some funny things to my leg. I've had two operations on my shoulder, and they're talking about opening that thing up again. I'm trying to stay away from the hospital."
 "I tried to see guy who was doing the kettle thing by my house, but he wasn't enthusiastic like you are."

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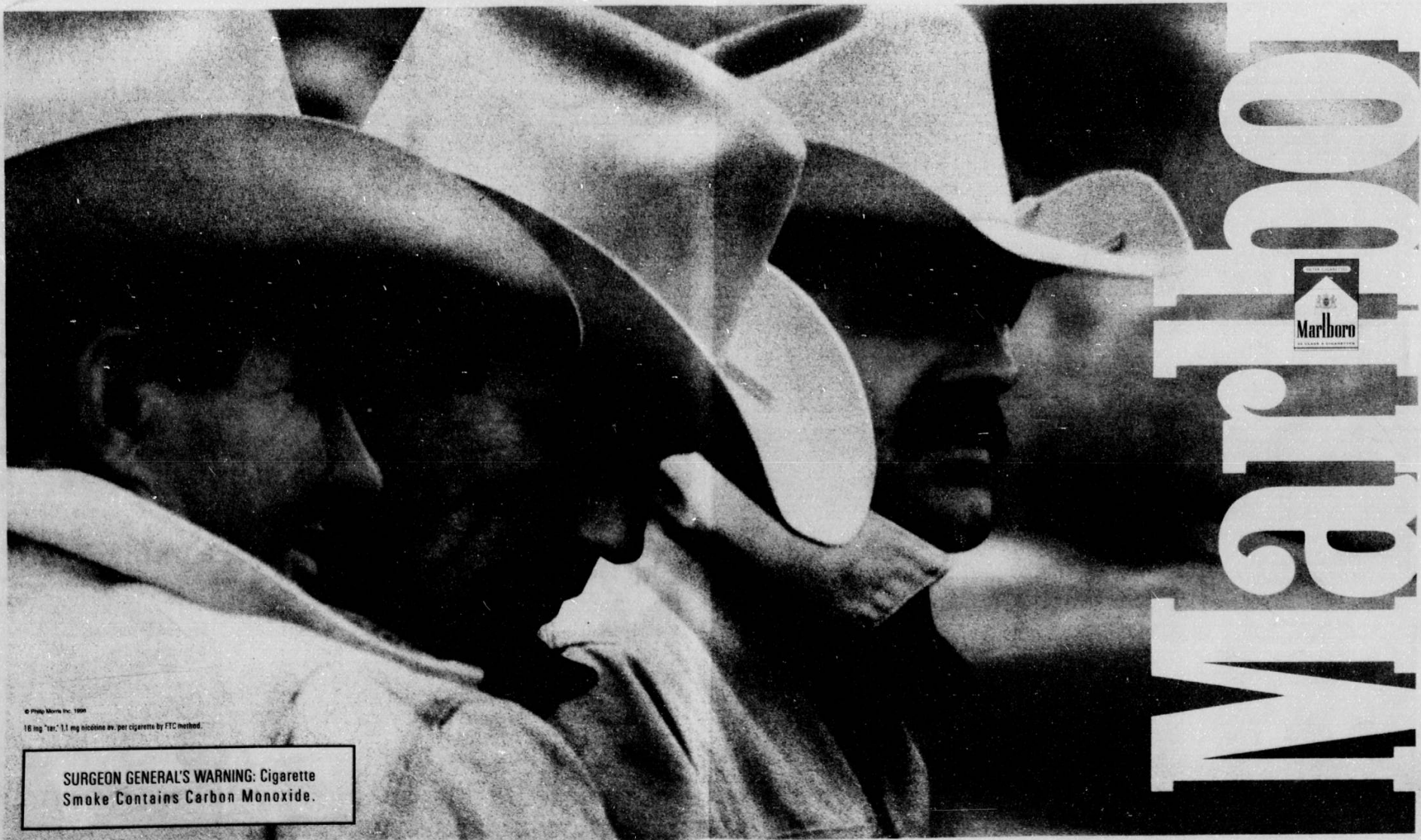
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Calendar MUSIC SCENE

"When [the band] leaves, or when there's a break, you just watch how I do things. I don't do it this way because I think I'm going to get somebody to put something in, I do it my way because I feel this way. I feel happy... I figure if I make you smile, I'm a happy sucker."

I interview a bell ringer at a Lucky in the Pacific Beach neighborhood, downhill from Mt. Soledad, asking him how he got the job.

"I got it through the newspaper, San Diego Union Tribune. 'Whatcha call it, the employment section.'"

"How much do they pay for a bell ringer?"

"Five, seventy-five [an hour]."

"Did they offer you the option of playing an instrument?"

"Nope," he says giving the bell a few shakes, "just ring the bell."

"How are people with the donations? Have they been pretty good?"

"I just started today... it's kinda..." he hesitates, "you know, okay. Why, you want a job?" he laughs.

The *Chronicle of Philanthropy* is the newspaper of the nonprofit world. Published every other week, it is the number-one news source for charity leaders, fundraisers, grant makers, and other people involved in philanthropic enterprises. Recent studies by the *Chronicle of Philanthropy* cite 92 cents of every dollar donated to the Army goes toward relief programs. As for the possibility of employee theft, kettles are locked and emptied by Army supervisors at day's end. Donations are monitored and compared to amounts taken in previous years at the same location.

Rare gold coins (South African Krugers and British Sovereigns) have been showing up in kettles. The trend began in 1982, when five gold coins were discovered in a suburban Chicago kettle. Since then, coins — worth \$200 to \$300 each — have been showing up in kettles across the country.

Earlier this season, Quarter Pounder waitress Joan Kroc donated a whopping \$80 million to the Army, which will be used to finance a community center in her and her late husband, Ray Kroc's, name. (Dressed as Santa, Ray Kroc used to donate his services as a bell ringer on the streets of downtown San Diego.)

"The corps building is sometimes known as the 'Citadel.' The pastor serves as an 'officer.' Members are 'soldiers.' This sphere of activity is known as the 'field.' Instead of joining the Salvation Army, members are 'enrolled' after signing the 'articles of war.' When officers

and soldiers die, they are "Promoted to Glory."
—from "What is the Salvation Army" pamphlet.

A Santa Claus is seated in front of the Clairmont K. Marx, sandwiched between the Salvation Army ringer and a mini merry-go-round. As I approach, the teenage bell ringer in an oversized down jacket introduces herself as Trishna.

"Who is Santa with?" I ask.

"I don't know," Trishna shrugs.

"Hey, Santa's stealing your thunder," Trishna laughs. Santa has a sign in his bucket that says, "Help the homeless," with a picture of an ascending Jesus — demonstrating that all American dichotomy between the secular and the spiritual.

"Who's making more money," I ask Trishna, "you or Santa?"

"Me. Just walk by her and look in her bucket. She only has like, a few and a couple of ones." This is the first indication I have that there is actually a woman beneath the Santa suit.

"Why do you think people are choosing you over Santa?"

Trishna grabs hold of my shoulders and looks me square in the eye. "Look at her! Just look at her eyes. She looks drunk or something."

"Well, I suppose her beard is looking kind of sorry," I say. I look across to the red and white plush form, slumped in a metal folding chair with a fistful of candy canes. The woman dressed as Santa bores holes through us, casting wary, menacing glances at periodic intervals. I return to my truck in search of coins for a candy cane. Since I have no money, I ponder which items might be of value in the barter — an ephedrine capsule, a Selena key chain, or an *Abba* cassette.

"How you doing," I ask Santa.

"Oh, fine," she answers.

"Did you know the Salvation Army was going to be here?"

"Well, no. I talked to the manager. I planned this about a month ago."

"Are the Army competition for you?"

"No, not really. I don't mind them being here," says Santa, pulling down her beard to expose chapped lips. She divulges, "Except for the other woman they had here before, the big Mexican woman. She was downright asking people for donations. Asking people, 'Would you like to donate to the Salvation Army?' That's not right. I worked for the Salvation Army for seven years, and that's not them. She shouldn't do that." Her eyebrows glance one way, then the other, as if making sure we're alone. "Then there was the guy that was talking to himself. I don't mind them being there," she says, poking the air with a white-gloved index finger, "as long as they don't push my buttons."

I ask her for a candy cane. Santa says, "No."

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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.)

EXTENSION CODES

TODAY, WEDNESDAY

The 8-Bit Players (877) and Robert Walters (2916) Concert: Colish, tonight, Wednesday, December 23, 8:30 p.m., 2501 Kettner Boulevard, m.d.b.u. 619-232-4355.

SATURDAY

Big Smokey and His Fly-Rite Boys (245), Russell Scott and His Bad Hairs, and Sam's Band Boys (789): Colish, Saturday, December 26, 8:30 p.m., 2501 Kettner Boulevard, m.d.b.u. 619-232-4355.

Back-O-Man (739) and Surf Report (2195): Body In Town, Saturday, December 26, 11:15 p.m., 143 South Cedar Avenue, Solano Beach, 619-481-8140 or 619-220-8497.

MONDAY

The Annual Bandheads, the West Coast Fire-Flies, and the Headlines (2433): Colish, Monday, December 28, 8:30 p.m., 2501 Kettner Boulevard, m.d.b.u. 619-232-4355.

TUESDAY

Sak, Nancy Defiant Trains, and Skyward: Colish, Tuesday, December 29, 8:30 p.m., 2501 Kettner Boulevard, m.d.b.u. 619-232-4355.

WEDNESDAY

Skayre (271) and South S: 509A: Los Wednesday, December 30, 7 p.m. and 10 p.m., 327 Fourth Avenue, downtown, 619-232-7485.

Three Mile Pilot (724): Carapand, 419 Madison, and the Sounds of Silence: Colish, Wednesday, December 30, 8:30 p.m., 2501 Kettner Boulevard, m.d.b.u. 619-232-4355.

EXTENSION CODES

DECEMBER

"SOMA Live New Year's Eve" with Red Hot Pink (724), Free to Five (719), the Vandalis, the Stone Hill Crawlers (582), Guttermouth (166), Good Distance (192), Ignite, No One for None (729), Strong Out, the Obscure, Assorted Jobbery (172), Smoke (294), Against the Wall, the Cassia, and the Cavaliers: San Diego Sports Arena, Thursday, December 31, 8 p.m., 3300 Sports Arena Boulevard, 619-220-8497.

Alan Campbell (783): Head Red Cascade Overmount Baldhorn, Thursday, December 31, 7 p.m., 1300 Orange Avenue, Coronado, 619-432-6411.

Pauline Williams (651): Jaka Joint Cafe, Thursday, December 31, 8 p.m. and 10 p.m., 327 Fourth Avenue, downtown, 619-232-7485.

Black Dials: Red Hot Pink, Thursday, December 31, 8:30 p.m., 801 South Avenue, downtown, 619-415-7425.

The Dragons (712), Red Truck, and the UK Whangas: Colish, Thursday, December 31, 8:30 p.m., 2501 Kettner Boulevard, m.d.b.u. 619-232-4355.

The Bay Area Coward (942), Duke Dickerson and the Eric Fuchs, and DJ Mike the DJ: 4th and 5th, Thursday, December 31, 9 p.m., 345 S Street downtown, 619-220-8497 or 619-231-4343.

Wayne Hancock (740), the Shogunz (548), and Hot Red Lizards (547): To Let's, Thursday, December 31, 8 p.m., 5302 Napa Street, Bay Park, 619-542-0542.

The Young Builders (423): Body In Town, Thursday, December 31, 9 p.m., 143 South Cedar Avenue, Solano Beach, 619-481-8140 or 619-220-8497.

JANUARY

Ed-A-Mouse: 509A Live, Saturday, January 2, 7 p.m., 5302 Napa Street, Bay Park, 619-220-8497.

Warrent (445), Voodoo Temple, Madaly, and Voodoo Blood Suckers: Body In Town, Saturday, January 2, 8 p.m., 1330 Camino Real, Bay Park, 619-275-5483 or 619-220-8497.

January 8, 8 p.m., 5302 Napa Street, Bay Park, 619-542-0542.

Crystal Amerson Davis and Scott Wilson: 509A Street Front, Saturday, January 9, 8 p.m., 381 Spruce Street, Bunkie's Hill, 619-295-0501.

"Big Band '99 with the Fabulous Murray": Party Center for the Performing Arts, Saturday, January 9, 8 p.m., 15478 Espada Road, Poway, 619-748-0205.

Gilby Clarke and Rainer: Red Hot Pink, Saturday, January 9, 8 p.m., 1120 Avenue Avenue, Bay Park, 619-575-5483 or 619-220-8497.

George Henson and the Beachwalkers (422) and the Beachwalkers (44) and B. Thursday, January 7, 8 p.m., 385 S Street, downtown, 619-220-8497 or 619-231-4343.

8 1/2 Sevens and the Beachwalkers (234): Colish, Thursday, January 7, 8:30 p.m., 2501 Kettner Boulevard, m.d.b.u. 619-232-4355.

"Cokeb 10-Year Anniversary Party" with Red (423), the Perils IV (187), the Lighthouse Orchestra, and Dodecad (201): Colish Friday, January 8, 8:30 p.m., 2501 Kettner Boulevard, m.d.b.u. 619-232-4355.

Ray Cools and His Beachwalkers (285): To Let's, Friday,

January 8, 8 p.m., 5302 Napa Street, Bay Park, 619-542-0542.

Crystal Amerson Davis and Scott Wilson: 509A Street Front, Saturday, January 9, 8 p.m., 381 Spruce Street, Bunkie's Hill, 619-295-0501.

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Ray Cools and His Beachwalkers (285): To Let's, Friday,

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**Calendar
MUSIC SCENE**

**UNDERGROUND
DANCE CLUBS**

Hiresone 21k Thursdays. Disco night with DJ Rick. Fridays. Hip-hop with DJ Ben and King Shag. Saturdays. Eddie Taylor Party with DJ Ben F. Law. 215 South Coast Highway, Oceanside. 760-415-8843.

The Flann Thursdays. Hip-hop DJ Dallas spins hip-hop. Saturdays. House 21k. DJ Dallas spins house. Mondays. Robert DJ Dave spins spin breakbeat and house. Tuesdays. Roy's Night Out. Wednesdays. Spin Spin. 286 ocean 280 Park Boulevard. Hillcrest. 619-260-6163.

Go Lounge Tuesdays. Brown of the Room. Wednesdays. Brown of the Room. Thursdays. Brown of the Room. Fridays. Brown of the Room. Saturdays. Brown of the Room. 2228 Bacon Street. Ocean Beach. 619-222-2131.

Gasoline DJ Ric and guests. Breakbeat, house and techno. 2028 Hancock Street. Mission Hill. South. 619-592-9853.

Go On Out Saturdays. Latin dance club. Every Friday and Saturday. 8 p.m. Showers. 3613 Hill Street. North Park. 619-574-0744.

Ramp D.J.s. Wednesdays. www.blah.com or 619-465-7500.

El Jardin Saturdays. Saturdays. 350 Carlsbad Village Drive. Carlsbad. 760-729-8131.

Elk Bar DJ TKO Thursdays. Carlsbad. 790 Mission Boulevard. Mission Beach. 619-418-8838.

Club Resurrection (DJ) Saturdays. Saturdays. 1090 New York. DJs and guests. 9th Street. Every other Thursday. Next dates January 14 and 28. 11 and up. 4255 5th Street. The Empire Club. North Park. 619-460-4100.

1870s New wave and classic industrial. Saturdays. Classics. 300 Carlsbad Village Drive. Carlsbad. 619-760-729-8131.

The Progress Lounge DJ B-Side and guests. Fridays. 206 South Avenue. Inside Bar. Brewing Company back entrance. downtown. 619-613-8671.

OF NOTE

By Gina Arnold

Although they have two LPs out, 'N Sync and Home for Christmas, this is the first time 'N Sync have ever played San Diego. It has to be, because they are practically newborn. How young are they? They are the pop equivalent of a developing fetus, undetectable by ultrasound, practically primordial sludge. An amnio would show that 'N Sync are that one-celled, one-cell-it, protian creature known as the pre-Fab Boy Band. The names of the members change, but the music and the emotions they emit ('I Want You Back,' etc.) stay the same.

New Kids on the Block. Take 6. Color Me Boud. The Bay City Rollers. It's a formula that never ceases to please the hearts of its girls. All these bands are alike, but even so, 'N Sync's resemblance to the Backstreet Boys, whose hometown (Orlando, Florida)



and former management they share is still kind of startling. Picture: If you will, five guys of indeterminate ethnic origin singing peppy love songs in five-part harmony and dancing in unison. Not surprisingly, the members of this group started as actors; two were even hosts on the Disney Channel's Micky Mouse Club. That's 'N Sync in a nutshell: a substitute for little girls who are sick of the Backstreet Boys' but don't want to stray too far from the formula.

One little girl came to my door at Halloween dressed in a BB T-shirt, pink leggings, and the names Kevin, Brian, Howie, Nick, and A.J., painted on her face in lipstick. "Guess who I am," she goes. "I guess up."

"A Backstreet Boy fan?" she shouted. "Pretty scary, huh?"

Yes, I thought, it's pretty scary when eight-year-olds are spawning riffs — a sure sign, perhaps, that irony is dead. No doubt

to hear a sample of 'N Sync, call 619-233-9797, wait for the prompt, then punch in ext. 4607.

'N SYNC. On Air, Sunday, January 3, 8 p.m. 619-230-8887, 523.

Old Market Fridays. Club Elite. DJs Scott Martin, Lou, and Marlene. 1090 New York. Saturdays. 1090 New York. DJs and guests. 9th Street. Every other Thursday. Next dates January 14 and 28. 11 and up. 4255 5th Street. The Empire Club. North Park. 619-460-4100.

Powder Industrial, EDM, Techno, gothic, and darkwave. 619-685-7350.

The Progress 7th Floor. Avenue. downtown. Call for night-club and DJ. 619-233-2838.

Rock Thursdays. Club Malibu. The Joe Bishop and Mike Orsano spin house, techno, and groove. Fridays.

Plan B DJ Scott Martin and guests. 841 Canyon Avenue. Pacific Beach. 619-493-9820.

Powerhouse Fridays. Funk-F Fridays. Saturdays. 1090 New York. DJs and guests. 9th Street. Every other Thursday. Next dates January 14 and 28. 11 and up. 4255 5th Street. The Empire Club. North Park. 619-460-4100.

Prevention DJ Scott Martin. Thursdays. Showers. 359 Hornbush. Pacific Beach. 619-473-9200.

Rock Thursdays. Club Malibu. The Joe Bishop and Mike Orsano spin house, techno, and groove. Fridays.

Go-Go Fridays. DJ Derek spins house and tribal. Saturdays. 1090 New York. DJs and guests. 9th Street. Every other Thursday. Next dates January 14 and 28. 11 and up. 4255 5th Street. The Empire Club. North Park. 619-460-4100.

Room 18 DJ Adam Allen and Terry. Cyber, industrial, Techno, EDM, goth, and Euro-electro. www.room18.com or 619-223-2621.

Sabbat DJ Joe Fowler and DJ Demand of Substation). Electro, gothic, synthpop, darkwave, industrial, and break. Saturdays. 3415 30th Street. North Park. 619-574-0744.

Saturday Night Fever DJ Evan Summers and guests. The Discos, hip-hop, and house. Saturdays. 3415 30th Street. North Park. 619-574-0744.

Seville Thursdays. Club Seville with Hector Rivera. Friday and Saturday. Latin-Jazz Dance Club. Saturdays. Club Brawl with Louis Dos Santos and Samirah. Mondays. rock and grunge. Tuesdays, salsa and merengue. Wednesdays. Alternative Spanish Beat Club. 535 Fourth Avenue. downtown. 619-233-9978.

SO-SLUB DJ Bryan Brudell, Tim King, and weekly guests. EDM, industrial, synthpop, and gothic.

BLIND MONKEYS

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HONEY BUCKET
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Thursday, December 24
Acoustic Jam & Carving

Friday, December 25
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Saturday, December 26
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Sunday, December 27
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Monday, December 28
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Tuesday, December 29
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**Calendar
MUSIC SCENE**

alternative Saturday, Pump alternative Sunday, Slightly Stouped rock Monday, the Electric Water Band rock Tuesday, Pinkberry funk Wednesday, Big Mike rock Friday, January 1, Power 106 rock Saturday, January 2, Travel Agents rock Sunday, January 3, P.O. Boys blues and Superheroes alternative Monday, January 4, Electric Water Band rock Tuesday, January 5, Pure Noise rock Wednesday, January 6, 10 Yr Galactic alternative

San Diego
Harvey Stone Pub, 5612 Balboa Avenue, Chatterbox, 619-279-2033. Thursday and Saturday, Brian Brown, folk Sunday, Barbara McCarley Tuesday and Wednesday, K11 Hoop, Irish folk

The Blvd. 6949 El Cajon Boulevard, College Area, 619-464-9943. Performances are alternative/rock unless otherwise noted. Saturday, the Loud Disrupts, the Jones Thing, and the Grating Tone

Rock by Brick, 1130 Barrow Avenue, Bay Park, 619-275-1111. Music by the Absorb and Epoch Tuesday, Skellig and the Mites Saturday, January 2, Warrant, Voodoo Temple, Madaly, and Violent Mind Sunday

The Canyon Grill, 9821 Carroll Canyon Road, Scripps Ranch, 619-271-8052. Saturday, Brownie, jazz

The Elephant & Castle Pub & Restaurant, 1353 North Harbor Drive, downtown, 619-284-9977. Sunday, 2 pm to 6 pm, the Deacons and guest Larry Gallowsy blues

The Goodies Black Brewery, 5010 Mission Center Road, San Diego, 619-588-1120. Saturday, the Bill Major Blue Band blues Sunday, Brewster, jazz

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 619-224-3577. The Caballeros Lounge Wednesday, the Tone Kings blues Saturday, 9:30 pm, Dina Smit Sunday, 7 pm to 11 pm, Halls County 2 blues jazz Tuesday, Ron and Geron rock Wednesday, 5 pm to 8 pm, Arco Thompson 5pm, the Deacons blues Saturday, January 3, Red to Red and Tom Red

In Cabons, 5573 Mission Center Road, Mission Valley, 291-8635. Saturday, live music, call club for information

Imanitas, 2223 El Cajon Boulevard, San Diego, 619-796-2111. Wednesday, 8 pm to 10 pm, workshop/concert with the San Diego Concert Jazz Band


Jama's Restaurant and Lounge, 7777 University Avenue, La Mesa, 619-466-7777. Friday and Saturday, Sonix McVicker, piano

Kelly's Pub, 6344 El Cajon Boulevard, College Area, 619-286-0600. Saturday, call club for information. Tuesday, Blake acoustic Wednesday, the Red Hatters blues

The Kensington Club, 6179 Avenue Avenue, Kensington, 284-2848. Thursday, Four Covers Saturday, Nona Beatbox

La Jolla Martini, 4260 La Jolla Village Drive, La Jolla, 619-587-1414

NOTE
By Richard Meltzer



SLAYER

like there was no tomorrow, naked at the midriff with their guts sucked in, showcasing their worthiness (one assumes) as anti-television partners in boy-girl whoppers.

It would be pointless to "judge" the gender dichotomy thus presented, or its rabidly skewed analysis of the rock marketplace, other than to say that any band that resorts to anything THAT blatant, that crass, and is therefore without ANY semblance of shame whatsoever, clearly deserves a long and rewarding rock-roll career.

The former, very crudely rethought, showed band members above and around the supine body of a woman playing dead, "blood" gushing from a fake wound as the same fake stuff dripped from their gaping maws, yve looks of vampiric rapture on their heavy-metal mugs.

In the latter, these same jerkses were well groomed and spiffy, saying "Cheese"

619-233-9797, wait for the prompt, then punch in ext. 4271.)

SLAYER, SOMA Live, Wednesday, December 30, 7 p.m. 619-230-8497, 820.

Static X opens. (To hear a sample of Slayer, call

Characters Bar, Saturday, 8:30 pm. 54th, Miramar, 310 Ch Ch.

Max, 3671 Fifth Avenue, Hillcrest, 619-299-6499. All performances begin at 7 pm. Saturday, Kristen Flores, jazz

O'Connell's Pub and Nightclub, 1210 Mission Boulevard, Bay Park, 619-276-5837. Friday, Tomcat Country and the Blues Dancers, blues Saturday, Vena Electric, Thursday, December 31, Billy Bacon and the Forthright Pub, rock Friday, January

1. Groove rock, Saturday, January 2, Dillon Rose Band, rock

Pullman Pub, 7928 Broadway, Lemon Grove, 619-460-0900. Saturday, the City, Neighbors, Monday, open blues jazz, Tuesday, jazz

Statewide Panoply at the Avenue, 8900 University Centre Lane, La Jolla, 619-254-1180. Thursday, 7:30 pm to 10:30 pm, Tim Maguire and Friends, jazz

The Rockat, at VASA Hall, 1994 El Cajon Boulevard, San Diego, 619-467-7242. All performances begin at 7:30 unless otherwise noted. Tuesday, Doug Lee's Swamp Revue

Roadie O'Rourke's, 1801 Adams Avenue, Normal Heights, 619-284-7666. Saturday, live rock and roll

The Lost Lounge, 5302 Niño Street (at Mission Boulevard), Bay Park, 619-542-1462. Wednesday, Hot Rod Lovin' rock Saturday, Russell Scott and His Red Hot, rockabilly, swing

Wednesday, December 30, the Rockin' Aces, swing Thursday, December 31, Wayne Hancock, His Red Hot Aces, and the Sleepwalkers, Saturday, January 2, Justinian Panthers, 3 Bad Licks, and the Backer Aces, rock

Top of the Cave, 1216 Prospect Avenue, La Jolla, 619-434-2779. Friday and Saturday, 7:30 pm, Miles Payer, contemporary

Tuna Mare, 4365 Executive Drive, La Jolla (Cockle Triangle area), 619-957-1188. Monday, 8:30 pm, Anamoo

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Calendar
MUSIC SCENE

string quartet, Wednesday, 5:30 pm to 9:30 pm, *de Jairo Valle Jazz Quartet*, Latin jazz.
The Williams, 10789 Terrasanta Boulevard, San Diego, 619-560-6677.

Thursday and Wednesday, Ray Caron, solo, Friday and Saturday, 8:30 pm, Ray and Laine Caron, contemporary, Monday, 7 pm, Jo Traves.

Downtown
The Blues Bar and Grill, 379 Market Street, downtown, 619-496-8747. Saturday, 6:30 pm to 10:30 pm, and Sunday, 12:30 pm to 2:30 pm, Joe

Carson and Chris Vinson, jazz piano bar.
The Blues End, 710 Fifth Avenue (Fifth and G), Gastemp quarter, 619-538-0900. Dance music night, call club for information.

The Blue Tunes, 835 Fifth Avenue, downtown, 619-231-7041. Call club for information.

Buffalo Joe's, 600 Fifth Avenue, downtown, 619-236-1616. Wednesday, Ray Caron and the Twilight Trio, rock. Saturday, the Dave Papp, Zanday, Whiskey Cornwell and the Tone Kings, blues. Monday, Kelly Wilson and Jagers, rock. Tuesday, George Farnes, jazz. Wednesday, December 30, Whiskey Cornwell and the Tone Kings, swing.

Sunday, January 3, Whiskey Cornwell and the Tone Kings, swing. Monday, January 4, Tim Kight and Friends, jazz. Tuesday, January 5, George Farnes, jazz. Wednesday, January 6, the Skopwalkers, rock.

The Cash, 250 Kettner Boulevard, midtown, 619-232-1011. All music is alternative/rock unless otherwise noted. Wednesday, B Side Players and Robert Walters, 20th Century, funk. Thursday, Los Maravidos de Rock, Saturday, *Big Sandy and the Flys*, Bob, South's Ranch Boys, and Russell Scott and His Red Sox, rockabilly/swing. Sunday, *Tributed*, Tomer's Lounge, funk, and Good Old Fashioned Factor, Monday, the Atomic Bombshells, the West Coast Piss Pipe and the Headlamps, Tuesday,

Soak, Skyline and Diney Defiant Triumvirate, Wednesday, *Three Mile Pilot*, Compadre, 99 Hudson, and the Sound of Storm, Thursday, December 31, the Engines, L&W Wings and Red Truck, Saturday, January 2, the Inevitable Haze and Conroy, Wednesday, January 6, Elgin Park, Camille and Vertigo.

Croc's Restaurant and Jazz Bar, 802 Fifth Avenue, downtown, 619-233-4555. Friday and Saturday, Yana, Latin jazz and salsa, Sunday, *Johny Puff*, Afro-Cuban/Latin jazz. Monday, Glen Fischer and Alma, classic and Latin jazz. Tuesday, the Shep Myers Quartet, jazz. Wednesday, the Jorge Cambero Quintet, Latin jazz.

Croc's Top Hat Bar and Grill, 802 Fifth Avenue, downtown, 619-233-4555. All music is blues or jazz unless otherwise noted. Saturday, the

Forbidden Pig, rock. Sunday, Tomer Courtney and the Blue Dusters, blues. Monday, Slide, Tuesday, the Range Men, Wednesday, Flamer Grove.

The Crew Bar, 2812 Kettner Boulevard, midtown, 619-892-1080. Saturday, 7th Superior and Plunger, alternative. Tuesday, the Ocean Family, alternative. Thursday, December 31, the Laxarime Panthers, alternative.

Dakota Grill and Spirits, 901 Fifth Avenue, downtown, 619-234-5554. Thursday and Wednesday, 7 pm to 10 pm, *Robb* by the Phonogram, pop/R&B.

Dick's Last Resort, 345 Fourth Avenue, downtown, 619-231-6100. Shows start at 8 pm unless otherwise noted. Thursday, Private Domain, rock. Saturday, the Sam Brothers,

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Ruby & the Red Hots
The Buddy Blue Show
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HUGE DANCE FLOOR
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FRI
JAN 2
Top Flight Entertainment presents a Saturday
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THURS
JAN 7
GEORGE THORGOOD
& **THE DESTROYERS** vs **THE BONESMAKERS**
PRODUCED BY BILL SILVA PRESENTS

SUN
JAN 10
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THURS
JAN 14
NAJEE
A GREAT HOLIDAY GIFT!

FRI
JAN 15
AN EVENING WITH
JOAN BAEZ
PRODUCED BY BILL SILVA PRESENTS

FRI
JAN 15
SUPER DIAMOND
A Tribute to Neil Diamond featuring "Surreal" Tani

THURS
JAN 21
GREAT STOCKING STUFFER!
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The following nightclubs have valuable coupons in the Music Section of the Reader's Web site.
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Cannibal Bar 2 for 1 admission
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Moondoggies 2 for 1 cover
P.B. Bar & Grill 2 for 1 entrée
Papa Jack's Free club cover with dinner
Patrick's 2 for 1 cover
Pentagon Free admission
Schooner's Bar & Grill 2 for 1 cover
Sevilla 2 for 1 cover
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Tournament of Champions Lounge Complimentary admission
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www.sdreader.com
For information on advertising your club online, call the Reader's Display Advertising Department at 619-235-3000.

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5 COURSE DINNER*
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PARTY FAVORS AND
EXCHANGE TO CLUB WITH A
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THURSDAY DECEMBER 31st 1998
8:00 pm to 2:00 am

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9 pm-1:30 am
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Every Sunday + 44 pm
Jam Session with
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KARAOKE - 8:30 pm

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9 pm-closing
FREE POOL HAPPY HOUR
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New Year's Eve
9 pm-1:30 am
BEYOND BLUE
(Rock/Blues)
• Buffet Dinner
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• Champagne Toast at Midnight

CONTINENTAL BREAKFAST
\$15/couple
Reservations Recommended

Friday, January 1
9 pm-1:30 am
SOUL MISSION
(10-piece Rock Band)

Saturday, January 2
9 pm-1:30 am
SNAFU
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Saturday, December 26
RISING STAR
New Year's Eve + December 31

Friday, January 1
RISING STAR

Friday, January 2
AIRPLAY
SIVA SOUL

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Calendar
MUSIC SCENE

rock, Sunday, Hour One, alternative, Monday and Tuesday, the Soul Reminders, Wednesday, Private Demos.

6th & B, 545 B Street, downtown, 619-251-4343. Saturday, 9 pm to 2 am, live. Thursday, December 31, Royal Crown Revue, Jake Dickerson and the Love Jones, Cooz and JJJ, Glen the Mail, rock.

Hard Rock Cafe, 801 Fourth Avenue, downtown, Century district, 619-415-8000. Live band every Sunday, call club for information.

Harmony on Fifth, 512 Fifth Avenue, downtown, 619-702-8848. Thursday, Barbara Jameson and The Deep Jazz Saturday, call club for information. Sunday, Tim Magness and Friends, jazz, Monday, Harmonious Sherry, blues + Tuesday, Big Daddy and the Money Shakers, blues, swing. Wednesday, Andy Washburn, blues.

The Harman Grand Hotel, 113 Island Avenue, downtown, 619-544-8186. The Palace Bar, Saturday, 8 pm to 11 pm, Jerry's 6th & G, downtown, 619-593-9123. Saturday, Malak, pop. Sunday, the World's End Quartet, jazz/swing. Monday, Rogge Smith and Friends, jazz, Tuesday, Malak, jazz/swing. Wednesday, Funksters, funk. Thursday, December 31, Funksters, funk. Friday, January 1, Dave Soul, blues, Saturday, January 2, R. G. & Co., rock.

Juke Joint Cafe, 127 Fourth Avenue, downtown, 619-252-5000. Thursday, jam session with the African Zulu's. Friday, Saturday, Tim Magness and Friends, jazz. Sunday, Quiet Storm, blues and jazz. Thursday, December 31, Ronnie Wilson, jazz.

The Laurel Restaurant and Bar, 505 Laurel Street (corner of Fifth and Laurel), downtown, 619-272-2222. All performances are 8-30 pm. Live jazz nightly featuring Art Johnson, Steve Smith, Joe Aronoff, and John Reynolds, call bar for featured musician.

Martini Ranch, 528 F Street, downtown, 619-235-6100. Live music, call club for information.

Ole Madrid, 751 Fifth Avenue, downtown, 619-557-0946. Friday, the Gilbert Castellanos Trio, jazz. Saturday, Flaminio, Flamenco. Tuesday, the Gilbert Castellanos Quartet.

Papa Jack's, 502 Fourth Avenue, downtown, 619-696-7722. Nightclub. Performances begin at 9 pm. Saturday, Steve and the Soul Shack Players, old school soul. Sunday, Freddie A. and the Swing Machine. Tuesday, the Glen Fisher Trio, jazz. Wednesday, La Orquesta Zona Nueva, jazz.

Panick's III, 428 F Street, downtown, 619-253-3077. Unless noted, all shows begin at 9 pm. Wednesday, Precious, rock. Friday, James Lane, blues. Saturday, Swaggy King, jazz. Sunday, Bill Hager, blues, blues. Monday, Jimmy Vain, blues. Tuesday, Bill Hager, blues. Wednesday, December 30, the Preservation Brass, jazz. Thursday, December 31, Zavier Brown Band, blues. Friday, January 1 and Saturday, January 2, Raging Sea, rock.

The Pentagon, 750 Fifth Avenue, downtown. Nightly music, hip-hop.

Scilla, 1015 Fourth Avenue, downtown, 619-253-0929. Thursday, Los Concretos, live salsa. Sunday, Sambol, Brazilian bossa nova. Monday, the Spanish rock. Tuesday, salsa band. Wednesday, salsa band.

Tsunami Beach Club, 802 Beach Avenue, downtown. Contemporary Friday and Saturday, high energy dance music, call club for information.

U.S. Grand Hotel, 136 Broadway, downtown, 619-252-5212. Alternative. Tuesday, Friday, and Saturday, Mike Wright, jazz. Tuesday and Wednesday, Free the Children, jazz. Captain Galt, Friday, the Dreamers, blues. Saturday, Jesse Fields and Lightbulb, jazz.

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Delicious SOUTHERN STYLE COOKING

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HOSTED BY **BOBBY LAWS**

CLOSED CHRISTMAS EVE AND CHRISTMAS DAY (HAPPY CHRISTMAS!)

SATURDAY
DEC 26
TIM MAGLIONE
QUIET STORM

SUNDAY
DEC 27
QUIET STORM

TUESDAY
DEC 28
NEW YEAR'S EVE
9-11 PM

PAMELA WILLIAMS

"The Saffress"
Dinner package includes special menu, entertainment, party favors, and champagne toast.

\$125 \$75
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JAN 1
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COVER CHARGE \$30 INCLUDES PARTY FAVORS & CHAMPAGNE TOAST

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PROGRESSIVE FOOD & DRINK SPECIALS

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CHEAPEST NEW YEAR'S IN P.B.!
- OUTRAGEOUSLY LOW COVER -
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- BEAT TO THE NEW YEAR ON THE DANCE FLOOR!

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New Year Special
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Tequila/Champagne

Dining • Cocktails • Live Music

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Wednesdays • December 23 • 9 pm
HOT ROD LINCOLN

Friday • December 23
Merry Christmas • Closed

Wednesday • December 30 • 9 pm
ROCKY ACES
(Acoustic)

Thursday • December 31 • 9 pm
THE BIGGEST SWING NEW YEAR'S EVE PARTY!

Wayne "The Train" Hancock

HOT ROD LINCOLN THE SLEEPWALKERS
A Acoustic Band

Saturday • January 2
LUXURIOUS PANTHERS 3 BAD JACIS • ROCKY ACES
SWING DANCE LESSON Wed. Thurs. & Sun. 6-8 pm

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Friday, Dec. 25
Wolf & Raven
Performing in the Lounge from 7PM-Midnight

Friday, Dec. 25
Ho! Ho! Ho! Merry Christmas!
Closed

Monday, Dec. 28
Shree & the Soul Shack Players
Old School Soul

Tuesday, Dec. 29
Papa's Jazz Supper Club
with
Rockin' Aces
Dance lessons 7PM

Thursday, Dec. 31
Freddie A. & the Swing Machine
Whirl of Swing Dance lessons 7PM

Friday, Jan. 1
La Orquesta Zona Nueva

Saturday, Jan. 2
Wise Monkey Orchestra

Sunday, Jan. 3
Freddie A. & the Swing Machine

Monday, Jan. 4
Rockin' Aces

Tuesday, Jan. 5
Glen Fisher Trio

Wednesday, Jan. 6
La Orquesta Zona Nueva

Thursday, Jan. 7
Fish & the Seaweeds

Friday, Jan. 8
Clyde's Ride
Live Music-DJ-Dancing all night! Champagne & Party favors at Midnight! Just \$10 at the door. Free admission to the club with dinner. Call 696-7872 for reservations.

WHEN THE SUN GOES DOWN, THE NIGHT STARTS UP.

Big Stone Lodge

The Bitter End

Blarney Stone Pub

Bourbon St.

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Dick's Last Resort

Dick's Horseshoe Nightclub

Harbor Nights

La Cabotts

Johnny's Surf Club

Moondoggies La Jolla

Moose McGillycuddy's

Pacific Beach Bar & Grill

Moondoggies Pacific Beach

The Tiki House

Plan B

MARLBORO

- Sports
- Live Music
- Late Night
- Dance
- Food
- Outdoor Patio



**SURGEON GENERAL'S WARNING: Cigarette
Smoke Contains Carbon Monoxide.**

Calendar MUSIC SCENE

The Westgate Hotel, 1035 Second Avenue, downtown, 619-238-1818. Thursday, 8 pm, Friday and Saturday, 8:30 pm, and Wednesday, 8 pm, *Kristi Sakara*, contemporary.

The Wyndham Emerald Plaza, 600 West Broadway, downtown, 619-279-6100. The Sideline Lounge: Thursday and Wednesday, 5 pm to 7 pm, *Joe Tomasi*, jazz trio. Friday and Saturday, 5 pm to 9 pm, *Joe Tomasi* with *Sadie Harris*, jazz duo.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 619-435-6611. Great Tones Lounge: Thursday, 8:30 pm. Friday and Saturday, 9 pm. *None*, contemporary dance music.

South Bay/Coronado

Bono Gioia Restaurant, 4110 Bonita Road, Bonita, 619-475-2666. Thursday, *Enthus*, Flamenco music. Friday and Saturday, piano bar. Wednesday, *Marie Olivera*.

Coronado Island Marriott (formerly La Meridiana), 2000 Second Street, Coronado, 435-8600. La Provence Bar: Friday and Saturday, 8 pm to midnight, the *Duke Pils* duo, jazz.

Di-mond Jim's Nightclub, 773 Third Avenue, Chula Vista, 619-585-7323. Thursday, Friday, and Saturday, *Rock Surf*, rock. Wednesday, *Bullshit*, classic rock.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 619-435-6611. Great Tones Lounge: Thursday, 8:30 pm. Friday and Saturday, 9 pm. *None*, contemporary dance music.

Friday, 5 pm to 8 pm, *John Cain*, international music. Sunday and Monday, 8 pm, *Ron's Garage*, acoustic. Tuesday and Wednesday, 8 pm, *Barbara Lammert* and *Tex Trep*, pop.

John Court, Thursday and Wednesday, 5 pm to 11 pm, Jay West, contemporary. Friday, Saturday, and Sunday, 5 pm to midnight, *James Harris*, Sunday afternoon tea room to 4 pm, *Jay West*, contemporary piano. Monday and Tuesday, 5 pm to 11 pm, *Jerry Melnick*, contemporary piano.

Crown Room, Friday, 6 pm, Saturday, 6:30 pm, Jerry Adcock, contemporary piano. Sunday, 6 pm to 9:30 pm, *the Lantano*, big band. Monday through Wednesday, 6 pm to 10 pm, dinner piano.

Prince of Wales, Thursday through Sunday and Wednesday, 7 pm to 11 pm, Johnny "Ace" Harris, jazz. Monday and Tuesday, 7 pm, *James Harris*, contemporary piano.

In the Ballroom, Thursday, the Variations.

Law's Coronado Bay Resort, 4000 Coronado Bay Road, Coronado, 619-424-4000. Cays Lounge: Thursday and Saturday, 5 pm to 8 pm, *Frank Santos*, blues. Thursday, 8:30 pm, *fourplay*, featuring *Larry Bell*, *Clare McKinley*, and *Ron Scherfeld*, jazz. Saturday, 8:30 pm to 12:30 pm, *the Coral Blues Jazz Quartet*, Monday, 6 pm to 10 pm, *Pamela York*, jazz piano. Tuesday, 6 pm to 10 pm, *Stephen Cook*, jazz piano. Wednesday, 6 pm to 10 pm, *Bill Calabrese*, guitarist.

Arizona Point, Thursday, 6:30 pm to 10:30 pm, jazz. Friday and Saturday, 7 pm to 11 pm, Kamie Kenner.

McP's Irish Pub and Grill, 1107 Orange Avenue, Coronado, 619-435-5280. Thursday, *Tamara Courtney* and *the Blue Dancers*, blues. Saturday, the *Roadrunners*, rock. Sunday, *Blue Highways*, blues rock. Monday, *Jim Moore*, acoustic. Tuesday, the *Strangewalkers*, Irish folk. Wednesday, *Ron's Garage*, acoustic.

East County

Dick's Nightclub, 262 Broadway, Lemon Grove, 619-469-6244. Friday and Saturday, *Rainie*, funk, rock and roll.

Dan's Cocktail Lounge, 11521 Business Highway 8 at San Marcos Road, El Cajon, 619-443-2444. Saturday, live country music.

Flora Springs Inn, 1580 Highway 80, El Cajon, 619-561-8015. Saturday and Sunday, *Smith and Winters*, country.

Magnolia Melrose's, 8861 Magnolia Avenue, San Marcos, 619-448-8500. Friday, Saturday, and Sunday, *Touch of Country*, country.

Ox Bow Inn, 9818 Camino Road, Spring Valley, 619-439-9616. All performances begin at 8:30 pm. Saturday, *Ray Pyle's Pylon*, country. Sunday, 7:30 pm to 10:30 pm, *Ray Correa* and *Dick*, variety.

Pine Valley House, 28861 Pk Highway 80, Pine Valley, 619-575-8708. Saturday, *Big River*, country.



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Calendar
MOVIES

in the starring lineup for Notre Dame — he goes from being the butt of jokes to being a whop-as-linemaker, as soon as the filmmakers replace him with a stunt-double: Kathy Bates, Fairuzza Balk, Henry Winkler, Jerry Reed, directed by Frank Conroy. 1996
● FASHION VILEY: In GASLAMP '95, MISSISSAUGA VALLEY 20, SAINT VIGOR R. SOUTH BAY DRIVE IN TOWN AND OUTSIDE VOGUE

The Wizard of Oz — If the screen version of Frank L. Baum's children's story is indelibly stamped, scene by scene, in more Americans' memories than any other movie, it's just because of the peering into our brains that this movie has been allowed after years on TV, and not because, because, because, because of the wonderful things it does. The trip from Kansas to Oz, from Dunt Road to Dreamland, from black and white to technicolor over the rainbow, doesn't really get off the ground on imagination wings, but it holds down on the MGM backlot, beneath tons of costumes and cosmetics and paint, lady gardener, built like Ray Bolger. Frank Morgan, directed by Victor Fleming, 1939.
● (A GLASSHOUSE)

You've Got Mail — Worthwhile remark and update of *The Shop Around the Corner*, the 1940 Ernst Lubitsch comedy (last updated even at the time) about two lonely-heart pen pals who don't know that they already know and don't like each other.



Styrom

Noah Ephron, the director and co-writer along with his sister Della, has neatly whittled out recent correspondents from the old world of internet chat rooms and E-mail, and has transformed those former

Budapest shop clerks into Upper West Side real proprietors, respectively, of the latest link in a super-vire chain called Facebook, a form of a room and pop for more precisely, mom-and-daughter) children's bookstore called, in salute to Lubitsch, *The Shop*

Around the Corner. The transformation is total. Ephron, or both Ephrons, good company for one another and for us. Sure good from our own world and come back with a lot to say about it not only about the computer versus the typewriter and the

spreading corporation versus the rambling independent, but about Starbucks Coffee. The cafeteria, cash-only check-out lines. TV talk shows, whatever comes up in the course of the day, she — Nora alone — is not the strongest directorial personality, swaying to the changing beat of the pop songs on the soundtrack, bowing down to the Hollywood "A" list, applying the occasional drop of oil to a smooth-running, commercial machine. The end product has more in common than she might care to admit with the divided script of *Freaky Friday*. Remarks are foreshadow, as same as. And pop songs on the soundtrack are also foreshadow. And individually or together again, Tom Hanks and Meg Ryan — whose anti-1-act routine is becoming less becoming, if possible, as he approaches. They are foreshadow again, beneath the glass, beneath the pragmatism, beneath the compromise, however, are a heartening, an alert eye, a sharp tongue. The distinct stages through which the romantic, logical progress, particularly the last stage when the straining horses smell a happy ending, may not be ideal propulsion. But propensions, or relationships for that matter, are tracked and the mere tracking of stages — and more than just two of them — lifts the relationship above Hollywood formulas into the realm of creative complexity. Greg Kinnear, PARK STAR 1999.

*** CAMEL CARNIVAL, CEMETARY STAR GALAXY, CINEMA STAR 82, CINEMA STAR 12, CINEMA STAR 13, CINEMA STAR 15, CINEMA STAR 16, CINEMA STAR 17, CINEMA STAR 18, CINEMA STAR 19, CINEMA STAR 20, CINEMA STAR 21, CINEMA STAR 22, CINEMA STAR 23, CINEMA STAR 24, CINEMA STAR 25, CINEMA STAR 26, CINEMA STAR 27, CINEMA STAR 28, CINEMA STAR 29, CINEMA STAR 30, CINEMA STAR 31, CINEMA STAR 32, CINEMA STAR 33, CINEMA STAR 34, CINEMA STAR 35, CINEMA STAR 36, CINEMA STAR 37, CINEMA STAR 38, CINEMA STAR 39, CINEMA STAR 40, CINEMA STAR 41, CINEMA STAR 42, CINEMA STAR 43, CINEMA STAR 44, CINEMA STAR 45, CINEMA STAR 46, CINEMA STAR 47, CINEMA STAR 48, CINEMA STAR 49, CINEMA STAR 50, CINEMA STAR 51, CINEMA STAR 52, CINEMA STAR 53, CINEMA STAR 54, CINEMA STAR 55, CINEMA STAR 56, CINEMA STAR 57, CINEMA STAR 58, CINEMA STAR 59, CINEMA STAR 60, CINEMA STAR 61, CINEMA STAR 62, CINEMA STAR 63, CINEMA STAR 64, CINEMA STAR 65, CINEMA STAR 66, CINEMA STAR 67, CINEMA STAR 68, CINEMA STAR 69, CINEMA STAR 70, CINEMA STAR 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www.sdrreader.com
Calendar
RESTAURANTS

World Peace!

I'd like to go for the anything-you-want omelet, but I wouldn't know where to stop...

Found! The Secret of World Peace! Uh, okay, let me back up a little. I should have had a clue when our waiter, Aden, turned out to be one week out of the Peace Corps, a little taller around the gills after two years in Central America and Mexico. Still looking at a tap and saying, "Gee! I can actually drink from this!" Then there's Aden's boss, Randy Sabourin. Applying his theory of PEACE—Picky Eaters Always Choose Erratically—(okay, I made that up, but it's what he's getting at)



"How many times—especially on take-out—does Dad want pizza?" he asks. "You get winners and losers. You get war. So we do everything. Sit-down or take-out. Pizza, pasta, Mexican, chicken, ribs, Oriental, vegetarian, even Hawaiian. Everybody gets what they want. World peace!" Sounds too good to be true, don't it? But the whole scene has an unreal air that I like. It's a sunny Saturday morning. The air is fresh.

We're feeling good, Carla and me. We're exploring. Number 7 bus. Up Park past Balboa on the way to University Avenue.

So now we're just beyond Roosevelt Junior High. The kind of neighborhood your grandma lives in. Charming. Stucco Spanish. From another time, around the '20s. Apartment houses look like millionaire mansions, bungalow Beverly

Hills 90210-style, with red-tile roofs and arched doorways and patio palms. This is the California you see in movies like *L.A. Confidential*.

We both notice the hotel, with its maroon canopy leading you off the sidewalk, New York style. The banner says Embassy Hotel and Cafe. "Cafe!" Carla cries. "Does that mean breakfast? Let's go!"

The Place: Embassy at the Park
The Location: 3643 Park Boulevard, 619-298-4498
Type of Food: American/Italian/Mexican/Hawaiian/Oriental
Prices: breakfast omelets, w/sour cream, ham, onion, bell peppers, mushrooms, bacon, sausage, broccoli, cheese, sour cream, \$5.25; Swedish meatballs w/pasta, baked potato, or rice, cheese/slaw, cold slaw, or vegetable, \$6.50; cashew chicken w/Oriental sauce, vegetables, rice, noodles, crab rangoon, \$7.25; meaty linguini, w/cheese, beef, sausage, \$7.50
Hours: breakfast, 8:00 a.m. to noon, weekends only; dinner (and all take-out orders) 4:00 p.m. to 9:00 p.m., seven days
Buses: 7
Nearest Bus Stop: Park and Cypress

\$3.25 Dinner

Mole Poblano, Fish Emenada, Cheese Zucchini, Tampiquenas, Cauliflower Patties, Chicken Poblano, Fish Veracruz, Carnitas, Chili Verde, Gravy, Margaritas AND MORE!

Buy one dinner at regular price and get the second of equal or lesser value for \$3.25. One coupon per table. Offer expires 1/7/99

El Tecolote
Mexican Restaurant & DJ Cantina
6110 Friar Rd. (1/2 mile west of Fashion Valley Shopping Center)
795-2087

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 \$1 value, in all restaurants). Good only for valid card only, also see in coupon. Not valid on holidays. Coupon valid from 1/1/99 to New Year's Day. Expires 1/7/99. Gift coupon.

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AUTHENTIC THAI AND VEGETARIAN CUISINE

Lunch Specials starting at **\$4.95**
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50% OFF Dinner Entrée
with the purchase of second entrée of equal or greater value. Not valid on to-go orders or holidays. Expires 1/5/99

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Mon.-Sat. 11 am-10 pm, Sun. 5-10 pm

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\$10.95 Ado • \$5.95 Childo
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Dinner for Two \$12.95
Includes Miso Soup, House Salad, and Rice

Special California Roll, Chicken Teriyaki, Shrimp & Vegetable Tempura, and Mixed Sashimi (5 pcs.)
With this ad. Expires 1/7/99 (Available at La Jolla and Hazard Center locations)

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JAPANESE CUISINE & SUSHI BAR
7510 Hazard Center Dr. • (619) 297-8282
(above Warehouse Records, inside Shanghai)
8657 Villa La Jolla Drive, Ste. 125
(619) 550-0861
(near AMC 12 Theatres)

SHANGHAI
MANDARIN CUISINE SINCE 1974
7510 Hazard Center Dr.
(619) 297-3110
(above Warehouse Records)
7770 Regents Rd. • (619) 452-6888
(La Jolla Colony)

She pulls the bell just in time for the stop at Park and Cypress.

In the lobby a black-and-white photo of the hotel tells you nothing's changed since grandma's days back exactly the same, except it's surrounded by 1940s cars.

But in the cafe, through the doorway to the right, everything has changed. Inside, the place is a jungle. Plants, banana trees, tall ficus, ferns—all that's missing are monkeys. The walls are swathed golden yellow; the tables are checked plastic in red, yellow, blue, green. Each table has an earthenware floor container sprouting some wild plant. Even the cool jazz music sounds a little exotic.

We sit down at one of the tables and scan the breakfast menu. "Two Eggs Any Style, served with Home Fried Potato, toast and jelly, fresh fruit and orange juice." Dan Quark might understand, but spelling shelling, the price is right: \$3.75.

For the same price, you can have a three-stack-of-buttered-pancakes with fresh fruit and OJ; for a buck more, try the "Combination Breakfast," two eggs any style with pancakes or French toast and home fries and fresh fruit. There's a great deal on anything you want omelets (\$5.25). "Our omelets are the best in town. You tell us what you want in it, ham, onion, bell peppers, mushrooms, bacon, sausage, broccoli, cheese, sour cream."

I'm deciding. I'm deciding. I'd like to go for the omelet, but I wouldn't know where to stop, which would embarrass Carla. I check out what an elderly couple in a window seat is eating: eggs and home fries and English muffins.

"They're not much different than when I came before," says Ruth, with her silver hair tied up in a bun at the back. "That was when San Diego had 130,000 people—1935."

Nineteen thirty-five! "Of course, it was a little different then," she says. "Very formal. Linen tablecloths."

It's time to choose. I go for the combination. Poached eggs, home fries, French toast and yolk has the two eggs, over-easy, and home fries.

Two things hit me when the dish comes. One, they got the poached eggs just right. Not runny, not hard baked yolk, just nice and oozy. Two, the home fries are big, full-skinned, with chopped and fried bell peppers and onions—and something else. A delicate, addictive flavor I can't quite place. I ask Randy. "Cajun spice," he says. "Just lightly. We don't do anything heavy here."

He decided to start up—just two months ago—because this neighborhood is speculating back to life after 50 years, and because the kitchen is nice and big. He can put his take-out Randy's World Peace Plan into action. "My biggest challenge was finding a cook who could do all these different dishes," he says. "So many

specialties. But I found John Anthon, from Northern California, and he can do it all."

But Randy says he also wants to bust out. Put a sidewalk cafe on the other side of the arched windows, out on the grass. "This is such a beautiful building," he says. "A perfect meeting spot. My other place in O.B. has the ocean. Here, the park is the ocean." ■

RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by Eleanor Widmer (reviews by Alice 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 estimates are based on the latest information available for a

NORTH COASTAL

THE ARMBRANDT CAFE 126 Carlsbad Boulevard, Carlsbad, 760-739-2233 Located in a cottage with a view sea deck, this Armbardt cafe prepares authentic specialties such as green codoked on the

premises. Best bars are bachelorette that include omelets with shrimp kebabs, served Saturday and Sunday from 8:00 a.m. to 1:00 p.m. Music and belly dancing Friday and Saturday. Closed Monday. Breakfast, lunch, and dinner, Tuesday through Sunday. Low to moderate.

THE BRAMBLE La Costa Resort & Spa, Costa Del Mar Road off El Camino Real, Carlsbad, 760-418-9111, 45500 This bar dining room offers breakfast, lunch and dinner. All-you-can-eat Sunday buffet brunch with champagne is \$32.00. Seated buffet Friday, from 5:30

p.m. Outstanding service. Reservations recommended. Pasa Del Mar on the sea is also located in this complex. Expensive.

CILANTROS RESTAURANT AND MARKETPLACE 1702 Via de la Valle, San Marcos, 619-299-8777. Southwestern items still offered but the new menu provides excellent fresh fish—snappers, halibut—as well as spit-roasted chicken. The soups are always excellent. Open daily. Continuous service: lunch and dinner. Moderate to expensive.

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At the prompt press the 4-digit extension of the restaurant that interests you.

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	Harmony on Fifth Contemporary American	2101	Harmony on Fifth Contemporary American	2101
	Star of India Indian	2102	Star of India Indian	2102
	Zena's Mediterranean Grill	2103	Zena's Mediterranean Grill	2103
	The Boat House Restaurant Fresh Seafood	2104	The Boat House Restaurant Fresh Seafood	2104
	Sushi Del Japanese	2106	Sushi Del Japanese	2106
	Sevilla Spanish & Seafood	2107	Sevilla Spanish & Seafood	2107
	Buffalo Joe's American	2108	Buffalo Joe's American	2108
	Hard Rock Cafe Continental	2109	Hard Rock Cafe Continental	2109
	Tio Leo's Mexican	2115	Tio Leo's Mexican	2115
	Juke Joint Cafe Sea Food	2116	Juke Joint Cafe Sea Food	2116
	Safal Persian Cuisine	2120	Safal Persian Cuisine	2120
	Papa Jack's Continental	2122	Papa Jack's Continental	2122
	Sammy's California Woodfired Pizza	2127	Sammy's California Woodfired Pizza	2127
	Windsock Bar & Grill American	2141	Windsock Bar & Grill American	2141
	Azzogio Italian	2143	Azzogio Italian	2143
	Great Islands Cafe	2144	Great Islands Cafe	2144
CLAIREMONT, UNIVERSITY CITY & MIRAMAR ROAD	94th Aero Squadron American	2552	94th Aero Squadron American	2552
	The Good Egg American	2555	The Good Egg American	2555
	Khobar Pass Afghan	2560	Khobar Pass Afghan	2560
	Abokha the Great Indian	2564	Abokha the Great Indian	2564
	Thai Orchid	2569	Thai Orchid	2569
BEACHES & POINT LOMA	PB Sushi Club Japanese	2327	PB Sushi Club Japanese	2327
	Ragin' Cajun	2329	Ragin' Cajun	2329
	Broken Yolk American	2330	Broken Yolk American	2330
	Chateau Orleans Cajun	2333	Chateau Orleans Cajun	2333
	The Boardwalk Continental	2334	The Boardwalk Continental	2334
	Cars Bar & Grill American	2347	Cars Bar & Grill American	2347
	Sportmen's Seafood	2351	Sportmen's Seafood	2351
	Dockside Restaurant	2352	Dockside Restaurant	2352
	The Old Oh American	2355	The Old Oh American	2355
	Frenchies Beach Cafe American	2359	Frenchies Beach Cafe American	2359
	Tom's on the Bay American	2365	Tom's on the Bay American	2365
	Pizza Nova Italian	2367	Pizza Nova Italian	2367
MIDWAY TOWN & MISSION VALLEY	Peking Dynasty Mandarin & Seafood	2253	Peking Dynasty Mandarin & Seafood	2253
	Favourite Cafe Greek & Lebanese	2254	Favourite Cafe Greek & Lebanese	2254
	Cafe Appassionato Cafe/Bar	2257	Cafe Appassionato Cafe/Bar	2257
	Berta's Latin American	2258	Berta's Latin American	2258
	Forever Fondue American	2259	Forever Fondue American	2259
	Agave Mexican Nouvelle	2260	Agave Mexican Nouvelle	2260
	Chubu Japanese & Sushi	2260	Chubu Japanese & Sushi	2260
	El Tivolite Mexican	2270	El Tivolite Mexican	2270
	Cajun's Mandarins	2280	Cajun's Mandarins	2280
	Ginza Sushi Japanese	2282	Ginza Sushi Japanese	2282
EAST COUNTY & STATE COLLEGE	Casa Blanca Mexican	2852	Casa Blanca Mexican	2852
	Amicus African Cafe East African	2853	Amicus African Cafe East African	2853
	Tio Leo's Mexican	2856	Tio Leo's Mexican	2856
	Pizza Nova Italian	2859	Pizza Nova Italian	2859
NORTH COUNTY COASTAL	Passage to India Indian	2700	Passage to India Indian	2700
	Wild Note Cafe California Cuisine	2702	Wild Note Cafe California Cuisine	2702
	Himino Restaurant Japanese	2704	Himino Restaurant Japanese	2704
	Roma Mia Italian	2706	Roma Mia Italian	2706
	Parade Italian Bistro	2707	Parade Italian Bistro	2707
	Greek Village	2709	Greek Village	2709
	The Beach House Seafood	2710	The Beach House Seafood	2710
	Don Chuy Restaurant Mexican	2712	Don Chuy Restaurant Mexican	2712
	Taste of Thai	2715	Taste of Thai	2715
	The Breeze at La Costa Continental	2717	The Breeze at La Costa Continental	2717
	Tio Leo's Mexican	2719	Tio Leo's Mexican	2719
	Sanobar Cafe Coastal California	2720	Sanobar Cafe Coastal California	2720
	Pizza Nova Italian	2728	Pizza Nova Italian	2728
	Sammy's California Woodfired Pizza	2733	Sammy's California Woodfired Pizza	2733
	Calypso Cafe South American	2734	Calypso Cafe South American	2734
	Mikko Japanese	2741	Mikko Japanese	2741
	Star of India Indian	2751	Star of India Indian	2751
	25 East E. American	2755	25 East E. American	2755
NORTH COUNTY INLAND	Bogey's American Continental	2775	Bogey's American Continental	2775
LA JOLLA	The French Pastry Shop Restaurant & Bakery	2400	The French Pastry Shop Restaurant & Bakery	2400
	Star of India Indian	2401	Star of India Indian	2401
	Su Casa Mexican	2402	Su Casa Mexican	2402
	Lime Leaf Grill Asian	2404	Lime Leaf Grill Asian	2404
	Latino's Bar & Restaurant Latin American	2405	Latino's Bar & Restaurant Latin American	2405
	Safal Persian Cuisine	2407	Safal Persian Cuisine	2407
	Bollinette Italian	2409	Bollinette Italian	2409
	Hard Rock Cafe Continental	2410	Hard Rock Cafe Continental	2410
	Shanghai Chinese	2411	Shanghai Chinese	2411
	Martell's Moroccan	2412	Martell's Moroccan	2412
	Patagonia Bar & Grill Argentinian	2413	Patagonia Bar & Grill Argentinian	2413
	Shore Cafe Pacific Rim	2415	Shore Cafe Pacific Rim	2415
	Forever Fondue American	2416	Forever Fondue American	2416
	Shabu Shabu Imaging Japanese	2420	Shabu Shabu Imaging Japanese	2420
	Shelby's Seafood & Steak	2425	Shelby's Seafood & Steak	2425
	Brookston Villa Continental	2430	Brookston Villa Continental	2430
	Sammy's California Woodfired Pizza	2432	Sammy's California Woodfired Pizza	2432

To list your restaurant's menu call the San Diego Reader at (619) 235-3000.

#1 Bombay

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The Ultimate Indian Restaurant

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A Special Holiday Festival of Foods...

Our lavish buffet features a carving station, special entree selections, soup, specialty salad bar, pasta bar and a holiday dessert bar. All you care to eat and enjoy this holiday season!

Just \$7.95

Served December 24th, 25th, 30th and 31st • 11:00 am - 10:00 pm

FLOR OFF. Please present this coupon at the Surf Club Restaurant when ordering and receive \$1.00 off Sycuan's Christmas buffet. Regular price is \$7.95. One-in only. Not valid with any other offer. Does not include gratuity.

Must be 18 years or older.



Sycuan Casino is located at 5489 Delmar Road in El Cajon • (800) 2SYCUAN

BARNETT'S GRAND CAFE

NEW YEAR'S EVE 1998

THE MENU

Choice of Appetizer
Cucumber Shrimp
Large egg pasta tossed with onion and tomato sauce
Three fresh fish fillets served with french fries

Sautéed Duck Breast
Sautéed duck, sautéed asparagus and baby potato
Sautéed duck breast with baby potato
Baby fish on Caviar
Baby fish on Caviar

Soup
Lobster Bisque

Salad
Baby Field Greens Sautéed with Chef's special dressing

Choice of Entree

Seven Thai Chili Tenderloin, Four Meats Vite Cade with Soft Taffy, Roasted Beef and Baby Vegetables
We had a special appetizer to perfection, along with a program that did us well. Served with pasta plus a number of vegetables, served in a light garnish sauce. Flashed with tomato sauce. For two men five women.

Veal Loin with Horseradish Blue Potatoes, Fish Medallions, Steamed White Rice and Baby Vegetables
Fish medallions sautéed with onion, paprika, butter and bread crumbs. Horseradish sauce. Steamed white rice and baby vegetables. A simple yet elegant meal.

Grilled Chicken Breast with Raspberry Vinaigrette with Garlic Mashed Potatoes and Baby Vegetables
The entree dishes were prepared to perfection and we were particularly pleased to see that the food was served with a touch of elegance. Served with baby vegetables, fish and potatoes.

WHERE IT'S AT...
Barnett's Grand Cafe located in the Embassy Suites Hotel San Diego Bay
601 Pacific Highway San Diego
For reservations highly recommended!
619-238-2800 ext. 7015

Calendar RESTAURANTS

D.R. HACKERS SEAFOOD CAFE AND GRILL 191 North Highway 101, Encinitas, 760-476-1363. The simple dining room is enhanced by beautiful woodwork on the walls, and the fish and chips are terrific. Fish (three Zerkow fish) arrives in a golden crust, is well-seasoned and delicious. Fish tacos are also available. If you would like small portions, on the "kiddie" serving fresh fish, pasta, and daily specials also available. Open daily for lunch and dinner. Low to moderate.

FIDEL'S CARNABO 3083 Carlsbad Boulevard, Carlsbad, 760-725-0903. A nice restaurant to the venerable establishment on Solana Beach, the stars here are carritas, quesadillas with chicken, beef, or pork, tostada supreme, and bread of chick in Mission. Open daily for lunch and dinner. Low.

JACKIE'S BAR 1600 Coast Boulevard, Del Mar, 619-755-2902. Most of the tables have an ocean view and everyone has a good time, which comes as much as the food. Fresh fish is the best but hot and accompanied by rice or pasta. Steak lovers won't be disappointed. Nothing fancy, but high quality. Open daily. Lunch, Tuesday through Saturday dinner. Slightly above budget, but the menu. Moderate to expensive.

KITIMA 1355 Camino Del Mar, Del Mar Plaza, Suite 201, Del Mar, 719-792-7000. Elegant Thai food is served in view. Available for 20 years, 8 appetizers, 6 meals, 4 soups, all beautifully prepared. Prices, but high quality food. Roomy noisy outdoors. Open daily, lunch and dinner. Moderate.

MILYEN'S DELICATESSEN, GRILL AND BAKERY 2600 Via de la Valle Tower Hill Mall, Del Mar, 619-792-2125. You'll find 200 items on the menu. They include Jewish deli, Chicago style pizza, and grilled ribs, steaks, vegetables. Two recommended items. Cheaper chicken salad and dairy food sandwich. Not the greatest Jewish deli, but the worst. Open daily, breakfast, lunch, and dinner. Moderate.

OSCAR'S 1303 Encinitas Boulevard, Encinitas, 760-632-0222. Here's a good place to take children or enjoy a low-cost, unpretentious meal. The menu consists of pizza, barbecue chicken ribs, sandwiches, salads. The best bet in the chicken rib combination for two with salad or a bowl large enough for four and two bread sticks. Fun for a casual meal. Some menu lunch and dinner, continuous service. Branches in Carmel Mountain and Mission Valley. Open daily. Low.

OVERSEA RESTAURANT 2818 Rosewood Street, Carlsbad, 760-729-4348. Specialties from Hong Kong and Singapore as well as Mandarin and Cantonese dishes. Some of the menu prior to a menu printed in Chinese, ask the manager to translate the list. Gorgeous presentation includes carved vegetables. Open daily, continuous service, lunch and dinner. Moderate to expensive.

PACIFIC COAST GRILL 437 South Highway 101, Solana Beach, 619-784-6222. Many dishes here are under \$10.00. Best ribs baby back ribs, fresh fish, or a variety of seafood with salad and fries presented in a paper bag. Sunday brunch from the menu, 11:30 a.m. to 4:00 p.m. Warm, casual atmosphere. Open daily, lunch and dinner. Low to moderate.

RED TRACTOR'S 1300 Via de la Valle, Del Mar, 619-755-6600. Truly remarkable portions of prime rib, steak chicken, and fish are served in lovely surroundings. The menu comes with the cut (what if you're not) or baked potatoes or vegetables. Salads are a la carte, but are enough for two people. Open daily. Expensive.

ST. TROPEZ BREAD FACTORY 315 S. Coast Highway, Encinitas, 760-440-0057. Twenty five varieties of bread, some French, some Italian. Many loaves for free-of-charge. Great French buns, nutty, yeast, breads, focaccia, panzanella. Open daily. Low to moderate.

SPICES THAT CAPE 3010 Valley Center Drive, Vista Carmel Shopping Center, Del Mar. One of Carmel Valley's most often, 619-259-0889. Supporting Thai

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SERVED AT THE BAR 7 DAYS A WEEK!

INCLUDES ALL ITEMS BELOW
PREPARED FRESH TO ORDER

Appetizers	Night Sushi	Roll Sushi
Cheese Hamachi	Albacore, Avocado	California roll
Chicken Tempaki	Clam, Crab, Eel	Caterpillar roll
Silo-head beef	For roll	Sea urchin
Hamachi Kama	Kohi Macaroni	Shrimp roll
Vegetable Tempura	Okonomi	Rainbow roll
Rice, Udon	Oyster Skrimp	Soft shell crab roll
Sashimi Bento	Tuna, Scallops	Spicy tuna roll
Chicken Katsu	Fresh salmon	Skinny Tempura
Edamame	Sautéed salmon	Vegetable roll
Sautéed dynamite	Salmon roe	Cucumber roll
Cream salad	Sweet shrimp	Salmon skin hand roll
Agaricchi roll	Yellowtail	Scallop hand roll
Mixed Tempaki and Miso soup	Wolffish	and Spicy tuna roll

Tadashi Sushi
1277 Prospect Street, La Jolla • 619-456-7118

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300 Carlsbad Village Dr. #300, Carlsbad • 760-729-2437

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Live Entertainment

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EVERY SUNDAY 12-3 PM

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Jan. 3: Ricky Andrade & Ken Dow
Jan. 10: Hollis Genry
Jan. 17: Fish & the Seaweeds

FOR RESERVATIONS CALL 587-BREW (2739)

KARL STRAUSS BREWERY GARDENS
9675 Scranton Road • Sorrento Mesa

New Year's Eve Celebration

FLAMENCO DINNER SHOW EXTRAVAGANZA

89 IN THE RESTAURANT AND TAPAS BAR

First Seating from 7:45 PM 39
49
Second Seating Starts at 9:45 PM

New accepting reservations

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Flamenco Dinner Show & Dinner Party!

69 25 30

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Now Accepting Reservations

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RIN DON GALLO AMERICA AND DON GURRIERO
Daily Night Dinner Until 4 am

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All You Can Eat: eggs, ham, sausage, bacon, fresh fruit, chicken, rigatoni 3 choices, linguine with clam, eggplant parmigiana, roast loin of pork, fresh fish, bagels, cream cheese, hot, Danish, muffins, and so much more.

10-11 am \$6.99
11 am-3 pm \$9.99

With a whole lobster - add \$5

2 1/2 lb. MAINE LOBSTER
- Italian style
- Puerto Rican style
\$25.95
any time

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Fabulous New Year's Eve Dinner

Just \$19.95 per person

All Entrées Include:
Free-Flowing Champagne!
Salad, Rolls and Dessert

Grilled Swordfish

Fresh Swordfish Steak marinated and grilled, topped with a Tomato-Basil Chardonnay Cream Sauce. Served with Fresh Vegetables and choice of Roasted Red Potatoes or Rice Pilaf.

Fillet Mignon

Grilled Tenderloin of Beef with Sauteed Mushrooms. Served with Fresh Steamed Vegetables and choice of Roasted Red Potatoes or Rice Pilaf.

Italian Stuffed Chicken Breast

Stuffed Breast of Chicken with Spinach, Mozzarella, Tomatoes and Prosciutto Served with a Lemon-Basil Cream. Fresh Steamed Vegetables and choice of Roasted Red Potatoes or Rice Pilaf.

Whole Lobster

A 12 oz. Warm-Water Lobster with a Chardonnay-Dill Butter. Served with Fresh Steamed Vegetables and choice of Roasted Red Potatoes or Rice Pilaf.

2 Seatings: 6 pm or 8 pm
Seatings Limited. Please Reserve Early!

THE NEW CAB-ET
SUNDAY SEAFOOD & CHAMPAGNE BRUNCH
11:30-3PM
WINE, CIDER, FLIPPS, MISTERS
WITH THE BEST SUSHI, CRAWFISH, CRAB LEGS AND CARIBBEAN SPECIALS
12 SEATING 14% OFF BIRTHDAY

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MONDAY-THURSDAY 4-7 PM
DRINK & APPETIZER SPECIALS
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W/TV
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FREE VALIDATED PARKING

MERI JAPANESE RESTAURANT AND SUSHI BAR 1823 Carlsbad Village Drive, Carlsbad, 760-729-2437. Open daily for lunch and dinner. Low to moderate.

MARCO'S 1000 Camino Del Mar, San Diego, 619-297-1673. Open daily for lunch and dinner. Low to moderate.

MARIACHI SONIDO DANCE 1880 Harbor Island Dr., San Diego, 619-297-1673. Open daily for lunch and dinner. Low to moderate.

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MARIACHI SONIDO DANCE 1880 Harbor Island Dr., San Diego, 619-297-1673. Open daily for lunch and dinner. Low to moderate.

NEW YEAR'S EVE DINNER

APETIZERS: CIGARITOS WITH SARDINE SAUCE, FRESH BUTTER, ALA FINEAISE OR SMOKED SALMON WITH CREAM AND CHIVE CHEESE.

Soup or Salad: CHOCOLATE SPINACH SALAD OR PARSNIP SOUP WITH CREAM MUSHROOM SAUCE.

Entrées: CANARD ENCRUTE A L'ORANGE OR GRILLED SALMON WITH PASTA SAUCE OR FILET MIGNON WITH OUR FAMOUS FARMHOUSE BERRANISE.

ALL ENTRÉES SERVED WITH APPROPRIATE CARBONIFLOR AND RICE.

DESSERT: DELICIOUS BUCHE DE NOEL AND A COMPLIMENTARY GLASS OF CHAMPAGNE.

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The newest trend in fine dining has finally arrived in San Diego.

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• Only prime beef
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 • Truly authentic cuisine

Two For One Dinner

Have one dinner menu and receive the second almost entire of equal or lower value. **FREE \$12 limit.**

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Reservations suggested.

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JOIN US FOR NEW YEAR'S EVE!

Choose from four specials of the day

17th PBR Special
 Includes entree, salad, dessert, coffee

3928 Triggs • Old Town • 619-234-3343

Calendar RESTAURANTS

OLD TOWN MEXICAN CAFE 1489 San Diego Avenue, Old Town, 619-271-8100. This bustling cafe is noted for its excellent breakfast, served from opening to closing. Try also the romantic roasted chicken, the caritas, or the fajitas. Open daily. Low to moderate.

WOLFGANG PUCK CAFE 1640 Camino del Rio North, southwest corner of Mission Valley Center, 619-293-9853. Lots of jazz decor; young people; families with children; all seeking a touch of the Puck glamour. Puck is above average, but not like Los Angeles cafes that make Puck a name. Open daily, lunch and dinner. Last hours Friday and Saturday, 1 week moderate.

EAST COUNTY & STATE COLLEGE

BARNES BAR-B-QUE 977 Camino del Rio North, 619-467-3033. Barbecue Memphis style, with an emphasis on ribs and brisket, served with tangy sauce and oysters that transcend the norm. Mouthwatering ribs, hot links, chicken, beef brisket, sweet potato, and fried chicken. On Fridays, call back dinner for \$7.99. Small portions, but all food available for take-out. Same menu opening to closing. Open daily, call for hours. From 11:30 a.m. to 10 p.m.

LA BEE'S ITALIAN-CALIFORNIAN RESTAURANT 415 Camino del Rio North, 619-463-9910. This charming dining room offers traditional Italian dishes and elegant ones from the north. All entrees include soup or salad. Special emphasis on fresh fish and seafood, including California Clam Chowder, House Tenderloin, and Seafood. Low to expensive.

THE BUNGALOW 4906 West Point Loma Boulevard, Ocean Beach, 619-224-2888. This charming bungalow with a morning fireplace offers French Continental food and is an Open Book landmark. Evening special includes soup in salad and entrée. Attractive patio. Dinner only, nightly. Early bird special, moderate to expensive. From the menu, moderate to expensive.

SUNNY GARDEN CUISINE OF CHINA 5500 Coastcenter Center Drive, 619-444-2288. This neighborhood restaurant (formerly China's) offers a wide variety of Chinese dishes. Open daily, lunch and dinner. Low to moderate.

GEORGE'S GREEN CUISINE 3550 Georgetown Street, Greenview Square Center, 619-233-2007. This small, unassuming cafe serves a variety of dishes that will please anyone on a budget. Lunch is an especially good buy. Attention is paid to sandwiches and appetizers, prepared for delivery. Open daily, lunch and dinner. Low to low moderate.

NICHOLE'S 5331 Adobe Falls Road, Brownwood Street, Greenview Square Center, 619-233-2727. Nichole's has been serving good pizzas and terrific, superb sandwiches for

2 for 1 DINNER

Great Daily Specials (Valid From Lunch)

Famous Homemade Soups
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4-4 PM DAILY - NIGIRI TERIYAKI ON TOP - SUSHI SPECIALS

Now open for lunch! DAILY LUNCH SPECIALS 11:30-4:00 PM

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 along 18th between 803 and 161, next to In-N-Out Burger

FREE PASTRY
 with the purchase of any of our coffee drinks. Expires 1/31/09

CHRISTMAS DAY CHAMPAGNE BRUNCH

ONLY \$7.88 (12:00pm-3:00pm)

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828 Broadway [619]231-9597

Sushi Party Tray

for your Holiday

80-piece California Roll Platter \$19.90

All-You-Can-Eat Sunday for \$14.99

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Come try the best coffee!

Also, check out our gift items!

Drop by our new cafe in Mission Valley and try our award-winning coffee, winner of the Northwest Barista Competition. After one sip you'll see why we are the best! Come in and try our assorted pastries, bagels and desserts, and for lunch try our Paninis, soups and salads. Open 11:15 am - 6:30 am, Sat and Sun at 8:30 am

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OPEN NEW YEAR'S DAY

COMPLETE DINNER (includes a glass of champagne) \$39.95 per person

Before 7 pm \$29.95 per person

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CENTRAL SAN DIEGO

ANTIQUE ROW CAFE 3002 Adams Avenue, 619-282-9750. Breakfast, served all day, offers at least 30 items. These include a variety of omelets, eggs Benedict or Florentine, egg burritos, and biscuits and gravy. One portion is enough for two. Dinner offers burgers, Philly cheesesteak, and seafood. Open daily. Morning hours only.

CHICKEN PIT SHOP OF SAN DIEGO 2633 El Camino Boulevard, 619-295-1136. You'll get lots of fresh chicken, chicken and turkey pie, mashed potatoes, and desserts for prices that don't seem to have changed much since the shop opened over 50 years ago. A hot burger, steak and also available at low cost. Very large seating area, no frills. Open daily from 10:00 a.m. to 8:00 p.m. Low.

MAMA'S BAKERY AND ICECREAM DELICATESSEN 4237 Alhambra Street, Normal Heights (south of El Cajon Blvd), 619-488-0717. If you're searching for an unusual light meal or take-out, try Lebanese and Lebanese Handmade whole wheat dough (which is the size of a small pizza and then filled with the ingredients of your choice: cheese, herbs, chicken, or beef). Excellent takeout. The food is fresh, unusual, and very low cost. Dining in the patio area. Open daily for lunch and dinner. Call for hours. Low.

UP TOWN

BRAD AND CIE'S LOUVERNA Avenue, Hillcrest, 619-643-9322. Twelve varieties of bread are baked daily in a 16,000 square French oven hearth oven. Cheesegrains good because of the crust's texture and density. Among the best are multi-grain, whole-wheat, and fig-raisin. Baguettes, brioishes, and biscuits are first rate. The sandwiches to eat in or take out are spectacular. Don't miss this one. Open daily.

BUSALACCHI'S RESTAURANT 3643 Fifth Avenue, 619-298-0119. If you like the old-fashioned Sicilian cooking - tomato of minestrone, olive oil, garlic - this is the place. The menu includes which serves it: fats of pasta, shells, chicken, and fish. Lunch, Monday through Friday, dinner, Monday through Saturday. Moderate to expensive.

CAFE ON PARK 3631 Park Boulevard, San Diego, 619-291-2273. Organic portion and good food made this a standard for people with allergies and diet plans. We assure that there are long waits on weekends for breakfast and lunch (and sometimes on Saturdays). The place was 40, the cooking is called electric American comfort food. It's home style, rather than slick. Open daily. Low to low moderate.

CITY DELICATESSEN 533 University Avenue, Hillcrest, 619-292-2142. Jewish specialties available here include brisket of beef, chicken in the crock, chopped liver, and a wide variety of soups and vegetables. Breakfast specials weekdays for \$8.95, call for dinner for \$8.95. Open daily, breakfast, lunch, and dinner, to midnight during the week and to 2:00 a.m. Friday and Saturday. Low.

CREST CAFE 425 Robinson Avenue, 619-292-2100. Dinner eggs served in a half, homemade potato chips, chicken, steak, pasta, and a variety of extra-small charbroiled hamburgers, plus the continuous service from breakfast to late night. Keep this cafe on hand. Breakfast comes particularly good. Desserts are homemade. Noise and high speed, this cafe is open daily, breakfast, lunch, and dinner. Low.

EL INDIPO SHOP 3009 India Street, 619-299-0333. The shop has an indoor dining area, or you may bring the elements (such as they are in San Diego) on benches across the street. You won't be disappointed by the pungent, mouth-watering specialties. The entire menu is available for takeout, and we have huge bags of tortilla chips. A good value and very good, inexpensive food. Open daily. Low.

GELATO VERO CAFE 8753 India Street, 619-299-8266. A fine spot for Italian soft-serve and ice cream, pastries of all kinds, and coffees. From our small, individualized orders, we offer personal, outside. Open daily.

LAURENCE RESTAURANT 303 Lased Street, San Diego, 619-291-2273. This French provincial restaurant is a national and stylish one. It's the appealing. Morning change daily and are jumping. Reservations a must. One early bird special, \$10.95, includes a glass of wine. Open daily, lunch, and dinner. Moderate to expensive.

ELIARDON 2302 Fourth Avenue (Fourth and Tenth), 619-234-2340. This French bistro-style cafe serves a variety of offers, a la carte menu and excellent price menu. Pleasant food, excellent service. Patio dining, weather permitting. Open daily. Open Tuesday through Sunday for dinner. Low to moderate to expensive.

JAZZ SWING BLUES

Wednesday 12/23
 Andy Habbal - Blues

Thursday 12/24
 Barbara Johnson & Ten Drums

Friday 12/25
 Cheryl Clapp, Woody Chisholm

Saturday 12/26
 Caspe de Villa

Sunday 12/27
 Jazz with The Harmonists

Monday 12/28
 Jazz with Harmonica Quartet

Tuesday 12/29
 Jazz with Big Band & The Harmonists

Wednesday 12/30
 Andy Habbal - Blues

The Gaslamp's PREMIER SUPPERCLUB

Experience Harmony's superb Pacific Rim inspired contemporary American cuisine, nostalgic 20's style decor and top-notch live entertainment 7 nights a week.

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332 Fifth Avenue, between J and K in the Gaslamp
 Call for Reservations: 619-702-8848
 Dinner & Late Night Dining Daily
 www.harmonyclub.com

Blending the precision of our European chef with the warmth and wealth of Asian spices.

LIME LEAF GRILL

Have a Jazzy New Year's Eve at Lime Leaf! Call for reservations.

Wed. 12/30 @ 8 PM: Gilbert Castellanos Trio 5:30-9:30pm

Thurs. 12/31 @ 8 PM: New Year's Eve! Harpazita, New Year's Eve Quartet 7-11pm

Fr. 1/1 @ 8 PM: Tim Magliore Quartet 7-11pm

Lunch Mon.-Fri. • Dinner 7 night's Live jazz Wed.-Sat. 619-558-2434 • Costa Verde Center UTC

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MARRAESH

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Call for reservations.

Catering available

Order one entree and receive \$10 off the second entree OR \$10 off any two famous feasts! One coupon per couple, maximum three coupons per party. Open only. No sharing. Not valid with any other offer or holidays. Expires 12/30. With this ad.

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Calendar RESTAURANTS

PHILONG HOA VIETNAMESE AND CHINESE RESTAURANT 3627 Lovett Avenue, 619-516-1886. Don't miss this beautifully decorated, semi-private dining room. The Vietnamese menu offers 120 items and the Chinese 135, all with flavorful preparation. Be sure to order spring and egg rolls, beef in grape leaves, shrimp on sugar cane, steamed fish. Call to make a table. Fresh lobster or fresh crab at bargain prices. Open daily. Low to moderate.

SAFFRON NOODLES AND DATE 2327 Indus Street, 619-524-2737. Casual Thai food, noodle dishes, soups, sautéed chicken, beef, pork, etc. to eat in take out. Hot hot chicken noodle soup and curries served Wednesday only. Consistent work. Open daily, same menu all day. Low.

TASTING SECHUAN 670 University Avenue, Hillcrest, 619-291-8864. The Mandarin Sechuan menu offers standbys with few surprises. But the three best features are the lively room, the authenticity of the food, the management, and the late hours. The dining room is excellent and so is the chopped chicken or shrimp chop. The chef's specialties dishes will be prepared upon request in advance. Open daily. Low to moderate.

good value. Open Monday through Friday for lunch, Saturday and Sunday for lunch/dinner, nights by dinner.

OSTERIA PANINO 2722 Main Ave., 619-475-7661. The menu includes sandwiches, salads, soups, pizza as well as chicken, meat, and fish. Try the Caesar salad topped with grilled fresh chicken breast, or linguine at pasta. Fish dishes will have the best. Moderate to expensive.

CROWN ROOM, HOTEL DEL CORONADO 1600 Grand Avenue, Coronado, 619-475-6611 ext. 7384. The food is competent, but the room is outstanding, especially the crown-shaped ceiling. The menu offers Continental specialties. The Crown Room is well suited for in-house all you can eat banquets and the same people as Bella Luna. The cafe won't win prizes for beauty, but the food is fresh, exciting, low priced. Best beef, special with duck and mushrooms, salad with grilled flank steak and vegetables, rosemary chicken, and linguine. Open daily. Low to moderate.

THE PARROT GRILL 802 South Avenue, Coronado, 619-221-9881. Inexpensive take-out. Dinner is served nightly to midnight and Wednesday through 8. Sandwiches, a light menu, soups, salads, appetizers, desserts in available. Call for reservations. Management, some nice. You can make a meal from here. Specialties include ribs, honey-glazed duck, pork chop, fire pie. Gorgeous interior and service. Dinner 5-10pm. Open daily. Moderate.

TIJUANA

(The prefix for all Tijuana numbers is 619-524. From the United States call the prefix 619-524 when calling 11 numbers, when calling in Tijuana use only the restaurant's 4-digit number.)

EL TAURINO 7311 South Avenue (off Broadway), 619-276-7223. Located in the heart of the old section of Tijuana, there's a block west of Revolution, this restaurant will provide superb and high-quality eating. Basically a steak house, it also offers fish, seafood, and fowl. The price of the food includes grubbed appetizers, soups or salads, and minimum amounts of the main course. Almost every dinner server, or trippable, fish and shrimp cooked in butter. Super service. The menu is printed in Spanish and English, and the menu is fresh and high quality. The presentation, preparation, and quality of food are first rate. Try the desert, especially chestnut soufflé. Open Monday through Saturday, 8:00 a.m. to 10:00 p.m., 11:00 a.m. to 10:00 p.m. Continuous service. Low to moderate except for brunch on weekends. Must. Phone for directions. Moderate to expensive.

EL ZAGUAN Avenida Paseo de los Héroes, 619-524-1000. The new restaurant at the station of Lincoln, 34 67 81 or 14 or 16. The menu means dinner or entrance, usually to a mansion, and the interior is splendid and striking. Fish, seafood, poultry, and beef are offered with Continental service. Best beef is served in a light sauce or fresh fish. Serves always. Excellent. Low to moderate.

TUPID AMERICANO 511 Fifth Avenue, San Diego, 619-231-1440. Best beef is Spanish salad, fresh sea bass or fish, chicken breast with potatoes. Continental atmosphere, excellent service. Bar serves 30 types of drinks. Open Friday through Sunday. Moderate to expensive.

SOUTH BAY & CORONADO

AZZURA POINT Lanes Coronado Bay Resort, 4099 Coronado Bay Road, Coronado, 619-424-4000. The newly renovated and expanded dining room offers side-by-side seating, reserved seating for one, and bar service. The food is exquisite. Please note: Positive check with reservations. Also, soups, and rack of lamb. Separate wine bar and lounge. Open Monday through Tuesday through brunch. Expensive.

BARBONDI'S OF MANILA 1310-D Westwood Road, Torrey Pines, 619-221-7777. This elegant restaurant offers gourmet preparations in a beautifully appointed room that resembles a club. It's not indicated and is served in garlic sauce, crisp pasta (a fried pig's head) or the best meat new with peanut sauce. Don't overlook the moule and rice dishes and the Tempura. Also, delicious prepared fresh fish for three or four people. Open daily, continuous service lunch and dinner same menu all meals. Low to moderate.

BUON GIORNO 4110 Bonita Road, Irvine, 619-475-7661. The menu includes sandwiches, salads, soups, pizza as well as chicken, meat, and fish. Try the Caesar salad topped with grilled fresh chicken breast, or linguine at pasta. Fish dishes will have the best. Moderate to expensive.

LA LINA 11011 Blvd. Agua Caliente, 619-291-8864. The menu includes sandwiches, salads, soups, pizza as well as chicken, meat, and fish. Try the Caesar salad topped with grilled fresh chicken breast, or linguine at pasta. Fish dishes will have the best. Moderate to expensive.

HELP WANTED

NOTICE TO READERS: Advertisements in this section are accepted from private parties who guarantee either 12 months' experience or 12 years' experience. Anyone who offers to accept a wage advance advertisement must be identified as a representative. Please call 619-233-9797.

ACCOUNTING EXECUTIVE: Seeking experienced accountant with small company. Must have 10+ years' experience and accounting experience. Fax resume to: 1700 La Jolla Village Drive, Suite 100, San Diego, CA 92161. Tel: 619-524-1313. E-mail: 619-524-1313.

ACCOUNTING: Seeking a motivated, detail oriented person with an accounting degree. 2 years' experience. Fax resume to: 1700 La Jolla Village Drive, Suite 100, San Diego, CA 92161. Tel: 619-524-1313. E-mail: 619-524-1313.

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Dinner 5pm • Reservations recommended

DOWN TOWN

ANTHONY'S STAR OF ISRAEL 150 North Harbor Drive, San Diego, 619-231-7488. The gourmet menu of the Anthony's chain has become a new menu with a new chef and a new menu. Some of the favorites remain but the dishes have lighter sauces and seasonal vegetables. The album and buffet are outstanding. The best value remains as romantic as ever. Open Monday through Friday, 11:30 a.m. to 10:00 p.m. Moderate.

CERVECERA SANTA FE 616 West Broadway, Suite 106, American Plaza building (fourth side of Indus and C), 619-524-1000. Some of the best Mexican food and alcohol to be found here. The restaurant offers 70 items from which to choose. Food is prepared from authentic Mexican recipes. You can't find this place. Closed Sunday. Low to moderate.

THE CHEESE SHOP 401 G Street, 619-232-2303. This cafe offers traditionally good sandwiches which my favorites are the Black Forest ham and the roast pork. Bread and cookies are baked on the premises. Paper plates for food and beer mugs for coffee and tea. Closed Sunday. Low. Branch in La Jolla. 7185 Avenida de la Playa, La Jolla, 619-524-1000.

PIZZA 801 Fifth Avenue, Suite 106, North Harbor Drive, 619-231-7488. Northern Italian cooking is served in two soft shell dining rooms. Daily specials and pizzas are recommended. Open for dinner nights. Moderate.

GRANT GRILL U.S. Grant Hotel, 3526 Broadway, 619-238-6800. As always, the restaurant serves quality meat in a traditional room that was tableside service. Best beef is served with lamb chops, shrimp and scallop, lobster, and of course, the mixed grill. Open daily. Breakfast, lunch and brunch. Moderate. Dinner, expensive.

LAKE'S RESTAURANT Hotel Regency, 1000 La Jolla Village Drive, San Diego, 619-487-8066. All you can eat fish and seafood buffet. Friday nights only. 6:00 to 9:00 p.m., \$21.75. All you can eat prime rib buffet. Thursday night, 6:00 to 9:00 p.m., \$21.75. All you can eat fish and seafood buffet. Friday nights only. 6:00 to 9:00 p.m., \$21.75. All you can eat prime rib buffet. Thursday night, 6:00 to 9:00 p.m., \$21.75. All you can eat fish and seafood buffet. Friday nights only. 6:00 to 9:00 p.m., \$21.75.

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50% OFF DINNER

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For a truly unique, fun night out, try something old that's something new... FONDUE!

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Bring the big party, come join us for a spectacular 5-course dinner with live jazz & blues by The Pier Allstars.

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Pasta Dinner
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IN FACT

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