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Golding's meaty send-off As Susan Golding leaves the public payroll for the first time in her more than 19 years as city councilwoman, state bureaucrat, county supervisor, and San Diego mayor, friends are bidding her adieu. Next Wednesday, the Chamber of Commerce and Padres downtown stadium champion **George Mitrovich**, in the guise of his "City Club," will host the "Mayor Golding Tribute Dinner" at the Wyndham Hotel downtown. Taxpayers will be picking up part of the tab, in the form of tickets to the event purchased by public agencies and distributed to their officials who wish to drink and dine for free. The San Diego Unified School District, for instance, has bought a table in the room, headed by Superintendent **Alan Berlin** and his wife, **Lisa Foster**, according to a district document. In other Golding food news, Soreburn, the ground-beef irradiating outfit Golding served on the board of, has just signed up meat giant Omaha Steaks as a new customer.

Crime in the suits KSWB, the San Diego television station owned by Chicago's giant Tribune Co., is in hot water for trying to rig the local Nielsen ratings during November sweeps week. According to an account in *Electronic Media* magazine, the station mailed out 75,000 videotapes touting KSWB's program lineup, its news team, and a car giveaway. Included was a note saying: "Attention Nielsen Homes: Please watch KSWB 5/69. Diary Homes, please write down KSWB 5/69 in your Nielsen diary. Thanks to all Nielsen homes for watching KSWB 5/69." Huffed Nielsen's **Jack Loftus**. "People may have and probably do send out advertising videos to homes — that's one thing. But to include in there a message just to Nielsen homes violates our rules. It's a big issue. It's highly unusual." Rival KCTV head **Darrell Brown** chimed in. "I strongly believe this type of unethical promotion will have a direct influence on the November survey, since the diary households have been specifically targeted. If [Nielsen] just ends up slapping their hands, to me the rules mean nothing." Colorado state police chief **Leslie Westphal** lost more than those six guns in that embarrassing heist from his unmarked van parked near last week's police chiefs' convention in downtown San Diego, says the Denver Post. The thieves also bagged Westphal's tuxedo, three suits, and plenty of ammo for the .40-caliber Smith & Wesson semiautomatic handguns they also made off with.

King of juice The Orange County Register is reporting that state senator **Steve Peace**, architect of utility deregulation, has had a total of 26 social meetings with representatives of the power industry since January 1999, and the utilities have picked up the tab for 26 other meetings with Peace's staff. "On June 27, Edison officials picked up a \$386.53 dinner tab at Morton's in Sacramento. A week earlier, Peace and his top aide, **John Rouse**, dined at the trendy Esquire Grill across the street from the Capitol. A month earlier it was Semptra's turn. The parent company of San Diego Gas & Electric bought Peace a baseball ticket to see the Sacramento River Cats. A week after he was treated to lunch, state records show. Last year, Peace and his son played at the private Bighorns Golf and Country Club near Palm Springs. The \$220 total greens fees for father and son were paid by Edison officials." The paper noted that Peace eventually "reimbursed" the utility for the freebies. "Just as the energy crisis emerged as a top priority in the Legislature, Peace wrote a check in August to Semptra, reimbursing the company for the social outings during the first two quarters of 2000. The check covered his spending, as well as his staff's," according to Semptra spokesman **Art Larson**. "Ex-San Diego city-housing commission chief **Ben Montijo**, who was fired by the city council back in 1987 after controversies over his failure to file income tax returns, among other alleged misdeeds, is leaving his latest job as head of the De Moines, Iowa, public-housing agency, reports the *Des Moines Register*. The 60-year-old Montijo had been the subject of an April exposé by the paper recounting his history in San Diego, as well as his forced departures from similar jobs in Kansas City, Missouri, and Albuquerque, New Mexico.

Contributor: Matt Potter

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

Big-Money Boys Hit Wall

By Matt Potter

Back in the late 1970s, Larry Remer and Tom Shepard were idealistic liberal activists. Shepard worked for a young county

supervisor named Roger Hedgecock, who advocated controlled growth, favored the coastal commission, and enjoyed the support of gay rights organizations. Remer, a veteran of the Door, a Vietnam-era radical newspaper, ran an anti-establishment weekly called *Newline* in which he frequently attacked then-mayor Betty Wilson and his then-mayor Betty

Wilson to Hedgecock, circumventing the city's \$250 limit on individual contributions. After Hedgecock's victory in the spring of 1983, Shepard briefly became the crown prince of San Diego political consultants. He triumphed again that year in Hedgecock's well-funded campaign for voter approval of the downtown stadium convention center next to the waterfront hotels of a key financial backer, millionaire Doug Manchester. By then, however, Dominielli's empire of fraud had already begun to come apart, and an army of investigators were digging through the records of J. David & Co., Dominielli's firm. A year later, Shepard faced indictment, along with Hedgecock, Dominielli, and Hoover, for conspiring to funnel thousands of dollars of illegal Dominielli

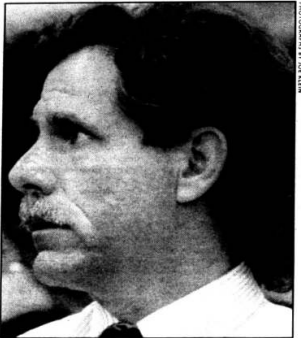
gal for me, Nancy Hoover, or Jerry Dominielli to contribute the amount of money to Roger Hedgecock's campaign for mayor that was being supplied to Tom Shepard and Associates," Shepard said in a statement submitted to the court in April 1986. Added Hoover, pleading to a felony: "I was aware at the time that I supplied funds to Tom Shepard & Associates that it was illegal for a company to make political contributions in the mayor's campaign."

"... Being aware [of contribution limits] Jerry Dominielli and I supplied a substantial amount of money to Tom Shepard & Associates understanding that the funds would be used to pay employees who were almost exclusively on Mr. Hedgecock's campaign."

Hedgecock, who would ult-



Larry Remer



Tom Shepard



J. David Dominielli



Roger Hedgecock



Nancy Hoover



Valerie Stallings



Jim Madoff



Tom Atkins



Brian Mauchman

a La Jolla real estate agent, for their conflicts of interest. Then along came J. David Dominielli. A one-time dealer in penny stocks, Dominielli set up shop in La Jolla in 1979, advertising miraculous returns on investments in what he called the "overnight" market in international currency swaps. Beguiled by Dominielli's lavish personal spending and his extravagant gifts to charity, more than 1,500 investors lined up to sink their money into what later was revealed to be an \$80 million Ponzi scheme.

Key to their plan was Tom Shepard, like Hoover a former member of the Del Mar City Council and longtime Hedgecock aide, who had set up a political consulting firm in preparation for Hedgecock's 1983 race for mayor against former city councilwoman Maureen O'Connor. O'Connor planned to put at least a million dollars of her wealthy husband's money into the race. As would later come to light, Dominielli and Hoover had made a secret plan to launder their own six-figure contribu-

"I was aware that it was ille-

What Do I Have to Be Thankful for?

By Robert Kumpel

On a warm autumn afternoon, a homeless man lies against a wall on First Avenue just south of Ash Street. He's sharing

a bottle of cheap vodka with an older homeless man in a wheelchair. They're both drunk. With Thanksgiving coming soon, what plans do these men have? The older man, Troy Bullock from Lubbock, Texas, talks first. "I'm 62. I've been in and out of here since 1965. I got family in L.A. — Long Beach and Westminster — aunts, uncles, and some cousins. I been married 'bout four times and had four kids." Bullock is unable to recall what exactly his disability is. "I get veteran's [benefits] and I get Social Security. I got shot at in Korea. I wasn't in the Korean War — I was there after it was over with Eisenhower, that goofy-ass son of a bitch, was the stupidest goddamn president ever had. That asshole cut out the G.I. Bill, then Kennedy reinstated it."

"I'm thinking about going back to Dallas for Thanksgiving. My mother and brother are there; they live at Cedar Creek Lake. I may fly or go on a bus. Last Thanksgiving I was at my own home. I got two homes, one in New Mexico and one in Texas. But I love San Diego. I love being on the street in San Diego."

The younger man, Edwin Hill, 45, is even less coherent. "I been from South Carolina. I been here



Albert Lee Dixon



David Clinton Reed



J. Kaki



Matthew Castel



Tony Goucher



Edwin Hill



Goldie Harris



Stormy



Tony Glenn



Troy Bullock



Commercial Street homeless, from left to right: Otis, J. Kaki, David Clinton Reed, Matthew Castel

got my mom out here, but I got a lot of homeless people that love me more than my own family, thank you, Jesus."

"They got the Mexicans, they got the Orientals, they got every motherfucker out here livin' better than the original white folks and black folks that built this country up. All these damn foreigners are livin' better than us! Do you see any homeless Oriental motherfuckers? I don't! Do you see any Mexican homeless people? This shit is so fuckin' sick. People come over here and boom! The other countries and boom! The

assholes and motherfuckers that are running these offices are bullshit. The police been fuckin' with homeless people the last couple of days because it's election time. The police asked this nigger to come across the street, then he gave him a ticket 'cause it was a red light!"

Stormy, a native of Orange County, came to San Diego three months ago. "I was arrested in Monterey Bay and brought back here for not doing my community service. I've actually been here off and on for seven years."

Dixon, 44, came to San Diego

from Michigan 11 years ago. He proudly displays his veteran's ID card. He talks to himself and interrupts everyone else's conversation. "Do you understand who I am? You can learn a lot from a dummy. I was dragged here for a situation, and I liked it. I love the people, so I stayed."

Glenn sits quietly as he stares at the others intently. "I'm from Fort Worth, Texas. I've been married twice. I had a brother who was dyin', and I was drivin' a semi. When I came back out of Dodge City, Kansas, I had a load of beef, and I asked him where he wanted to go. He said, 'I wanna go to San Diego.' I said, 'Okay, if you wanna die in San Diego, you're gonna die in San Diego.' I drew all my money out, we came to San Diego, and he died six months later. I pretty well been here ever since — that was 1996. We [the points to the group] started partyin', and we've been partyin' ever since — I've worked a little, off and on, and I've noticed that there's good people here in San Diego. They got great heart. They try to help people out. But I've figured out that if you're in good health, like I am, you gotta get up and you gotta do something. 'I've done a little fallin'."

When asked about their plans for Thanksgiving, the group erupts into laughter.

Harris explodes into another sermon: "What the hell have I got to be thankful for? I'm homeless. I'm broke and disgusted. But I can be trusted. We saw a million and a half motherfuckers walkin' last year today, lookin' at us, laughin' like we was a piece of shit. But they're livin' large. These are homeless veterans and shit. I've seen so many damn veterans and people with schizophrenia — people who don't even know where the hell they're at, California sucks. Look!" She points to a well-dressed Mexican man crossing the street. "See what I'm sayin'? And they all dressed up all pimpy and shit, and we all look like a bunch of 18-year-old boys taken over the whole country — the hotels, the liquor stores, every fuckin' thing! God bless America."

Stormy is more subdued. "I get very depressed. I have no family. I only got an 18-year-old boy in Modesto — which I'm tryin' to get back there. I'm just stuck here. Goldie's right. The foreg-

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CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

Big money

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 was being missed."
 During 1984's grand-jury investigation of Hedgecock, a memo from Remer to Hoover and Dominelli, dated May 12, 1983, came to light. In the memo, Remer asked Hoover and

Dominelli to use their influence over the new mayor for *Newsline's* benefit. "I want to mine the political base of support that put Roger in office for *Newsline*," Remer wrote in the memo. "I want to leverage our relationship to the mayor's office into advertising from entities like the Transit company...and from

city leasers." Hedgecock later denied he'd done any favors for Remer, and no charges were ever brought against the publisher.
 After his guilty plea, Shepard's post-Hedgecock recovery was gradual but steady. Lying low for a year or two, he was hired by Richard Chase, husband-to-be of Nancy MacHutchins,

and Dominelli. "I've talked with Tom [Shepard] about this, and he's amenable to it if you guys want to pay for it."
 After his guilty plea, Shepard's post-Hedgecock recovery was gradual but steady. Lying low for a year or two, he was hired by Richard Chase, husband-to-be of Nancy MacHutchins,

Hedgecock's chief fundraiser. Richard Chase was in the business of developing trash dumps, and Shepard ran the September 1987 campaign for the so-called trash-to-energy plant in San Marcos. Though the measure was narrowly approved by San Marcos voters, the plant as con-

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Big money

ceived by Chase was never built. For years to come, Shepard and the Primary Group, a consulting firm formed by Shepard and Kerner, would continue to work for Chase and his series of ventures, including a failed 1988 plan to transport trash by train through the backcountry.

The next year, Shepard and Kerner's Primary Group ran the successful campaign for San Diego district city council elec-

tions. Other Primary Group clients included city councilwoman Valerie Stallings, who a decade later would become embroiled in a scandal regarding stock she purchased in a firm controlled by Padres owner John Moores.

In November 1989, it was revealed that Kerner and Shepard had been retained by Southern California Edison, which was then attempting to take over San Diego Gas & Electric. "There's no question San Diego is witnessing a very insidious,

concealed effort by Edison to buy influence here," Michael Shames, director of the Utility Consumers Action Network (UCAN), told the *Union-Tribune*. "Larry has clearly become part of that conspiracy."

"Forget the money. I wouldn't have taken Edison as a client if I didn't think it would be good for San Diego," the *U-T* quoted Kerner as saying in response. "It's wrong about Edison. I'll gladly eat my words. But I'm not wrong." Edison opponents, led by then-mayor Maureen O'

Connor, eventually took back the merger.

In 1992, Shepard left Kerner and the Primary Group and set up shop with Stoorza, Ziegus, and Metzger, a well-connected downtown public relations and lobbying outfit with close ties to the California Republican establishment. Shepard's biggest client was Susan Golding, who was elected mayor that year. In an interview with the *Los Angeles Times*, Shepard denied that his work as a political consultant created a conflict of interest with

Stoorza's lobbying activities. "The public perception is that somehow your private clients have special access to an elected official, and the [official] might wonder whether the advice you're giving him is motivated by your commercial clients' interests," Shepard told the paper. "On both fronts, you're doing a disservice to your client. It's better to stay on one side of the process."

Now ostensibly separate, the fortunes of Kerner and Shepard continued to grow.

Shepard represented such Republican candidates as Bill Kolender in his successful 1994 race for sheriff against Jim Roche and then-San Diego City Council member Ron Roberts in his 1994 supervisory bid against Peter Navarro. Other clients included Republican Brian Bilbray, who ousted Democratic congressional incumbent Lynn Schenk in 1994. In 1995, Shepard again worked for city councilwoman Valerie Stallings and managed Golding's early mayoral reelection bid in 1996, as well as county supervisor Dianne Jacob's campaign the same year. In December 1997, he made waves when he left Golding's flagging campaign for U.S. Senate amid rumors he had advised her to drop out of the race. Two months later, she did.

During the late 1990s, both Shepard and Kerner became involved in running big-money special-interest campaigns against public-funded opposition, which they crushed using a barrage of expensive television commercials and mailed brochures.

In June 1998, for instance, Shepard picked up a swift victory when the tourist industry chose him to run the convention-center-expansion campaign against opponents with no money. Close to a million dollars' worth of TV spots featuring the endorsement of Catholic missionary "Father" Joe Carroll flooded the airwaves, and the measure passed handily.

That November, Shepard had another easy job when Padres owner John Moores selected him to run the Proposition C campaign to authorize a new, taxpayer-funded downtown baseball stadium. Moores and his partners dumped more than \$2.5 million into a heavy TV and direct-mail campaign that drowns out the opposition couldn't afford to spend much, and lost badly.

Shepard and his parent company, Stoorza, remained on the Padres payroll after the campaign, helping to fend off potential ballot challenges to the troubled downtown-stadium plan from forces led by ex-councilman Bruce Henderson. When the team cut some of its best players to save money in February, 1999, Shepard was ready with a quote for the *Union-Tribune*: "It's tough when players that you identify with leave, but the ownership's looking to the future."

For his part, Shepard's ex-partner Kerner made a specialty of well-funded school-board races and school-bond issues. In November 1998, backed by \$100,000 in individual contributions from donors such as *U-T* owner Helen Copley, Padres owner John Moores, BayVIEW-based Wal-Mart heir John Walton, and real estate mogul Malin Burnham, along with a raft of school contractors, Kerner ran an \$1.6 million campaign on behalf of Prop MM, a \$1.51 billion bond issue for the San Diego

Thankful

ers, they get everything and they treat the homeless like dirt. And they wonder why we drink. The cops constantly have us moving." She's not sure how long it will take her to get to Modesto. "Since I'm not a prostitute, I don't know. I might make it panhandle!" They all laugh. "It costs \$46.54 for bus fare."

Dixon's Thanksgiving plans have something to do with a mysterious woman. The others laugh at the mention of her name. "I'm gonna see Gretchen. Gretchen loves me. I haven't met her yet!" The others laugh again.

Glenn plans to spend Thanksgiving with family—his family of homeless companions. "I want to spend it with family—people I know, people who love, and people who care. That's a good feeling. They're not blood kin, but they're family."

J. Kakei bounds down 16th Street past St. Vincent de Paul Village carrying a large sack. "I got some beer. Come on around the corner and we can talk." As we turn the corner, he leads me to a stretch of Commercial Avenue that looks abandoned—except for the long stretch of homeless people lying on the shady side of the sidewalk along a wall. This is the largest and sickest-looking homeless group I've seen yet.

Kakei, 46, speaks eloquently about his life, like a professor of homeless studies. "I come from

D.C. originally, but I've been here for 25 years. I consider this my home." Kakei will not discuss how he came to San Diego, except to say it's related to a divorce. "I used to have family here, but not anymore—we don't want to get into that. I've been on the street off and on since '87."

"You know what? I haven't even thought about what I'll do on Thanksgiving. I do have friends in El Cason."

Lying on a blanket next to Kakei is David Clinton Reed. Reed came to San Diego from Iowa 21 years ago for the weather. "I've been on the street for 15 years—that's when I was diagnosed with AIDS, 15 years ago. This is my family here. The homeless people are my family. That's why we're all together, and we all stick up for each other. That's why you never see anybody alone. If they're alone, they're in trouble. They can get robbed, they can get raped, butt fucked, you name it. These people protect me, they watch over me—I'm five foot two—I'll get mugged. I'll get robbed, everything, cause I'm short and people take advantage. The homeless steal from the homeless also, and that sucks."

"I have no plans for Thanksgiving. I'm with good friends, like my family here and with Sister Winnie and St. Vincent's—they feed the homeless—and the Salvation Army."

Kakei, "Sister Winnie is over at 16th and Island. She's very

good. Horizon is the best one for Thanksgiving. You get showers, you get clothes, you can have anything you want there. You also get an eye test and a glaucoma check. They have doctors—they have everything. It's in Clairmont."

Reed: "The police harass the homeless."

At this point, Mathew Castel, 45, joins in the conversation. "I asked a cop why he was fuckin' with the homeless, and he said, 'It's my job to fuck with the homeless.' Those exact words. He was telling us to move off the sidewalks onto the street. He said if I didn't leave I'd get a ticket for illegal lodging."

"I've been here one year. I had a job for a couple of months and a hotel room a couple of blocks from here. I moved here from Salt Lake City. I was here for 15 minutes, and my best friend stole my car, and everything I owned was in it. I have family in Manhattan Kakei—that's where I'm from. I hope to be back in Utah by Thanksgiving."

Despite their complaints about the police, they all admit that the police have never roughed them up. "I was there five days. They've been here about five days. They've let us alone here."

Reed: "Until they roll us up and say, 'You gotta move.'"

Castel: "They kicked everybody out from under that bridge the night it was going to rain."

Kakei: "The city government is so fuckin' up. It's all a bunch of Republicans."

Reed: "The best mayor this city ever had was Maureen O'Connor. She was 200 percent for the homeless. I'm gay, and she was up at the Gay Pride parade up in Hillcrest. She was there in a car, backing up the gays and the homeless."

Next to Kakei sits a small man with long hair and sunglasses named Ozzie. Ozzie, 49, suffers from multiple sclerosis and has difficulty speaking clearly. "I come from western New York state. This is the second time I've been here. I've been here for about three days. I hitchhiked across the United States to get here. Sometimes it was scary. I have nobody. These are my relatives."

"I haven't really thought about Thanksgiving. I'll probably eat with my friends. It's very hard for me to walk. My brain stem is gone, and I'm getting worse. I'm thankful that I have my friends. These guys take care of me."

Tony Goucher, 47, is a native of San Francisco and has lived in San Diego off and on for five years. He sits on the curb in front of the clinic at St. Vincent de Paul Village. "I was homeless, but I'm a resident here now. I originally came to San Diego for family reasons. I've been living here off and on for five years. I've got a couple of job prospects lined up now—both at restaurants."

"I'm spending Thanksgiving with my sister. She lives in North Park. I'm with her once in a while. But I live here for now—it's a four-month program. So far, so good."

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STRAIGHT FROM THE HIP



Hey, Matt:

What gives with the much vaunted "World Class" city's Third World streets? It seems that every project the city manages to pop out winds up in short order looking like the hallway runner rug after the dog rounded the corner chasing the cat into the kitchen. Can anyone else see the city streets folks into the fact that it is not a good idea to recycle leftover salvaged water into the Del Mar Fair into a road surface? Those of us driving SUV's might not mind doing the street-mogul idiom, but my Ferrari doesn't take to catching air so well.

— Stan Telian, North Park

Hey, Stan: get out of the nabe once in a while. Your beloved North Park is hardly the only place with streets like a Mongolian goat trail. And if they'd been paved with the alternative, concrete, you'd be screaming even louder. Unfortunately, one of the advantages of asphalt over concrete is that it is flexible. When it's fresh, it can bend with the stresses of traffic and temperature. If it cracks, it's easier to repair. On the other hand, asphalt eventually dries out and crumbles. Repairs, say, after a water-main break, are never as seamless as the original, which leaves more weak spots in the road. Cars continually bouncing over a small mogul will displace the asphalt and turn it into a big mogul, the same way a dirt road develops into a washboard road. So, if we just neglect an asphalt road long enough, we end up with the tarmac equivalent of an unmade bed. At that point, there's nothing to do but remove all the old road surface and start over again. But asphalt is still more practical and economical than concrete, as long as the asphalt binder is concocted to match traffic and climate conditions. So until the city shakes loose some infrastructure dollars, I guess it's time to retire the Stanmobile to the front yard as a granium planter. Then take the bus to one of the stadiums to watch your tax dollars in action.

Hey, Matt:

The power lines along the park corridor are incredibly noisy. As a physics major in school, I know that noise requires energy, and this means these high-tension lines are losing a lot of energy. Is there something wrong with them, or are they just operating normally? I once had occasion to find my brother-in-law's house in Long Beach by listening for the noise, because I remembered that his house was located in an area with particularly annoying power line buzzing.

— Ah, Rainers, the net

Let's say the situation is normally abnormal. That frying-bacon sound is a product of corona discharge. When you push high-voltage electricity through cable, it ionizes a thin layer of nearby air (through electron release, oxygen is transformed to ozone). A byproduct of ionization sometimes is noise or even a visible bluish glow. Damp, foggy air and dirty power lines are the best breeding grounds, so the closer you are to the ocean the more of a problem it would be. That also explains why power companies periodically do something as apparently senseless as hose down the lines.

Corona discharge is just one small contributor to energy loss between the point of generation and your wall plug. Sending electricity through a transmission line over long distances is like trying to herd cats. It will take any tiny opportunity to leak out or transform itself into something else. Estimates vary, but perhaps 18 to 20 percent of generated energy never makes it all the way to your electric toothbrush. From 5 to 8 percent is in transmission losses like corona discharge. Most lines are sending AC current, which is less efficient than DC but has other advantages in terms of power generation and voltages levels.

On the other hand, when the principle of corona discharge is controlled and packaged, you can whop on a price tag and sell it as a life-enhancing negative-ion generator or air purifier or antibacterial swimming pool cleaner or wound-healing device. If you scan the recent lit, corona-discharge technology is to the year 2000 what magnetic cassettes were in 1900 — the newest cure with -electricity-fad. Science looks at most of these claims with a raised eyebrow, though there are industrial applications where it is useful.

Matt:

About 40+ years ago, the Uniform Code of Military Justice had Article 86 as the absence without permission. I remember asking where someone was and getting the answer, "He '86'd over the weekend." I checked my moldy old 1951 edition to be sure.

— Gene, the Incredible Librarian, retired

Heymatt:

One would think with all the military around here you would have found out that the "86" is one of the NRTS codes used for disposition of items "Not Repairable This Station," "86" meaning trash.

— Retrofrog, the net

Asked the eyes to thumb through their tiny Websterettes, and they define "conscience" as "an accidental sequence of events that appear to have a causal relationship." Although the source of the code's explanations for "86" are more appealing than the traditional short-order-cook-slang story, Gene's 1951 copy of the UCMJ is the first edition of the modern laws. Before that date, the military still operated under 17th-century laws adopted from the British. The NRTS codes are also too new to be the actual origin of the term "86," which has been known since the 1920s. But I can't believe they haven't contributed to 86's longevity. Oh, sorry, have to go. Our word-origin staff is rolling up their sleeves to take the insult out into the parking lot. Don't worry. For such a touchy group, they are sure to be sucky punch.

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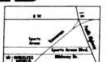
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By Patrick Daugherty

Chargers Turnaround?

'Sports. The male voice is young, flat, devoid of accent. "Wanted to talk to one of your sportswriters." I have called the Palm Beach Post, of Palm Beach County, Florida, in hopes of finding a way to help our hapless San Diego Chargers. "The twin towers of incompetence, Ryan Leaf and Mike Riley." "Okay." Many ticks of the clock pass. "Abhhh, our Dolphins writer is Todd Archer. He's not here." "Okay, pass me on to your sportswriter." "Abhhh. Let me take a look." Many ticks of the clock pass. "I think they're all out." Several ticks of the clock pass. "Yeah, it's a pretty blank back there." Many ticks of the clock pass. "I'm on the sports desk, is there a question I could help you with?" "Thank goodness I've found you! You probably know the San Diego Chargers are 0-11—maybe it's 0-12, at this point it's hard to keep count. You're probably following the Chargers on a daily basis, so stop me if you've heard this before." "Abhhh." "Chargers head coach Mike Riley is a former Oregon State college coach. The Bolts hired him because of his outstanding ability to praise Bobby Beathard. Beathard was general manager of the Chargers but retired recently, leaving us with a head coach whose sole marketable skill is toadying up a departed team executive. And then there's our starting quarterback, Ryan Leaf, a troubled youth who needs the love of a good woman." "Abhhh." "Here's the point, San Diegans are simple working folk. We go to our jobs every day, we pay our taxes, we follow the rules...many of us enjoy long walks on the beach, and when relaxing at home, listening to music that features a lot of bird chirps and tiny bells that go tink-tink-tink. As we speak, our lifestyle is at risk. We are in the midst of a great civic crisis, and, frankly, I see only one way out. To put it simply, we must persuade Riley and Leaf to leave town."

"Abhhh." "Here's my thinking. What if San Diego folk put together a golden parachute-type deal? Give each man a generous settlement on condition each leaves town. See what I'm getting at?" "Abhhh." "So, I was wondering if we could offer Riley and Leaf jobs as counters in the Palm Beach County recount effort. Neither man has any business in football, but both seem capable of completing routine tasks. So, my question is, "What are the qualifications for Palm Beach County vote-counters?" "Abhhh." "Do you have to be a resident of Palm Beach County in order to recount ballots? Bottom line, if we buy two airplane tickets, get the boys to Palm Beach, can we get them work?" "Abhhh, qualifications, abhhh, man, I have no clue on that one. I think our people on the city desk would know a lot more about that than I would." "All right, maybe this is a news question." "Yeah, abhhh, trying to think who would be the best one. Abhhh." "Just give me the news desk."

"Abhhh." "Oh, joy. Faithful readers, let us dance in the streets." "Just give me the news desk."

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Congregation Beth Am
Address: 5050 Black Mountain Road, 858-481-8454
Denomination: Conservative
Enrollment: 380
Staff size: 64
Dress: Casual
Class time: 3:45 p.m.

"During the occupation of Poland, a German officer impregnated a Jewish woman. He took her to a Jewish doctor and demanded he perform an abortion. The doctor refused. The German officer then took out his pistol and told the doctor, 'Either perform the abortion or I will kill you.' What should the doctor do?"

I was reading from *Mah La'Asah* ("What Should I Do?"), the ethics text that Beth Am, a Conservative synagogue, uses in its religious-education program for fifth-graders. Beth Am's director of education, Harnet Wolpoff, was trying to talk with me about curricula and teaching materials, but she had to console a boy whose grandfather was in intensive care, to keep an eye on two children who'd been asked to leave their classrooms, and, on three occasions, to adjust the building's air conditioning. Wolpoff turned to me and was about to address *Mah La'Asah* when a wide-eyed little boy appeared at her door, clutching at a damp spot on his cotch.

"I tried to use the *tarinai*," he whispered. "But I think it's a little bit too tall."
"What would you like to do?" Wolpoff whispered back.
"I think I'd like to call my mom."
Three hundred and eighty children attend Beth Am's religious school, the Jewish Learning Center, three afternoons a week. Wolpoff oversees a staff of 64 teachers and teachers aides and she administers a budget of somewhere between \$300,000 and \$300,000. Her students pay \$700 annual tuition, but the actual cost to educate each student is about \$1000. The synagogue picks up the rest.

"It's possible to be a practicing Jew without a Jewish education," Wolpoff says, "but it's difficult. There's so much a Jew needs to learn. Judaism isn't something you sit and watch others perform. Synagogue is important, but much of Judaism takes place in the home. You make Shabbat, you make the holidays. We try to prepare our students to live Jewish lives. Their Jewish identity should play an important role in who they are and what they do every day of their lives. We're not only Torah and liturgy. We're trying to communicate an entire civilization."
The basis of this education is Hebrew, the language in which Beth Am conducts about 80 percent of its religious practice. While not as difficult as Chinese or Finnish,

Hebrew is a Semitic language with no similarity to English. In its formal form, Hebrew is written without vowels; reading Hebrew takes a great deal of practice.

"We start Hebrew language education with our kindergarten children and it continues through seventh grade when the kids are preparing to be a bar or bat mitzvah. Along the way they're all studying Jewish history, liturgy, Torah, Jewish ethics. They're learning about Israel. We get our materials from four or five major publishers, but we also use others. The materials, ideas for curricula, are constantly being updated. Locally, the Agency for Jewish Education in Kearny Mesa, which is used by Reform, Conservative, and Orthodox educators, provides a lot of enrichment courses and training seminars. There's literature for Jewish educators can learn."

Beth Am's classes start at 3:45 p.m. and conclude around 6:15 p.m., after all the children gather in the synagogue for evening prayer. As Wolpoff ushers me through her building, we peek in on a dozen different classrooms. The kids are quiet, attentive, if a little tired. Many of them munch on the grapefruit-size muffins Beth Am provides to tide them over 'til dinner.

"I've worked at a number of different places," Wolpoff says. "I think the kids here are especially good."
She takes me to visit Merav Kaplan, a pretty 20-year-old who teaches a class of 11 peppery sixth-grade boys and girls. She was born in Israel and was raised on a cooperative farm in the Negev. At SDSU, she's majoring in international security and conflict resolution. ("I'll have a job for life.") During the 45 minutes I spend with Kaplan, she never pauses. She quizzes her kids on Hebrew vocabulary and on how to form plurals of feminine nouns.

Students practice reading blessings. They take turns reading a Hebrew short story aloud. Kaplan has them complete two worksheets on writing Hebrew script.
"When you guys finish your worksheets, I'm going to correct them," Kaplan says. "Then we have to rehearse the play we're going to do for the theater."
When later rendezvous with Wolpoff in the synagogue, the children fill the pews, their heads bowed over their prayer books. Assistant rabbi David Kornberg gives a brief talk on a certain blessing in the liturgy. (Evening prayer is another opportunity for education.) I side up to Wolpoff and whisper, "What do you want these kids to leave with, after they've spent six or seven years in your school?"

She looks around the synagogue. "I want them to be *mensch*. I want them to grow up to be decent men and women."
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Dear Aunt Trudy,

A longtime friend of mine who has had many sorrows in life has become a raging Christian Scientist. She believes that people who get sick do because they are out of contact with God. I, on the other hand, work with people who are dying, and see suffering and impotence as part of the human condition, different than how we might like it but real and without blame. There's so much we can no longer say to each other. She seems like a different person, as if she's been taken over by Martians. Do you think friendships are permanent too or that I should learn to see past our now very different belief systems? She's on the East Coast; we don't see each other a lot, but we used to talk on the phone and e-mail.

ALMA FROM GROSSMONT

Dear Alma,

I don't believe all friendships are impermanent. That would undermine one of life's most sustaining joys. I do believe friendships sometimes run their course, wind down, break off, or even shift into high gear. When they endure it's an incredible blessing, and when they dissolve it's often nobody's fault. We outgrow people as we age and/or become more enlightened, or our paths just lead in different directions. Your trusted old friend now seems a stranger, espousing views that are offensive to you. For some reason she needs to embrace Christian Science to feel safe. Unfortunately, she feels her religious beliefs make it necessary for her to judge others. You do noble work and can't help feeling protective of those you see suffering undeservedly — perhaps bearing pain admirably, setting an example of how to live and die with grace. That they should be maligning by your old friend's new world view strikes you as unfair. Only you can determine whether you can stomach this over a longer haul. Does this old acquaintance have so many other worthwhile traits, or does she embody such important shared history that you want to make the considerable effort to preserve this friendship despite her comments that, for whatever it's worth, I too feel reveal a lack of compassion? Could the two of you enact a moratorium on religion-related subjects and still maintain a satisfying relationship? It does sound as though the friendship, due to distance and divergent beliefs, might be half sunk already. You could let nature take its course — step back and just let the waters close over the friend "ship."

Dear Aunt Trudy,

I'm a 68-year-old mother of four. I've always considered myself a generous person. I do charity work, through the church and really put myself out for other people when I can. I am also a terrific cook. My sister, God bless her, is not. To tell the truth, Clare is

a terrible cook and ruins the easiest of recipes. My problem is that I have been developing a fabulous recipe for apple-mint chutney over the years. I have won prizes for it at the Del Mar Fair and really pride myself on how well it has turned out. I often give it as a gift as it is uniquely mine. My sister has been harassing me to give her the recipe for months. She says since we are family that I should share it with her. She sees this as a real issue in our relationship. I don't want to lose my relationship with my sister, but this recipe is something that I'm very proud of, and she literally ruins everything she touches in the kitchen. I always taught my children to be generous, but in this case I don't want to share.

CLEO FROM CARDIFF

Dear Cleo,

The situation is as delicate as a Grand Marnier soufflé. You are loathe to hand your recipe over but cannot in good conscience tell us the real reason for your reluctance without hurting her. You don't say you need to keep trade secrets under wraps; rather, you don't want to share your precious formula because you're justly proud of it and don't want Clare to turn your savory sensation into a new form of chemical warfare. Well, suppose you give culinarily challenged Clare your recipe, and she makes mince meat out of it as you and everyone else knows she will — her chutney can't even be used as insect repellent or hair remover or for finger paint. Who's harmed (besides those foolish enough to ingest the stuff)? No one is ever in a million years going to mistake her chutney for yours. You maintain your pride and your good sisterly relations. It is worth considering. And congratulations on your award-winning chutney. I have great respect for gifted chefs. As Brillat Savarin wrote, "The discovery of a new dish does more for human happiness than the discovery of a new star."

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 85803, San Diego CA 92186-5803; call her at (619) 235-3000 ext. 413; fax her at (619) 881-2401; or e-mail to trudy@sdrreader.com

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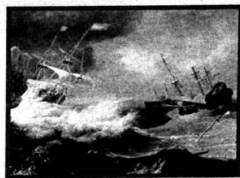
SIGHTSEER

Suspended

You can live without oil, and you can even live without love. But you can't live without water."

So observed New York senator Daniel Moynihan. A little obvious, maybe, but pithy nevertheless. But if, when it comes to water, hyperbole's your style, then Melville, no doubt, is your man. "Say you're in the country, in some high land of lakes," he conjectured in *Moby Dick*. "Take almost any path you please, and ten to one it carries you down in a dale and leaves you by a pool in a stream. There is magic in it. Let the most absent-minded of men be plunged in his deepest reveries—stand that man on his legs, set his feet a-going, and he will infallibly lead you to water, if water there be in all that region. Should you ever be athirst in the great American desert, try this experiment, if your caravan happens to be supplied with a metaphysical professor. Yes, as everyone knows, meditation and water are wedded forever."

Melville was a sailor, and he was writing about sailors, but he was also alluding to his era's enchantment with occultism. Peddlers of snake oil, lightning rod men, dowers, and traffickers of cure-all, healing waters charmed his contemporaries. Melville, more than anyone, revered water, but only in its most expansive form—the Pacific Ocean, the Great Lakes, the Mississippi. He was, I suspect, suspicious of



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water in a bottle, especially if it cost anything more than nothing.

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Asian civilizations had it figured long before, but European scientists didn't reach a clear understanding of the origin of water and its natural cycle until the late 17th Century. The principal mysteries of the water cycle had been (1) why didn't the sea level rise despite the continuous inflow from the rivers? and (2) why did the rivers continue to flow even after the rain had stopped? Aristotle developed the fanciful notion that river flow resulted in part from the con-

densation of groundwater vapors, which were produced by the flux and desalinization of seawater in the ground.

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tip of my TONGUE

The yeshiva I attended in Jerusalem was a ten-minute walk from Mea Shearim, the Holy City's most zealous neighborhood. Men with long beards and long black coats, pale women in tight kerchiefs, filled the streets. In cluttered courtyards, children screamed at each other in Yiddish. Billboards announced that immodestly dressed women would lose

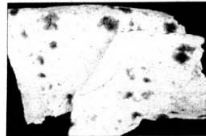
Flatbread

their place in the World to Come. People in Mea Shearim sometimes referred to secular Israelis as "Nazis."
On Friday nights, any visitor to a Mea Shearim synagogue could count on several invitations to dinner. Hospitality was a commandment. Sodom and Gomorrah were destroyed, we were taught, because they mistreated guests. We didn't eat well at my yeshiva. On Friday nights we went to Mea Shearim because people there tried to take us in, to offer us a decent meal. Their lives were bound by commandment and by custom so ancient it had the force of commandment.
One of the ancient customs people in Mea Shearim observed was that they never threw away bread, a holy thing never discarded without thought. Many Mea Shearim residents were poor. The bread they ate was snow white and spongy and quick to go stale.

People in Mea Shearim stacked their old bread behind their homes, near their overflowing dumpsters, where it was gnawed upon by feral cats and picked at by only the most desperate sparrows.
But there was a man in Mea Shearim who baked good bread from whole-wheat flour. I think he was Yemenite, and his round clay oven was in a part of Mea Shearim settled by Uzbeki Jews. This Yemenite baked crisp, misshapen ovals of flatbread. Flour dusted his sidecurls and beard. His business hours were peculiar. He started baking, say, at 10:45 a.m. and closed promptly at 1:15 p.m. When I walked up the narrow winding sidewalk to his oven, I could smell wood smoke. I could hear him slap raw dough onto his oven's hot smooth interior. When the bread was done, when its surface was crisp and mottled with flecks of brown and black, he pulled it from the oven's walls with a sooty pair of tongs. He wrapped the bread in newspaper and handed it to his customers without smiling.
I had to get the bread back to the yeshiva before Jerusalem's dry air turned it stiff and tasteless. I would make a lunch with the bread, with yogurt, cucumbers, tomatoes, and onions. At the yeshiva we were always devising strategies to eat better. In the crowded dormitories there were frequent outbreaks of flu and mumps and, in the fall, hepatitis, which was particularly troublesome. When infected, some students tried to cure themselves with folk remedies they picked up in Mea Shearim.

by MAX NASH
The most popular cure involved buying a live pigeon, plucking its tail feathers, and holding the bird's rump against the hepatitis victim's navel. This was said to "draw out the illness." You always knew when there was a hepatitis outbreak in the dormitories. You saw feathers in the stairwells. You heard pathetic squawks and the flapping of wings.
I never liked pigeons. I was determined to eat well and stay strong, but my trips to the Yemenite baker weren't without risk. There was a student from another yeshiva who liked the flatbread, too. When I met him at the Yemenite's oven, he would implore me to go with him to a matchmaker he knew in Mea Shearim. I would stand, stomach growling, warm bread in hand, and conjure polite refusals. One day, however, this young man was very adamant and I was very tired and I let him lead me, his hand on my shoulder, down streets and through courtyards to the matchmaker's small, dark home. The matchmaker was a young, fat, and luxuriously bearded man whose shoulders strained the seams of his long black coat. Perched on a small metal chair before a child-size table, he grilled me about myself and my

family. Were my parents religious? How long had I been in yeshiva? Had I ever been married? Were there any suicides in my family? A history of mental illness? The room we sat in smelled of babies. It smelled of cookies and diapers and milk. A baby wailed in a nearby room. The young man who brought me to the matchmaker stared at me and grinned.
I felt dizzy. I felt like I was falling backward through time.
The bread in my hands was growing cold. I wanted to leave but didn't know how.
The matchmaker finished his questioning. He was silent. He looked me up and down. He drummed his fingertips on the table.
"So," he said. "What kind of girl would you like?"
I shrugged, flustered.
"Would you like a pretty girl?"
"Yes, yes," I said. "A pretty girl. That would be nice."
The matchmaker leaned back in his chair, hands behind his head. He paused. He looked at the young man who brought me to his home. He looked at me.
"What do you want a pretty girl for?" he asked. "You're not so good-looking yourself."
And with that I threw my cold bread to the floor and left.



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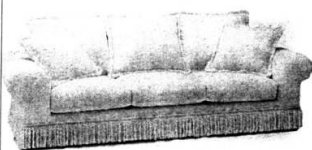
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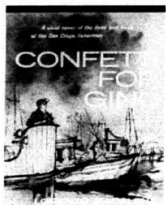
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A Quick Flash in the Water

CONFETTI FOR GINO



PART TWELVE

Confetti for Gino, Lorenzo Madalena's novel set in early-'50s San Diego, continues its tale of fishermen at sea. Gino DeMarino, captain of the tuna boat *Stella del Mare*, is far from his Little Italy neighborhood as he and his crew pray for signs of porpoise or yellowfin. He's still sore about longtime buddy Marco sleeping with his sister. And his younger brother, the midget Nino, is still sore at Gino for the beating he took a few days before. Gino has as many conflicts on board as off, and his luck will turn sour once again. While the tuna won't bite, the sharks will.

CHAPTER 20

In the dim half-light of early morning the three small boats glided like a string of ghostly craft about the bay of Guaymas. The fishermen stood or squatted, motionless and silent. Only the muffled chugging of the speedboat motor sounded. Hovering in the distance like a protective mother rode the *Stella del Mare*, her red and green lights swaying in slow motion.

With his binoculars trained on the speedboat that pulled the two skiffs, Gino watched from the wheelhouse, ready to hurry the *Stella* alongside if the crew made bait. On deck Monk the engineer smoked and waited



Good times aboard a fishing boat, c. 1940s

for Gino's call. They were the sole men on board.

All the other fishermen, including the cook, were searching for the fat, hardy *anciovetti* that swarmed to the surface each dawn and made Guaymas a favorite place for catching bait. Two other fishing boats had pulled into the harbor during the night, and their crews, like the *Stella's*, had been circling the bay for the past hour and a half.

Gino's group had been lucky. In five casts for bait the men had pulled in the heavy wings of the net and had found *anciovetti* twice; the other three times the small fish escaped the sack.

The forward tank had been filled, and one more good haul would be enough for the second bait box.

In the lead were Jazzy and Benny. Jazzy ran the speedboat, taking his course from the Mexican. Holding a rope for support, Benny stood erect at the bow of the speedboat, looking like a human figurehead. His all-important job was to scan the waters for the familiar ripple that indicated schools of bait.

His eyes glinted at each possible sign, and when he spotted the *anciovetti* he imperiously stretched his right arm and silently pointed. Jazzy kept his

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sight fastened upon the Mexican and would instantly kick up the motor and speed in the direction indicated. As they approached, Benny would frantically motion with his hand and Jazzy would cut the motor. Benny would stretch sideways and peer intently. If the school looked worth the effort he cried "A-ai-ai," and the rest of the crew sprang into action. If Benny lost sight of the bait or it appeared too tiny to bother with, he waved negatively, and Jazzy sped off in another tack.

A heavy line from the speedboat towed the *Stella's* large skiff. At the stern lay coiled the huge bait net. The brown twine measured 45 fathoms at each wing; the sack itself, consisting of finely woven squares, was a curved pocket nine fathoms deep and twice as wide.

Sitting hunched in the workboat were Marco, Titi, Bruno, and Slim. Nino sat on the edge of the skiff and let his hand trail over the side. The men were bundled in heavy sweaters and jackets with wool scarves to keep out the biting cold. They all stared stolidly at the gray



Pole-fishing runs, c. 1940s

water, waiting for Benny's yell, when they would have the enormous ball of net over the stern and cast off the rope that pulled the third boat, a smaller skiff.

Peter the Rat slumped alone in this final skiff. A set of oars rested in their locks. At the moment the net was thrown overboard, Peter would grasp the oars and row vigorously to keep his skiff in

position while the speedboat towed the workboat in a wide circle to trap the bait. A thin line from one wing of the net was tied to Peter's skiff. As the circle closed the Rat would swiftly lash his boat to the larger one, leap aboard with the other fishermen, and help drag in the water-logged wings of the net until the sack and its haul came into view. Slim shielded his face

and lit a cigarette. He took a few puffs before throwing the smoke away in disgust. Spray from the bay dampened the paper and made smoking almost impossible. He stood with legs wide apart and rubbed his chilled hands. The speedboat made a sudden turn, and Slim swayed precariously.

"Man, what a head!" he complained. The cook had

been up all night, leaving One-Eye Mike's El Rojo only in time to make coffee for the fishermen before they tried for bait. "Some night! I got laid enough to last me until we get back to Dago, which if it isn't more than another month."

Marco squinted into the semidarkness at another group of fishermen searching for bait. He cupped his hands and called back at the third boat.

"Hey, Rat, what boat's that?"

Peter sat up and watched as the dim figures neared. "Looks like Andy spotting. They must be from the *Conte Rosa*. Gino said old man Trevellone's been on our tail the last week." When the other speedboat came within hailing distance Peter the Rat stood and shouted. "That you, Andy?"

"Yeah," came a reply. "Who's that?"

"The Rat."

"Any luck yet?"

"Hell, yes," Peter called back. "Plenty of *anciovetti*. One more haul and we finish."

Both the speedboats slowed down as they drew close, so the men could briefly

visit. From his perch at the bow Andy waved and grinned.

"Got any funny books you done with?" he asked.

"About 40," said Peter.

"Wanta swap?"

"I'll be over after breakfast. Hold 'em for me."

The fishermen waved good-bye as the speedboats took different directions.

Once more the string of boats searched the bay of Guaymas, anxious now to make a final catch before the bait disappeared with the coming of full morning. Benny's eyes darted over the water and flashed as he spotted ripples to starboard. Again he pointed, and again Jazzy sped toward the indicated spot, towing the workboat and skiff behind.

"A-ai-ai!" came Benny's cry, and again the fishermen grunted and dumped the coiled bait net over the stern while Peter the Rat went into action with his oars. As the speedboat circled, Marco and Titi stood guard over the net to see that no loops snarled as they slithered into the bay. Large doughnut-like corks kept the top edge floating while lead weights dragged the net down swiftly to trap the fish.

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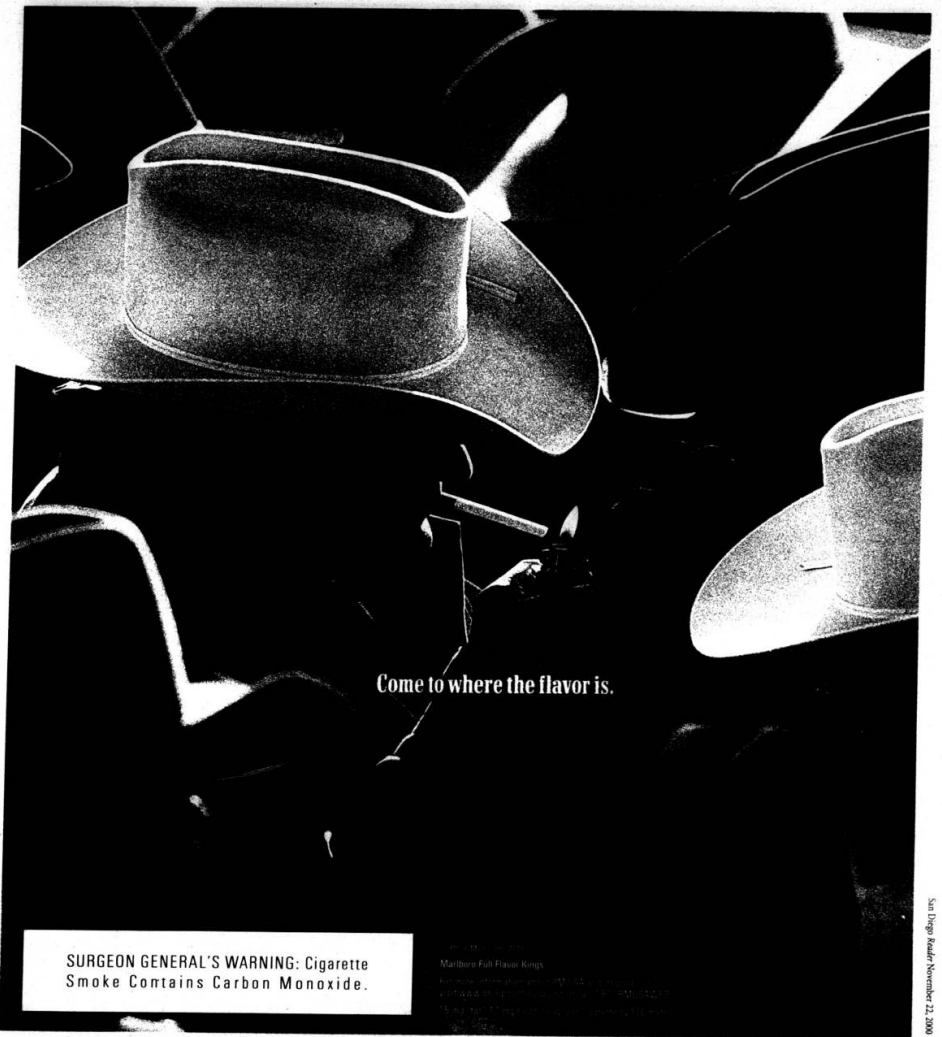
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A few seconds before the speedboat completed its turn to Peter the Rat's skiff, the fishermen braced themselves and began the grueling task of pulling in the soggy wings.

The men had to work fast. Any delay would increase the chance the *anciovetti* would have of finding the open throat of the net and escaping capture by darting out the sack. Hand over hand they tugged, the twine cutting into their bare palms. They grunted and gasped to swallow fresh air, and despite the coldness, sweat streamed from their faces. As the men dropped increasing fathoms of net behind them, Nino seized the wings and tossed them toward the bow.

Now the smaller squares of the pocket rose dripping from the water. Marco pulled in enough net to drape over the stern of the drowboat and called a halt. He studied the fish that swirled frantically. The *anciovetti* were lively and fat and silvery.

"Good one," Marco announced.

All the men waved their arms and shouted even though Gino was too distant to hear. Through his binoculars the captain saw the signal. The *Stella* chugged and swiftly drew near.

While Gino remained at the wheel the engineer waited on deck with heaving lines. When the *Stella* was sufficiently close Monk tossed the lines onto the workboat, and the men made them fast. Jazzy, Benny, and Peter the Rat detached their boats from the large skiff, tied up, and hurried to help the others.

Slim and Bruno grabbed thick bamboo poles that Monk extended, looped the sides of the net over them, and held the poles rigid. The bamboo poles kept the workboat from bouncing against the side of the *Stella* and crushing the precious bait. Monk quickly draped one end of the net over the fish racks, the two men with poles pushed outward, and with the workboat securely in position the pocket opened wide.

With long-handled net baskets Marco and Tids dipped into the pocket and scooped up the bait. Monk and Peter the Rat, standing close against the fish racks, grasped the scoops and passed them overhead to Benny and Jazzy, who crouched under the canvas canopy and quickly emptied the *anciovetti* into the

water of the bait tank. Gino stood nearby, keeping count on the number of scoops that went into the tank.

When the fish seemed to dwindle Marco tugged in slack and forced the *anciovetti* to the surface. A pair of baby sharks and small sting ray swam among the bait.

Nino, ordered the blonde fisherman, "hand me the little scoop."

The midget dropped the coffee can with which he had been bailing water that seeped into the skiff and passed the scoop. Marco waited until the sharks came near, deftly caught them in the basket, and tossed them beyond the net. Then he scooped out the sting ray. If left with the *anciovetti* the baby sharks might tear their way through the fine net, while the flat ray could easily wound a fisherman with the sharp spine at the base of its whiplike tail.

The men worked assembly-line fashion until Gino gave a shrill whistle. "Hold it, boys. We got 120 scoops. Throw the rest out." The

The *Stella* lurched in the choppy sea, and the midget lost his balance.

skipper judged the capacity of the bait tanks; too many *anciovetti* crowded together might kill the bait.

After the workboat, smaller skiff, and speedboat had been hoisted and secured the crew piled into the galley for breakfast. It was just 7:00.

"Soon as you finish chow," Gino reminded the men, "we get fuel. Slim, get your vegetables from that Mexican with the big sombrero. He gives us the best deal. He'll pull up pretty soon in his skiff; he always does. And see if he's got some live lobsters. You can trade off a carton of cigarettes for some." Gino picked up his coffee and plate of fried eggs, potatoes, bacon, and bread. "I'm going to chart our course south," he said. "When we finish here we haul anchor."

Bruno and Jazzy winked uneasily at each other as the skipper led the galley. Gino wouldn't eat with the crew when he was in a bad mood, and the two young fishermen knew he had not forgiven them for last night's incident.

Jazzy gave a cocky laugh. "Nino, how'd you like the show at One-Eye Mike's?"

The midget turned pink, and his eyes brimmed.

"What the hell you cryin' about?" Jazzy asked in astonishment.

Nino reached for his mug of hot milk and coffee, slipped from the bench, and scurried outside.

"Why don't you keep quiet, Jazzy?" Marco said fiercely.

"What'd I say wrong?" "Just shut up!" Marco was himself sour. Not once during the trip had Gino asked his advice in navigation. Now the captain was plotting their course again without his aid. The silence between the two friends was wearing on Marco's nerves, but he was as stubborn as Gino. He felt it was Gino's place to apologize and make amends. Marco furthermore felt the affair he and Anna had started was their private business; they would continue when the *Stella* returned to San Diego, no matter what

Gino's feelings were. Nino sat on the bottom rung of the ladder leading top deck and wiped his eyes on his shirt sleeve. In the excitement of catching bait he had forgotten the night before, but Jazzy had unknowingly revived the memory of Gino's rage.

When his brother had left the cabin Nino had crawled onto the bunk and wept quietly until he fell into a troubled sleep. Twice he awoke and sensed Gino's hand upon his shoulder. His brother called gently, but each time Nino had closed his eyes again and rolled away from his brother's touch. When he heard the early-morning call for coffee and the crew rose to make bait, Nino had awakened with a start. The bunk beside his was smooth; Gino had not slept all night.

The midget sat drinking his milk and coffee with a miserable twist on his face. He knew Gino was sorry for having struck him, yet the severe shaking and unexpected slap were too fresh to forgive. Never before had his

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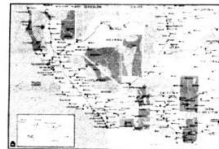
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brother laid a hand on him in anger; Mamma DeMarino had often, and Nino still held a dim recollection of the leather strap that Pappa Gaetano had used on a few occasions. But never before had Gino.

A sense of betrayal edged its way into Nino's feelings. The emotion was a new one to the migrant. Long after he had drained the mug Nino continued sitting on the ladder and pondered the change he felt toward his big brother. Nothing, it seemed to him, could ever restore the closeness and oneness they had always shared since Nino could first recall.

Breakfast was barely over when a skiff came alongside the Stella. Andy had rowed

from the *Comie Rosso* to swap comic books. He looped a line on the fish racks and climbed aboard with a carton full of frayed magazines. Dropping his cargo of comics on the galley table, Andy poured himself a cup of coffee and seriously began negotiating the exchange. Peter-the-Rat was the unofficial representative of the Stella.

In addition to the literature of dubious nature, they traded evenly the *Ha Ha Comics* and *Famous Funnies*. Duplicate copies they set aside for possible exchange with crews of other tuna boats. The choice *Detective Comics* went at a single copy for two of the more intellectual *Classic Illustrated*.

"Got any *Batman* you wanta trade?" Peter the Rat asked.

"Yeah. How about giving me those *Jungle Comics* for them?" Andy sorted through his *Terror Tales* and showed them forward. "Trade these for any *Spook* you got," he offered.

The Rat made a face. "Those are old. We had them last trip, last year." He held up a copy of *Battle Comics*. "How about war? What you got?"

Andy had several copies of *G.I. Stories*, and the magazines changed hands. As the fishermen narrowed the exchange to the least popular comic books they began bidding.

"How about two *Bugs*

Bunny for all my *Screen Comics*?" Andy rifled through a half a dozen booklets.

"We don't like them movie stories," Peter the Rat said with disgust. "Too much all alike. Got any *Heckle and Jeckle* with you?"

"Traded them off already," said Andy. "How about giving me that *Lash LaRue* for two *Wilbur* funnies?"

The Rat was doubtful. "Those *Wilburs* are pretty dumb. Are they new?"

"Look at the date. Came out last month."

"Well, okay." Peter decided reluctantly. "But we was all gonna read that *Lash* over again. Got a couple good stories in it. Old *Lash* knocks off six bad guys on one page.

He's good, that guy!" Andy looked suspicious. "What you hiding on the bottom?" He reached swiftly for the pile of comics, but the other fisherman knocked his hand aside. "What you got? Is it a *Monster*?"

"How'd you guess?" Peter smirked. "What's it worth to you?"

"You rat!" Andy showed several comic books across the table. "Here. Take all these for your *Monster* funny."

Peter glanced at the titles: "True Love," "Real Love," "First Love," and "Sweet-heart Stories."

"We got enough of this crap already," the Rat said. "Read enough of this stuff and you'll turn fruit."

Andy slipped a copy of *Space Tales* from under his seat. He had been saving it for just such an emergency. "All right. I must have forgot about this one, but I'll trade you even."

Peter the Rat gave a triumphant laugh. "Think I didn't see you sitting on it? It's a deal!"

They swapped their final comics. Andy lovingly stacked his books in neat piles in the cardboard carton and had another cup of coffee before rowing back to his boat.

Before the other fishermen could dig into the new stock Peter the Rat slipped out the choicest copies and hid them in his sea bag and under the pillow of his bunk. He felt immensely pleased; he had accumulated enough

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Several hours later, as Gino steered past the shallows in the bay of Guaymas, the crew swarmed into the galley and avidly fought over the fresh library of funny books. Jazzy uttered a screech of dismay when he had pawed through the 40-odd copies.

"You gave it away, Rati!" he cried brokenly. "My *Whizz Kids* that I bought myself! You gave it to Andy, and I wasn't even finished!"

Only after the penitent Peter generously offered Jazzy first dibs on *Space Tales* did peace settle upon the galley as the *Stella del Mare* headed toward the open Gulf of California.

CHAPTER 21

The news of Benny's latest baby, his seventh son, came over the ship's radio-telephone while the *Stella del Mare* glided across the warm blue ocean west of Cape Corrientes. The Mexican unwrapped a bottle of tequila he had bought at Guaymas and solemnly passed it among the crew. As usual, he had hoped for a girl, but Benny consoled himself with the

fact that perhaps the next time his Chiquita would be successful.

The birth announcement brought a temporary break in the dull routine of fishing. Gino looked upon it as a sign of changing luck. For the first time in weeks at sea the skipper laughed and freely joked with the men. And when the tequila was gone he opened two bottles of scotch from the sea chest in his cabin and poured healthy measures for everyone.

The day slipped on like the ones before it. Late that afternoon Benny spotted a school, and in half an hour the *Stella* was upon the fish. Gino sparked the men and drove them to beating their poles wildly upon the water.

"I can see 'em! They're down there, boys," he shouted. "Let 'em get the sweet bastards and go home!"

But the school of tuna remained stubbornly below surface. As the time lengthened between each bite and the initial enthusiasm occasioned by the toasts to Benny's baby wore off, the crew stood dully over the fish racks and stared at the brilliant orange clouds that were gathering

on the horizon.

When Gino began pacing nervously about the bait tanks and unexpectedly cursed Bruno for inviting bad luck with his whistling, the fishermen waited for the skipper's call to rack poles. Instead, after a short break Gino called them out again. For another quarter hour, until sunset, the men bent over the stern while he chummed bait for the yellowfin that refused to bite.

"*Besni bastardo!* They're not hungry, that's the trouble. They're around here all right. And when they come up we'll get 'em!" Gino crushed the heads of a pair of *anciovetti* and viciously flung the fish out. "All right, boys. Rack 'em and clean up for chow."

For a long while after the others left Gino stood leaning over the side and glared into the water. He had known a few poor fishing seasons but never such a frustrating one. With over five weeks at sea the *Stella* was some 1200 miles from San Diego and carried barely 40 tons of yellowfin and skipjack, less than half the capacity of its wells. Since leaving Guay-

mas the boat had covered the fishing grounds off Mexico a dozen times. The tuna were there, but no amount of coaxing and chumming could induce the fish to surface.

His nervous irritation made Gino curse aloud in Italian as he bent over the stern. He lit a cigarette, puffed briefly, and then crushed it against the fish rack.

More than ever he wanted a full load, and he wanted it as quickly as possible. He wanted to return to San Diego with the assurance that his share as captain would come to at least \$2000. For Gino was certain now of his future course.

Before leaving port he had made Vicky repeat her promise: "Yes, we'll get married. Whenever you say." And Gino had told her again. "After a couple more trips I'll quit fishing." But he desperately wanted them to be good trips with full loads, and this first trip since the tie-up had been as far from good.

As he crossed back over the wooden gangplank toward the wheelhouse Gino could hear his brother and Marco

laughing in the galley. A pang of jealousy struck him. The day the boat had made bait, the day after Gino had struck his brother, Nino moved his sea bag from the cabin and took an empty bunk below deck in the crew's quarters. Gino felt heartsick when he saw the midget pack. He made one attempt to stop him.

"You don't need to move from the cabin," he had mumbled. "If you don't want to sleep in the bunk, I can put a folding cot here."

Nino gave him a swift, flashing look of scorn. "I'm no kid anymore," he had replied hotly. "I'll bunk with the rest of the crew."

During the week that had followed Nino avoided his brother's company and seemed to attach himself more to Marco than to anyone else aboard. He spent long hours playing cards with the blonde fisherman or watched as Marco's quick fingers repaired nets. Often they sat in the galley, and Nino listened, entranced, to the older man's reminiscences.

Gino was hurt by the change in his brother. Now, as he caught the sound of Nino's high, still-childish

laughter and Marco's gruffer tones, he bitterly realized his own anger and pride had turned both of them against him.

Back in his cabin Gino checked the navigational charts. He decided to drift for the night. Perhaps the luck that had served him so often would draw the *Stella* to a hungry school by dawn.

Morning and afternoon both passed before there was another school sighted. For a few hectic minutes the tuna bit, then vanished abruptly. Gino glanced over the decks.

"Maybe half a ton, maybe more," he told the crew. "The bastards are getting hungry, anyway. We'll drift again tonight. *Mannaggia!* Someday they'll bite and stay up."

The crew hurriedly passed the few dozen yellowfin into a brine well and washed down the wooden racks. They worked silently. Gino's attempt at high spirits failed to convince them that the long spell of poor fishing was due to end.

Another two days drifted by uneventfully. Benny spent hours swaying atop his perch on the mast. With his hand

shielding his eyes against the hot sun, the Mexican peered vainly for porpoise or circling birds, signs that might reveal another school. On the bridge Peter the Rat and Marco scanned the shimmering ocean while Gino stood long watches at the wheel.

Several times when he took a break the skipper found some of his crew looting over coffee as Slim the cook told his wild tales. Or the men sprawled about the galley rereading the worn comic books. The fishermen were getting lazy and careless; they showed signs of energy only when Slim clogged the chow going.

Another time Gino caught Jazzy, Bruno, and Titi all dozing as they slumped against the bait boxes.

"Get your fat butts up!" he shouted angrily. "Jazzy, splice that rope, and you, Titi, help Marco mend nets." He seized one of Bruno's poles from the rack and hurled it down. "Look at that squid! Fix up your gear, damn it, Bruno! When those tuna bite I want you ready."

The *Stella* had already, but the

currents off Mexico still held schools of fish. Gino swung the boat about in an arc and headed northwest. The Tres Marias Islands were less than a day's run. They could reach the fishing grounds by midnight and try drifting once more. So far the tuna had persistently refused to take bait; another day might find them hungry.

An enormous, ugly, but harmless visitor greeted the fishermen the next morning immediately after breakfast. It was a huge basking shark some 35 feet long and weighing at least 20 tons. Its tapered body and monstrous, seven-foot head were so profusely covered with barnacles and seaweed that the basking shark resembled an ancient, overturned hulk floating upon the ocean.

As the awesome shark slowly moved along the *Stella*'s racks, the fishermen crowded close to gape and tease. Several of the crew poked their bamboo poles against its side or reached over and clutched at the brown kelp growing on its body. Jazzy saw in the shark an opportune chance to show off: he climbed onto an iron rack and swiftly

jumped on and off its back.

The basking shark ignored the men. It rubbed its encrusted body against the racks, slowly submerged, and rose again. A streak of copper paint showed plainly where the gigantic fish had scraped its back against the tuna boat's hull.

Gino looked about excitedly for his little brother. He wanted to call Nino and point out the three pilot fish that swam above the basking shark and under its belly, waiting for scraps and matter from their freakish leader. And he wanted to explain how entire schools of tiny fish were literally engulfed when the great shark opened its cavernous red mouth and sucked water between its hard, toothless gums.

In his eagerness Gino forgot how his brother had been sullenly avoiding him; but as he turned and saw the midget, Gino remembered and looked away. Marco was holding Nino high and forward, like a child, so the boy could see the basking shark clearly. He was already answering Nino's questions that Gino jealously wanted himself to answer.

With a curt order Gino broke up his crew. "All right, let's turn over the engines and start fishing. This ain't no damn aquarium."

The skipper called Benny, Peter the Rat, and Marco. "Rub the sleep out your eyes and get up that mast, Benny. You better spot some ripples pretty soon, or your new baby is going to be one damn hungry *abovito*." He jerked his thumb toward the bow. "Marco, you and the Rat both spot on the bridge. Between us we ought to see anything out there." He tested the wind. "Feels like a stiff wind starting up. Maybe it'll stir up the fish."

As the men moved off, Gino knelt over the racks and patted the basking shark. "*Besni putana*," he said fervently, "how about bringing us luck today?" The huge fish might be a good omen at that, he thought superstitiously. But to show his trust actually lay elsewhere, and to play doubly sure, Gino fingered the gold cross about his neck.

Half an hour later Peter the Rat yelled into the wheelhouse and pointed starboard. Gino focused his binoculars

on a school of porpoise that leaped gracefully through the water. He shook his head. "There were no birds following the porpoise. Gino gave the wheel a half turn to port and tried another direction.

The bow of the *Stella* had hardly straightened in its new course when Benny let out a frantic cry from the crew's nest. Marco and the Rat relayed the message simultaneously. The Mexican had spotted birds wheeling above a second school of porpoise.

For almost 30 minutes Gino chased the elusive fish. Sometimes the *Stella* was almost upon them when the porpoise would vanish. By keeping the birds in sight, however, he could tell where the school sped below the surface.

Then abruptly, as if they had themselves spotted a playmate, the porpoise turned directly toward the tuna boat. Again they disappeared, but in a few seconds the porpoise rose in a body beside the *Stella*, leaping in smooth curves as though they raced the bow itself.

The birds circled above the boat and swooped so low the fishermen could see their

greenish-blue bills as they darted at the water to grab the fecal matter from the fish.

"Goony birds!" Gino cried. "There's got to be tuna there!"

He left the wheel to Marco and ran across the gangplank to the bait box. Jazzy had already started chumming.

"Get down and squid!" Gino ordered. He pulled the scoop from Jazzy's hand, dipped into a bait tank, and flipped a dozen *anciovetti* over the stern. The water grew dark with a rush and exploded fine spray as yellowfin tuna swarmed to the surface and snapped the bait.

"Come and get 'em!" Gino screamed. "This is what we been waiting for!" He kept flinging bait outward by the handfuls while the crew rushed for their squid poles, buckled on the leather fish pads, and joined Jazzy. With their rubber boots pulled high and helmet liners on, the fishermen crouched at the iron racks.

Gino yelled at the men. "Beat those squids in the water! Make the bastards bite!" He called over to his brother. "Nino, get Monk

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and Slim and then help me, chum!"

In their frenzy for bait the yellowfin began biting the feathered squids. Almost simultaneously Titi, Jazzy, and the Rat strained at their poles as the lines went taut. They pulled, and their arms jerked over their shoulders as the fish sailed overhead and dropped off the barbless hooks. The tuna were beautiful ones, 25- to 30-pounders. Hardly had the men slapped their lines onto the water when more yellowfin seized the squids. With the exception of Marco, who kept the boat running along with the porpoise, the entire crew was now fishing, and yet the yellowfin could not be caught fast enough.

Gino reached for his own pole. "Nino," he said hurriedly, "keep chumming. Not too much or too fast, just enough to keep 'em happy." He dropped off the bait box and called back to his brother. "Watch the lines! Stay out of their way!" The skipper lowered the last port rack and beat his pole on the water. Instantly a tuna grasped the squid and a second later flew past Gino to fall flopping onto the deck. All morning the yellowfin bit. Whenever the fish seemed to dwindle and the strikes slackened, Gino called for more bait from the midjet. Within a minute the tuna welled from below, and more thrashing bodies piled the decks of the *Stella*. The fish

lay so deep that Gino called off two of the men to push them forward. The yellowfin slithered over each other and spread toward the bow until the decks near the galley began to fill.

The water surrounding the boat grew crimson with blood. Monk strained until his bamboo pole bent as though it would crack. Suddenly the taut line was slack and his pole whacked the bait box. A third of the tuna dangling from his line was missing.

Monk looked into the bloody water. A long, bluish-gray form drifted just below him. "Blue shark!" the engineer yelled. As the deadly shark made a slow turn and rose to the surface, Monk

grasped his pole with both hands and pounded the head. The shark merely submerged a few feet and circled about the stern.

Gino shouted to his brother. "Get my rifle in the cabin, Nino!" He waded into the tuna lying on deck and made his way to Monk's side. By the time Nino returned with the high-powered rifle the blue shark had disappeared under the *Stella*. Within a few minutes the yellowfin too melted away.

Gino kept the crew poised a while at the racks. There was not a strike, and as the water cleared the men could see there were no fish.

"All right," the captain finally said. "Let's get to work, Slim, see if you can rattle up

some grub in a hurry." As the men climbed from the racks Gino cautioned them. "Soon as we get the fish in the wells, check your gear. Before you eat. Those bastards are hot today. Another haul like this one, and we can shove home."

The fishermen unloosened the iron hatch, slipped on their cotton gloves, and wearily began passing the tuna to the men in the brine well. Their backs were sore, and their muscles ached from the strain of fishing for hours without a break. But the fish had to be taken off deck before the hot Mexican sun caused them to spoil.

Gino moved close to his brother. "You did real good today," he told Nino. The

midget kept pulling the tails of the yellowfin and sliding the fish forward, ignoring the praise. He was not yet ready to forgive Gino.

Over 20 tons of yellowfin had been caught. When the crew had finished and washed down the deck, it was way past noon. Pausing only to rinse their hands and faces, they trudged into the galley with their rubber boots and soaked clothing to grab a hurried lunch. Slim had time only to make sandwiches and coffee. The men were too tired to talk as they stuffed down the cold ham and salami.

They had barely started to eat when Gino's shattering cry of "Ai-ai-ai!" reached them. Grabbing their unfin-

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ished sandwiches, the fishermen piled out of the galley and ran across the wet decks to the stern.

The northwest breeze that had begun to blow early in the morning had developed into a brisk wind. Whitecaps covered the ocean. And while the others were below Gino had been peering through his binoculars. He spotted a flock of small petrel and long-winged man-of-war birds circling and diving upon that looked like a huge oil slick on the rough water. The northwest wind had stirred up a school of hungry tuna.

Easing into the school, Gino cut the engine as he squared the boat. The *Stella* lay in a trough, the waves hitting its side so the men could fish in the lee.

The familiar round bodies with short yellow fins thrashed about the water as Gino and Nino again chummed bait. One of the tuna seized Marco's squid with such force the fisherman lost his balance and was pulled half over the rack. Marco reached out, grasped the line with his hands, and dragged in the yellowfin. It was a huge 50-pound one.

"Two-pole!" shouted Gino. "Everybody two-pole!" The fishermen threw their poles onto the bait box and grabbed the two-poles in the racks. The tuna were so large and powerful that a single man could easily have his pole jerked from his hands. Only a pair of fishermen working in unison, their individual poles linked by a single heavy line, could overpower the giant tuna.

The crew worked frantically while Gino yelled at the men to pull with all their strength. He cursed them wildly each time a tuna escaped and the line snapped free. The sight of so much tuna after empty weeks at sea sent Gino into a frenzy. The fishermen couldn't jerk in the yellowfin fast enough for him.

He counted each time a mighty tuna crashed to the deck. Ten of them easily equalled 500 pounds, and when the first 40 lay open-mouthed, flopping and thumping their tails, Gino laughed with a fierceness that sounded insane.

"That's it, boys! First ton already!"

But the next instant he

lashed into Ben and Titi as a tremendous fish broke loose in midair. "Figli di puttane! Pull fast, damn you!"

The skipper turned on his brother when the midget, gripped by the intensity of fishing, lurched but too rapidly. "One at a time, Nino!" he shouted angrily. "Chum right or get the hell down!"

The *Stella* began to toss and rock from side to side as the wind grew increasingly strong. The boat rose high and dropped with a sickening suddenness in the rough swells. The excited tuna kept biting, and with every strike the men had to brace themselves each time the stern lifted.

Peter the Rat was the first to see the eight-foot blue-gray form reappear. "Shark," he called in warning.

"Keep fishing. I'll take care of it," Gino answered. He glanced at the shark. His rifle was safe where he had stacked it earlier that day.

The blue shark swam in slow circles deep below. The tuna were too swift; it awaited its chance to attack a yellowfin that had ripped off a hook and was temporarily dulled by its wound.

Less than an hour from the time the skipper had sighted the tuna the decks were piled two and three deep. The prospect of returning to port with every brine well and ice packed solid freed Gino. He hollered and called on every saint he knew for help.

Suddenly the end came. As Nino moved to fill his scoop from the bait tank he tripped on a line. The *Stella* lurched in the choppy sea, and the midget lost his balance. He gave a terrified cry, "Gino, help me!" and slid off onto the fish-laden deck. He grasped desperately at the slimy yellowfin for a hold, but again the *Stella* rolled and his little body slithered over the side.

Gino stood aghast. The accident had been so sudden he turned at his brother's cry only in time to see Nino vanish overboard. The other fishermen looked about in confusion. They had heard Nino scream but knew nothing more.

Then as the boat swayed Gino spotted his brother. The midget's head appeared, and an arm, as he struggled to swim in the heaving sea. "Get my brother!" Gino screamed. "The hell with the tuna! Get Nino!" He hurled

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a life preserver, but the swells tossed it clear of Nino's grasp. The fishermen crowded against the bulwark, extending their poles and hurling lines to the midget. But he was already too far out.

Now as the crew watched in horror, the long form cruised through the water. Someone yelled, but the warning was futile. The shark snapped. Nino gave an anguished cry that was matched by Gino's terrified scream.

The blue shark was moving slowly in a circle, clearly visible to the men on deck. Gino lunged for his rifle and began firing rapidly, but the shark completed its turn. At the same time Monk pulled loose the harpoon.

Once more the blue shark headed for Nino. Lead bullets tore about it, and several ripped into the shark's body, but again the jaws opened and clamped viciously on the midget's leg. Nino's cries were deadened by the waves that swallowed him, but a rush of blood colored the water.

There was a quick flash of metal as Monk hurled his harpoon. The shaft dug deep

behind the shark's head and held fast. Now the fish blood mingled with Nino's as the shark thrashed and turned and fought to free itself.

Monk and Peter strained at the line, slowly dragging the blue shark close to the Stella. With an iron pipe in his hand Marco stood ready to crush its skull.

The instant the harpoon struck, Gino yanked off his fishing boots and climbed onto the side. As the boat dipped he dived and flailed his arms, fighting against the whitecaps. He caught a brief glimpse of his brother and struck blindly in that direction. A swell heaved him upward. When his face slapped the water Gino tasted the blood mingled with salt.

His hand reached out and touched Nino's body. The midget was dead when Marco and Peter grasped him from Gino and laid him upon the deck. Probably he had drowned, but his small body had lost a tremendous amount of blood. One leg was almost severed, and the shark had torn a jagged chunk from the right hip. Several of the fishermen turned away when they saw

Nino's pitiful figure lying in a growing puddle of sea water and blood.

Gino knelt beside him. His hands hung loose, and he breathed in dry sobs as he stared dumbly at his brother. Once his fingers moved as if to touch Nino's face, but they faltered and dropped again at his side.

Finally Gino stumbled to his feet. He looked blankly at each of the fishermen in

body. They placed him, wrapped in canvas, upon the refrigeration coils of the bin and sprinkled on chopped ice to chill the flesh and keep it from spoiling. Within 48 hours the body would be rock solid.

When the others had left him alone Gino stood leaning against the compartment, his eyes dry and closed. He remained motionless for a long time, until the

elbows, he covered his face and sank upon the deck and sobbed quietly.

When Gino returned to his quarters Marco was standing alone at the bridge waiting for him. He saw the blood and knew what had happened.

Gino dropped onto his bunk and lay staring at the ceiling. "Tell Monk to turn over the engines. We're going home."

Marco sat at the ship's radio-telephone and called the San Pedro marine operator. He gave Gino's home phone number in San Diego. "You want to talk or me?" Marco asked.

"You tell 'em," Gino said. "Ask for Mamma...no, you better get Anna. Talk to her. Tell Anna we got a good load, and we'll be home in six days. And tell her about Nino. Don't say how it happened. Just say he's dead."

Gino rolled onto his side, away from Marco, and his hands clutched the pillow and sheet where his brother had so often slept beside him. — Lorenzo Madalena

Next week: Gino and Nino come home

Far From Empty



BY TERRY PATRICK GILMORE FOR HARBORCOURIER

"When we were on our honeymoon, I went into the bedroom one night and the bed had a person in it, and up on the pillow was a skull."

An enormous iron emblem hangs on the wall just inside the cutlaced wrought-iron door that leads into the atrium formed by Rene's single-story

still living in New Zealand, before he won fame as a decipherer of ancient inscriptions, before his consequent theories regarding Celtic settlements in the Americas some 3000 years ago had gained recognition, before he moved to the U.S. and became a professor of biology at Harvard University.

Rene, who saw a fair portion of the 20th Century but remains trim, tanned, and bright of eye, tells the story of the founding, traces of both New Zealand and Boston accents creeping into her speech, especially on draw-out "a" sounds. "He'd written a paper about language and Maori [New Zealand's original inhabitants] influences, and he sent it to the Royal Society, which published learned works in New Zealand. They sent it back and said it was a lot of nonsense. He was annoyed. "Our motto in our house was 'If you haven't got one, make one.' So I just said, 'Make your own society. Everything you write will be published.' So, we made a society. We made everyone in the family members, and I said, 'You've got a society,

is the medium in which Rene is most accomplished. (Several paintings, mostly still-lives of flowers, are also in evidence.) Against one wall stands a handsome library-card catalog, in which she stores her yarns and threads. It used to stand in the Harvard library. "At Harvard," she explains, "anything that's out in the hall is up for grabs." An imposing wooden chest of wide, shallow drawers—another Harvard donation—dominates the garage.

The house—and especially the bougainvillea-hedged backyard—is peopled by sculpture, but the deepest impression is made by what hangs on the walls, and how much of it is hanging there. Rene expresses what sounds like genuine envy when I tell her that my own home still has several blank expanses—"You've got possibilities!" Rene's possibilities have been reduced to actualities; her walls are full. And like the Epigraphic Society emblem, many of those pieces have stories to tell.

The most prominent subject is Barry. Two pictures of him occupy the space

almost entirely given over to embroidery, which, to judge from the works on display,

is the medium in which Rene is most accomplished. (Several paintings, mostly still-lives of flowers, are also in evidence.) Against one wall stands a handsome library-card catalog, in which she stores her yarns and threads. It used to stand in the Harvard library. "At Harvard," she explains, "anything that's out in the hall is up for grabs." An imposing wooden chest of wide, shallow drawers—another Harvard donation—dominates the garage.

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between the fireplace and the sliding glass door in the living room: the upper, a black-and-white movie still of Moses holding the Ten Commandments with Barry's head imposed on the prophet's; the lower, a pen-and-ink sketch of Barry looking sly out of the tops of his eyes from under a black beret. In what serves as the guest room, a large terra cotta disc bears his profile in relief, his proud nose pressing abraded.

The latter picture, crafted at the suggestion of his colleagues, exudes an air of accomplishment in matters ancient, and Rene is unabashedly proud of his work. Around her neck, she wears a polished white treader cord. "It looks like polished ivory, doesn't it? It's whalebone. Among the 36 tribes on Rappanui, this is a chieftain's mark; only the chieftain wears this. They gave him one when he deciphered the *rongo-rongo* of Easter Island," hieroglyphs that had confounded researchers for years. "It took him 11 years, but he figured out that they were sounds, not words," that it was the sounds that served as cues for the words. "They made him an honorary chief." These days, she spends a fair amount of time trying to assemble a

collection of his letters for the Harvard archives.

But that noble picture hangs in the guest room; inconspicuous compared to the two in the living room, which give a different impression: one of mischief and fun. "Oh, yes, he was a horrible person," she smiles. "Always playing tricks on me. When we were on our honeymoon, I went into the bedroom one night and the bed had a person in it, and up on the pillow was a skull. He'd gotten a flashlight and put a green filter on it, so that there was green light shining on the skull. That was a good beginning, that was. We stepped off on the right foot. He was always playing practical jokes on me." Her tone is fond and only a little wistful.

Between work and play, there are signs of Barry's own artistic skills: two landscapes hang in the dining room. His true love, she tells me, was sculpture, but his writing ate up his latter years, and he never managed to pursue that passion. He did, however, find time to cook. "He would come out of the study and say, 'I'm sick of looking at words!' Then he'd go into the kitchen and bang pots around, and there would be dinner." He also played cello and even

built one when his own instrument was lost in storage during World War II.

Another photo of Barry, this one in the sewing room, shows him in conversation with Colonel Kaddafi. Rene accompanied Barry on his travels ("Who would carry the bags?") and has positive memories of the meeting. "Kaddafi was a very intelligent man, very well educated." She was impressed with his success in preventing harm from coming to the Italians when

The correctness is obscured somewhat by casual indulgences — her feet are bare, her shorts are denim cutoffs, her tank top is relaxed.

they were deported from Libya and with his decision to leave a Catholic cathedral (and maintained) standing in Tripoli, since he thought "it was a work of art. Also, one day, Libya would be a tourist country," and such a structure would be useful. "It's all politics, it's never people," she argues, anticipating mention of the man's reputation. "China used to be our enemy; now they're our friends, because our policy has changed. It's all pol-

itics. A while ago, *Time* ran a picture of Kaddafi with the headline, 'No More Mr. Bad Guy.'"

A small photo of Rene and Kaddafi hides among the larger frames in the living rooms. The colonel is clad in his caftan. "They wear business suits every day except Friday; on Friday, they wear their robes. It looks like we're very chummy, like I'm leaning into him. But what you can't see is that I'm holding onto the fabric of his robe

stuffed with the hair of a late beloved cat, bulges forth from a stitched background. (She chuckles when I remark on the reversal of having a cat inside a bird.) Below an antique pastoral scene, crafted at a time when faces were painted and then stiches used to surround the visage, a simple St. Francis. And on the wall to the right of the couch, two needlepoint houses — the top, a historical attraction that stood at the bottom of her street in Boston; the bottom, her Boston home, a stately Colonial.

The houses are the lightest reminder of the Harvard days; elsewhere, they would let me into the country, because I had had tuberculosis, and they were trying to keep it out. My husband said he wouldn't go without me. They said, 'No problem. The President is a Harvard man.' It was Kennedy at the time. The passport came. Harvard taught art history at the college level.) Here and there, elements of Colonial elegance and Mexican rusticity strain against one another — memory against San life — both offset by occasional concessions to functional modern American.

Invited to indulge memory, Rene speaks of Harvard with a touch of wonder. "The power of Harvard is absolutely immense. It's a world totally to itself. If you're in Harvard, you don't need anybody else; you've got everything. They make sure that their graduates are going to be the fat cats, the leaders in the world. Of course, you've got to have the brightest. If they see a little Einstein coming their way, he'll get a scholarship up to his eyebrows. In the future, he'll be a Harvard man."

She relates one of her own encounters with the advantages of knowing "a Harvard man." "We were trying to go somewhere, and they wouldn't let me into the country, because I had had tuberculosis, and they were trying to keep it out. My husband said he wouldn't go without me. They said, 'No problem. The President is a Harvard man.' It was Kennedy at the time. The passport came. Harvard taught me the verity of the principle. It's not what you know, it's who you know."

It was at the suggestion of a Harvard colleague that she and Barry came to San Diego when Barry took early retirement so that he could concentrate on writing books. She had chosen Santa Barbara

because it's so rare." (Among other things, the glass cabinet also houses part of a china set brought out by Royal Doulton in 1907, featuring a swirling black, white, and red Maori pattern, to celebrate New Zealand's becoming a dominion.)

These two statues serve as heralds for the host of paintings and figures that surround her bed on three sides — some of angels, but mostly Mary. This is but a small part of her collection; she rotates various items in and out of display. Sunlight washes in through a long, narrow skylight, preventing the dim, subdued air of a shrine, but the pieces are placed too closely together to create the atmosphere of a museum. The effect is entirely personal.

"Collecting the Madonna was a phase. A woman I know had a Madonna, and it was very beautiful. I used to admire it and say, 'I wish I had one like that.' The first one I got was wooden. It was one of a pair in an antique shop, and when I could afford it, I got the matching one."

Two became three and so on. "The cheapest cost me 25 cents at a barn sale in Maine. The most expensive was \$1200. The American ambassador to France was retiring and getting rid of all his stuff. My husband bought it for me. The guy bought me things all the time. The last thing he ever bought me was this gold chain. He bought it for my anniversary, and almost immediately afterward, he died. He put it on, and it stays on until I drop dead, and then it goes to my daughter."

The Madonnas vary wildly in size and style. Two are painted squares of tin, imaginatively bordered. They were painted by Mexicans who went to cathedrals and saw beautiful things they couldn't afford, so they went home and painted them on pieces of tin. I bought two, but then the actress Leslie Caron started collecting them, and the price went way up." Some, including the Ambassador's, are exquisitely detailed; many are simple bordering on primitive. One is Japanese, one is modeled after the Black Madonna. A favorite is a simple, spare French piece crafted from some sort of stone. Several have been glued to the

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but was wooed by the prospect of the near-rainless climate.

Though Barry is gone and Rene has fled west, the university has not lost sight of her. Besides Barry's letters, Harvard is also interested in her journals. "The Schlesinger Library is trying to assemble a history of women in the 20th Century. They want journals, journals, anything that's written. They have a lot of libraries — the biggest library in America after Congress. It's a city block in size, and it goes underground eight floors."

The mention of the library recalls another story, one ripe with academic symbolism. "I went down there once to get something, and I thought I'd never find my way up. I couldn't find an elevator or anything. You read about these people — they find the skeletons. Oh, gosh, I was getting frightened." Happily, she found a student studying in an alcove who showed her an escape route. She never went down again.

Moving from the walls to the sculpture: a large wooden Madonna and Child stands on a small table in the entryway. Our Lady greeting arrivals with an almost childlike grin. The carving is rough, and there are pieces of lint, or perhaps paper towel, hanging on the sharp folds and in the crevices of the Virgin's robe. "The domestic help is not the greatest," sighs Rene. "I had a Mexican lady for 30 years, and then she finally retired. She didn't have to be told what to do, she just did it. Now I have a group of three, Mexican again. They're not doing the job that she did. She would take all the lampshades off and take them outside and brush the dust off. They don't even look at them. What can I do? It's the best I can find at the moment."

In the living room to the right of the entryway, another Madonna — this one ceramic and oddly crude, considering the quality of the finish — stands amid an array of artifacts and figurines inside a glass cabinet. "That was brought out in 1850," explains Rene. "There was tremendous anti-Catholicism in England at the time — now I don't think they'd care at all — and so they didn't make very many of them. It's much more valuable now

because it's so rare." (Among other things, the glass cabinet also houses part of a china set brought out by Royal Doulton in 1907, featuring a swirling black, white, and red Maori pattern, to celebrate New Zealand's becoming a dominion.)

These two statues serve as heralds for the host of paintings and figures that surround her bed on three sides — some of angels, but mostly Mary. This is but a small part of her collection; she rotates various items in and out of display. Sunlight washes in through a long, narrow skylight, preventing the dim, subdued air of a shrine, but the pieces are placed too closely together to create the atmosphere of a museum. The effect is entirely personal.

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shelf on which they stand, in case of earthquake.

Shifting culturally from the sublime to the whimsical: a ceramic cat crouches by the bathroom door, guarding the extraordinarily ornate gold wallpaper around the mirror. Cat pillows, embroidered cats, stuffed animal cats, even framed cat slogans ("All I Needed to Know...") have curled up and laid claim to the house. Over all of these imitations reigns Marius, a Himalayan Persian who rarely leaves Rene's side, except for an occasional sortie into the backyard. When he returns, Rene strokes him and quietly exclaims, "Beautiful, beautiful! Never a party without Marius." Sensing that all is well, Marius stretches out on his side near Rene's feet.

"We've never been catless. I can't remember ever not owning a cat. The first cat we had when we were married was a stolen one. This was in our first house in New Zealand, a little rented one. One day I was washing dishes, and I felt this softness going past. There was this beautiful Persian cat. I gave it a drink of water, but I never fed it, because it obviously belonged to someone. One day — we had a gardener who came with the house; we had one and a third acres... "As if feeling an explanation is required for how she managed to begin married life in such grand accommodations, she breaks from the cat story and takes up the account of her arrival.

"It had belonged to a

wealthy woman who lived there while she built herself a big palace next door. My music teacher heard I was engaged and asked me, "When are you going to get married?" I said, "We can't, because we can't find anywhere to live." She said, "My aunt knows somebody who's got a little cottage." The next thing I got was an invitation on a very lab-da-dah card asking me to morning tea. [The owner] wanted to look me over; she didn't want to have [just] anybody on her property.

"We didn't speak about the house just talked of generalities. It was right there between us, but no one said a word. When we finished tea and the maid had taken it away, she said, 'Come and see my garden.' It was beautiful garden, with a stream that went through it that went down to a river. After we had walked 'round the garden, she said, 'This is the little cottage. Go in and come back over to the main house when you've seen it.'"

"So I went in, and it was all furnished with antiques, the things she'd had before she moved into the bigger house. I went back to the main house and still nothing was said. Then I got a little note from her lawyer saying that if we would like to have it, it would be so much and so on. Of course, I wrote and said yes immediately. We got married and moved in, and she said, 'Treat the whole of this property as if it were your own. Pick the flowers.' Talk about starting at the top. The gardener grew all

the flowers; I just picked them. Now, I've got to grow my own."

The cat turned out to be the property of a woman living two doors down, a horse person who rarely if ever gave the cat "the soft talk." She Rene heaped upon her. She continued to refrain from feeding him until the gardener "came up on the porch and said, 'You'd better start feeding that cat. He's not going home. He's catching birds in the garden, and I don't like that.' So I got up and fed him, and he moved in." When World War II ended and Barry got out of the Army, the couple decided to move, and the cat's owner

gladly gave Rene the Persian. "He died 20 years later — grew up with the kids. I got back over to the main house fighting over him — 'You had him last night!' — so he had to get other cats."

(The children are three — two boys and a girl. One son is an engineer in Ohio, one a writer in Canada. The daughter danced with the Boston Ballet Company and other companies for years and now lives in North Carolina. Her husband sings opera. Besides Barry, it is she who appears most often in household photos, usually in costume.)

The patio door is left open in order to give Marius the freedom to come and

go as he pleases, but the thought of his imminent arrival does little to frighten the swarm of sparrows that dot Rene's backyard, pecking at invisible crumbs. A jay, the poorer Western cousin of the cat-stuffed Eastern jay, is in the dining room, swoops down onto the patio table and begins pulling pistachios from a bowl. With practiced thrusts of his beak, he opens the shells and gobbles the soft interior.

"That's one of my two jays. They come for their nuts. There's a couple of them, and they sometimes fight. He's very careful about how he picks all the bits out. He's the one who will come

long time. And I saw the chick, when its parents were away, it suddenly jumped on the edge of the nest and started to go like this" — Rene sticks out her elbows and flaps her arms. "I had mourning doves that twice built a nest in the hanging fern in the atrium. It used to swing in the breeze, but it didn't seem to bother them."

The sight of Rene flapping her arms is striking just as when, to indicate being overwhelmed, she topples in her blue-and-white checked wingback chair, never losing her splendid posture, merely sending it sideways. Striking because it is only through the contrast provided by such violent movements that I become aware of how she carries herself, how she holds herself — head erect, shoulders back, spine straight. The correctness is obscured somewhat by casual indulgences — her feet are bare, her shorts are denim cutoffs, her tank top is relaxed — but meshes with her lipstick and earrings, without which she "isn't dressed," and so will not face the public. By now, these things are firmly entrenched in her persona, but they hint at training.

Rene attended "the usual snob school," as a youth in New Zealand. "Quite frankly, they just wanted to turn out educated ladies," emphasis on ladies. She gestures at her crossed legs. "You wouldn't [do this]; that would be actionable. You were allowed to sit with your ankles crossed, but no lady crosses her legs.

Detention would be instantly ordered if you did that. Oh, there were a lot of rules. You weren't allowed to run — you walked."

"And of course, if your uniform wasn't absolutely right, that was dynamic. Even your panties underneath were made of the same stuff as your skirt; if you didn't have matching panties, that was detention. And gloves — leather gloves in winter, white gloves in summer. It could be boiling hot; if you were caught with one glove off, that was detention." Shorts were permitted on campus, but off campus, in public, the full regalia, including hats that identified you as a student of the school, were required. "The first thing you'd do when you got home was peel it off."

Detention, while frequently assigned, "was always something for your benefit, like learning poetry. I don't know why, but Shelley's *Ozymandias* was very popular." Sometimes, the teacher would assign a particular poem, "and you'd have to learn a 14-line sonnet overnight. If you didn't get it right, you'd have detention again until you did it. But some of the teachers would say, 'Oh, learn a sonnet,' and of course, you already knew *Ozymandias*, so you trotted that out. There were one or two mistresses who would trot out a big piece of Shakespeare. I can quote lots of Shakespeare."

The afternoon wanes; it is time for dinner. "I never cook," says Rene, meaning hardly ever. "I cooked for an

army when the boys were teenagers. I'm tired of it." Her kitchen, pale blue and white, narrow and immaculate, instead leads us out into the garage, so we may travel to a tiny, tastefully decorated Thai restaurant tucked into a strip mall. While we eat, she steps partly out of memory — only partly, there are still stories to tell — and into the routine of her daily life.

"The day is not long enough. I hate it when I have to go to the supermarket; it takes my time. I start with coffee in the morning to get the engines going. I give myself three hours in the gar-

den first, while I'm still in it, to keep my figure. According to the *Harvard Medical School Book of Women's Health*, 100 calories are burned up if you walk smartly, 400 calories if you do gardening — ah-ha! So that's my gym."

Heirloom tomato vines line the side of the house, and the entire front garden is given over to roses.

In the afternoon, she works as a librarian at St. Catherine Labourer parish — a job that grants her an active social circle — and she writes. After attending her "snob school," she studied fine arts in college. Upon graduation, she sought a job with local

newspapers but was told that only men were reporters. The only woman on the staff wrote the children's page on Saturdays.

She got a break filling in for a friend who wrote for a magazine. The friend had been assigned to write a piece on a grand tapestry that was being made for the new Coventry Cathedral — the one being built next to the bombed ruins of the first — and turned to Rene for help on the subject. Rene wrote the piece and, to her surprise and delight, got the byline. From there, she progressed until she was eventually given an entire page, to do with as

she pleased. She has been writing ever since, placing articles here and there, running a couple of homepun embroidery magazines, and making entries in her journal.

"The TV set does not go on in my house until 6:00 in the evening. I don't care what's on. I have too much to do. At 6:00, I get myself a nice drink, put my feet up, turn the TV on, and watch the news, just to see how far we've gone to hell in a handbasket."

Likely as not, the drink will be glass of wine, and this observation brings with it one last story. "We once had an open house before school

started at Harvard, just for parents to visit, come and see where we lived. This blue-blood, daughter-of-the-Mayflower type marched in, and she was going to tell Barry exactly what he was going to do for her son," all manner of restrictions and allowances that she deemed fit. "Barry very politely told her [no]; she didn't get a thing she asked for. The guy was so grateful that Barry had protected him from this great domineering woman that he's sent a case of wine every year ever since."

As I pull out of her driveway after dinner, Rene gives me a smile that catches some-

thing of my impression of her. A gentle tug at the corners of her mouth, radiating an open, good-natured warmth but still self-possessed, still swathed in calm. (That self-possession allows a kind of holding back. Her demeanor indicates oceans of knowledge and experience, held gently and without need for acknowledgment — talk of Gainsborough slips easily to her talks of jays.) The material anchor of her belongings may be part of the reason she does not plan to leave her house, but surely, there is also the fact that she is at home there. ■

— Matthew Lickona

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story continued from page 1

STEPHEN FACCIOLA'S
EDIBLE WORLD

Cornucopia

T

he bug excrement, the gaz, gives the candy some of its texture and sweetness. Actually, it's called *Gaz of Khonsar*. The jumping plant louse of Iran, *Syamophila astragalicola*, sucks sap from a plant, a relative of locoweed, and excretes the gaz. Peasants harvest it in late August. Who knows if they'll be harvesting it next year, or the year after? The world is changing.

While I chew bug-excrement candy, Facciola stares at me. He is a slight, bearded man in blue jeans and crimson suspenders. He is one of the world's foremost authorities on edible plants. He arches his bushy eyebrows. "Interesting, isn't it?" Earlier in the day Facciola and I drove to Los Alamitos to pay a visit to Frieda's, Inc., the country's premiere importer and distributor of specialty fruits and vegetables. Inside the reception area, a huge white banner announced,



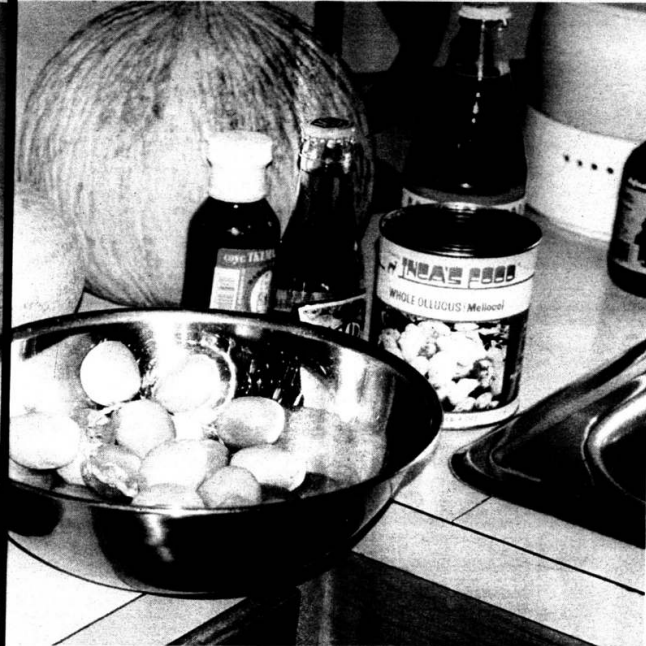
Caplan was nationally known as the "Kiwi Queen" for having single-handedly introduced the fuzzy brown fruit to America.

"WELCOME STEPHEN FACCIOLA."

As we walked through the front door, the receptionist gave a helpless little cry. "Balloons! Where are the balloons? We always have balloons for our important guests. I don't know what happened."

Tristan Millar, Frieda's lovely director of marketing, bounded into the room. She pumped Facciola's hand. Her black ringlets quivered.

"It's a great honor, a great pleasure, to meet the author of *Cornucopia*. You don't know how famous you are around here. We all use your book. Our buyers, our marketing and sales departments. I use it all the time. It's a tremendous resource. Frieda loves your book. She's here, by the way, and she wants to meet you."



Facciola's kitchen

Frieda Caplan is one of the people who changed the way America eats. You've seen the bright purple Frieda's label in supermarket produce aisles. Caplan, a native Angeleno, began her career in the early 1960s as a cashier in L.A.'s downtown produce market. One day she noticed a box of brown mushrooms that no one was buying. On a whim she started to talk them up to her customers. *Hey, these mushrooms are fresh, they're good, why don't you try them?* The more she talked, the more she sold. Caplan figured she was on to something. She started her own business, Frieda's, Inc. Fresh brown mushrooms, which had been regarded as unusual and "foreign," quickly became common on supermarket shelves. A few years later, Caplan was nationally known as the "Kiwi Queen" for having single-handedly introduced the fuzzy brown fruit to America. Frieda's, Inc., now occupies an 81,000-square-foot building, employs 115 people, imports from more than 40 countries, markets more than 500 items, and does more than \$35 million in annual sales.

"Frieda wants to meet me?" Facciola stared at the toes of his leather Converse tennis shoes.

"Yes," Millar pumped his hand some more. "She's a big fan of yours." Millar led us through Frieda's cavernous facility, through vast chilly storerooms packed with Caribbean root vegetables, Puerto Rican mangoes, Chilean cherimoyas, Israeli lychees, Thai pineapples, Mexican chiles, Californian pomegranates and cactus pears, South African tangerines. Forklifts prowled the aisles. Workers stacked big boxes of perfumy melons onto shelves. Following behind Millar, Facciola quietly took it all in. Without warning, he stopped in his tracks.

"Wait," he said, holding a hand in the air. "Uzbek melons. I'm not seeing any Uzbek melons." Millar grimaced. "It was a bad year. The quality was very poor. They sent us a few cases, but we hardly accepted any of them."

"Oh, boy," Facciola sighed. "A bad year? Must have been the rain, or the weather wasn't hot enough or something. They've had the worst luck."

Millar leaned close to him. "Very bad luck. You know, don't you? You heard what happened?"

The two exchanged a meaningful look. Millar glanced at me. "It's quite a story." At the time of our visit, Frieda's was in the throes of Donut Peach™ season. On every office wall, vivid posters extolled the fruit's virtues and sales potential. (The fruit's squat, donutlike shape makes it popular with children.) Here and there amid the child-centered Donut Peach™ propaganda were framed photos of Frieda's past. One picture, taken in 1964, showed Caplan, a statuesque, handsome woman, standing before an Air New Zealand jet. She holds aloft a kiwi fruit from the historic first shipment to America. Caplan's posture is ramrod straight, her smile triumphant.

On our way to meet Caplan, Millar paused to introduce us to one of the company's buyers. Facciola whipped out a small rumpled paper sack from his back pocket.

"Here, try these," he said, passing around the sack. "Raisins. From Uzbekistan. They're excellent."

The four of us stood there, thoughtfully chewing the raisins. Millar and the buyer looked at each other and smiled. "They're better, sweeter, than California raisins," said the buyer. "They're not only like California raisins," said Millar. "And they're moister."

Facciola chuckled. "Well, I think they're some of the best raisins I've ever eaten. Uzbekistan produces some of the finest grapes and melons in the world. You guys should go there."

"Tell me," said the buyer. "Would you know who to talk to about buying these raisins?" "I'm sure," Facciola said. "I could find someone." Millar squeezed his shoulder. "These raisins are wonderful. We depend on people like you, Mr. Facciola, for tips on new products."

As we made our way through Frieda's corporate offices, young fresh-scrubbed marketing types left their computers and phone calls to introduce themselves to Facciola. They shook his hand. They led him to their bookcases and pointed to their copies of *Cornucopia*.

"I use your book every day," said one young woman. "It's a godsend."

At the very rear of the marketing department, Caplan stood waiting for us, one hand on her hip, the other clutching a sheaf of documents.

"Well, well," she said. "Mr. Facciola, at long last." "It's the Kiwi Queen."

The two faced each other, big grins on their faces, a little awkward in their mutual admiration. "Of course you know, Mr. Facciola, that I'm a big joke in the industry. I'm a laughing-stock. *The Kiwi Queen can't eat kiwi!* My lips swell up. It's grotesque. I think I ate so many while I was traveling around trying to sell them — I must have eaten thousands — that I developed an allergy. I can't go near 'em."

We all laughed. There was a pause. Caplan and Facciola began speaking in what sounded like code.

"The *lacon*?" Facciola asked Caplan. "What happened? I see you're not carrying it anymore. Or I at least didn't see any *lacon* downstairs in the coolers."

"The *lacon*, the *lacon*. It was a terrific product..."

"Better than jicama. You have to admit that. Much better. Not as fibrous. Sweeter. Juicier. More like a fruit..."

"Yes, I know. I loved *lacon*. We just couldn't move it."

"There's already too much jicama around, and it's cheap."

"That's what I suspect."

"Too much jicama. Who needs another jicama-type product?"

"Precisely."

"That's a real shame."

Facciola turned to me, whispered, "*Lacon*. The Bolivian sun root. It's a member of the sunflower family."

He and Caplan started to swap names, to compare notes on big players in the exotic fruits and vegetables community. ("I'm sure you're acquainted with Paul Thomas in Bonsall."

Cofounder of California Rare Fruit Growers. You have a lot of rare fruit and vegetable people in San Diego." "Dr. Condit lived in Vista. Do you remember Dr. Condit? Taught at UC Riverside? The world's foremost expert on figs." The conversation was winding down when Facciola asked Caplan about Uzbek melons.

"Just horrible. A real tragedy," Caplan frowned and shook her head. "Raisa was in my office just two days before it happened. She wanted my help. She wanted my advice. Just two days before it happened. Unbelievable."

"I went up to Fresno to see the melons," said Facciola. "I had to see it for myself. Very weird. Nobody seems to know what variety of melon it is. It's a secret. I have a few hunches."

Even in the seemingly cheerful world of exotic fruits and vegetables, unpleasant



Facciola and Frieda Caplan

things happen. One of Caplan's protégées, for example, a woman Caplan painstakingly mentored, left Frieda's, Inc., to start her own rival company. The Uzbek melon saga ended on an even darker note.

As Facciola later ex-

plained to me, the area where a fruit or vegetable was first cultivated usually maintains the greatest number of respective varieties. Peru, for instance, has the greatest number of potato varieties. Central Asia, which botanists

consider ground zero for melon cultivation, has more than 1000 kinds of melon. Because so many melons have been cultivated there for so long, have been, over many centuries, selected for appearance and, above all, flavor.

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Uzbekistan, produces the world's finest melons. In the 1990s, a few Russian immigrants thought they could make a fortune by introducing America to one of these famous melons, one identified only as the "Uzbek melon."

The story remains murky. Yakov and Raisa Altman left Odessa, the Ukraine, in 1975, and settled in Detroit, where Yakov found work as a tool and die worker for Chrysler. Eventually the Altmans and their young son moved to the San Fernando Valley, then Santa Monica, then, finally, to Pacific Palisades, where something mysterious happened.

Yakov owned a car repair shop in Long Beach, and there would seem to be a very real question as to just how the owner of a Long Beach car repair shop could afford a home in Pacific Palisades. But by the mid-1990s Yakov and Raisa were successful enough that they were hunting for investment opportunities. Something, they said, to make their retirement more comfortable. They met Victor Kotchkin, another Russian immigrant and a one-time importer of Russian art and samovars.

Kotchkin had lived in Uzbekistan, in the former Soviet Union, and it was his idea to raise the "Uzbek melon" in Fresno County. Kotchkin leased 200 acres of farmland. He brought in melon seeds from Uzbekistan. He brought in four laborers from Uzbekistan — Abdullaiev Hirula, Abdulussiuo Abdhahid,

Abduraculov Abduracahid, and Abduraculov Abdugapper. With the very first crop, Kotchkin had problems. The soil was unsuitable. Then bugs attacked the seeds. When the surviving seeds sprouted, worms ate their fragile roots. After several unsuccessful melon-growing attempts, Kotchkin started to run out of money. He needed investors. Yakov and Raisa Altman paid Kotchkin \$200,000 for a 50-percent share of his business.

The Altman/Kotchkin melon venture was a source of comment in rural Fresno. Kotchkin's Uzbeki workers wore small square embroidered caps. They built and lived in a yurt-type structure beside the melon fields. When the melons ripened, they offered them to Mexican farmworkers in exchange for water. The melon fields were also a place where much screaming was done in Russian. Americans weren't, as Kotchkin had hoped, taking to the large, torpedo-shaped Uzbek melon. Neighboring farmers said he didn't know how to create a market for his melon, that he didn't understand product distribution or quality control. Raisa and Yakov Altman weren't so much interested in Kotchkin's excuses as in a return on their investment. Raisa drove from Pacific Palisades to Fresno to scream at Kotchkin in the melon fields. Mexican farmworkers who witnessed these scenes guessed she was screaming about money. Debs continued to mount. Profits failed to materialize.

At around 5:00 p.m. on September 24, 1998, an unknown man knocked at the front door of the Altmans' Pacific Palisades home. When Raisa answered, the man fired two fatal bullets into her chest.

LAPD homicide has several suspects, such as Victor Kotchkin and Yakov Altman, but no real evidence. The murder remains unsolved. In the exotic fruits and vegetables community there was speculation that the assailant had been after a cache of the mysterious Uzbek melon seeds. There was murmuring about the Russian mafia. Kotchkin continues to grow his Uzbek melons. You can find them, locally, at Whole Foods markets. This year the melons weren't very good. If anyone was more disappointed than Kotchkin, it was Stephen Facciola.

He lives in Vista in a 400-square-foot cottage he's rented for the past 20 years. He gets around by bike and bus. He has problems with his back. When he speaks you hear the inflections of North Bergen, New Jersey, where he was born 51 years ago, 30 blocks from the Lincoln Tunnel.

Facciola's home sits at the rise of a small hill from which you can see the mountains east of Vista. New housing developments, acres of pastel stucco, march down the mountains. On Facciola's small hill, songbirds sing in sapote trees, lizards rattle through fallen avocado leaves. Argentine ants stream single file around his front door. At the foot of his driveway, a hawk picks at a gopher's entrails.

Fifteen hundred books stand in tall tidy stacks throughout Facciola's home. *Useful Plants of Ghana; A Guide to Mangoes in Florida; Traditional Bulgarian Cooking; Vegetables of the Dutch East Indies; Lost Crops of Africa; Medicinal Plants of Vietnam, Cambodia, and Laos; Agaves of Continental North America; Handbook of Indigenous Fermented Foods; The Useful Plants and Drugs of Iran and Iraq*... and, of course, *The Art of Uzbek Cooking*.

In the kitchen, the blue Formica counters are clutter-free. In the bedroom, the brown bedspread lies perfectly flat on the twin-size bed. In the closet, 15 plaid flannel shirts hang beneath a shelf on which 12 neatly folded cotton T-shirts sit beside six pairs of faded but neatly folded jeans. Beneath the shelf, three metal filing cabinets hold 2000 alphabetized brochures from 1300 rare fruit and vegetable suppliers.

"I'm a little obsessive-

compulsive," Facciola says. In the monumental *Oxford Companion to Food*, author Alan Davidson describes Facciola's work as "indispensable," Charles Perry, of the *L.A. Times* food section, says, "If there's anyone in San Diego you should interview about food, it's Facciola. He's brilliant. Everybody who's serious knows him."

Facciola likes to work at night. On his slow, eight-year-old IBM clone, he prows the Web for obscure books. He tracks down answers to the questions that bother him.

"There's a kind of incense candle used in Thailand to perfume certain kinds of cakes and cookies. I need to know what that incense is made out of."

In precise faint script, he takes notes. He files them

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Ali Facciola and Stephen Facciola

away. He tries not to think about starting the third edition of *Cornucopia: A Source Book of Edible Plants*.

"The first edition nearly killed me. It took 12 years. For 5 of those years I worked full-time on the book. Just sitting there in front of the computer. I didn't do anything else. I started having health problems. Dizziness. Stomach upset. Bloating. I thought I was going to have a heart attack. I'd call friends at 5:00 a.m. and say I thought I was having a heart attack. My doctor said it was all stress-related. By the time I finished and published the first edition in 1990, I was physically and emotionally exhausted. I had to take a ten-month sabbatical to recuperate. I went back to New Jersey and relaxed. The second edition, which I published in 1998, took me 2 years to compile. It was a little easier, but still, it was a lot of work."

Cornucopia's second edition is 678 pages long, weighs almost four pounds, and describes 3000 species and 7000 varieties of edible plants.

In precise faint script, he takes notes. He files them

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"Depending on who you read, there are 20,000 to 80,000 species of edible plants in the world. So, you know, what I've done isn't even a drop in the bucket. It's good for what it is, but it's by no means complete."

To get a feel for what Facciola does during his late quiet nights, open *Cornucopia* and turn to an entry, like the one for *Helianthus annuus*, the sunflower:

"...The seeds are eaten raw, boiled, roasted, salted, or made into sunflower butter, nut milks, and tempers. In the Ukraine, they are used for making a type of halvah. Also the source of an edible oil used in salads, cooking, margarine, etc. Young seedlings, called sunflower lettuce, are popular with natural foods enthusiasts. The flower receptacles can be steamed and served like artichokes. Ground seeds are sometimes added to soups. The bitterweed flower petals can be cooked with pasta or other foods. The boiled seeds are mixed with water and honey to form the refreshing Ethiopian beverage called saff. Germinated seeds are blended

with water and fermented into seed yogurt or seed cheese. The young periles are eaten grilled and seasoned with oil and salt. Roasted hulls of seeds are used as a substitute for coffee. Produces a yellow honey with a rich, distinct, buttery flavor that is excellent for baking...."

Facciola goes on to describe 25 varieties of sunflower, each variety cross-referenced to a supplier who sells its seeds.

"The suppliers: 1300 suppliers. Getting the information together so I could list suppliers was difficult. Tracking down who sells what. They're all over the place. All those brochures. First of all, I had to get the addresses. Then there was the writing away for the brochures, then waiting to get them. Reading them. Indexing them. And, you know, brochures change from year to year, so in order to be accurate you have to make sure you have the most recent ones. It was quite a task for one man by himself."

If you think your backyard would be improved with an apple tree, Facciola gives



Roger Meyer

you detailed information on 367 varieties and tells you who sells them. If you've been toying around with the idea of growing edible algae, *Cornucopia* lists dozens, including *Grateloupa filicina*. "In Hawaii, the slippery, hair-like branches are finely chopped and lightly salted and then eaten in salads or with raw liver, beef stew, limpet, raw fish relish, or dried and broiled octopus.

In China, the branches are added to soups or boiled until they form a gel, which is then flavored with sweet or salty seasonings...." (The reference supplier for *Grateloupa filicina* is the Department of Botany at the University of Texas, Austin.)

Cornucopia seems complete. Browsing through Facciola's descriptions of 40 different kinds of turnip, it's almost frightening to un-

temple a more comprehensive work. The Petrowski turnip: "An old Alaskan favorite that is firm, shows some resistance to root maggot, and is excellent for storage." The Teltow turnip: "Succeeds well in light, sandy soil. When cooked it has a peculiar flavor, completely different from other turnips — it is milder and more sugary, and the flesh is almost floury, instead of

juicy and melting. The peculiar flavor is in the outer rind; when used it should not be peeled. Used in the preparation of a German delicacy called *teltower rauhchen*, produced by browning young turnips in sugar...."

One warm morning, after having spent some time perusing *Cornucopia*, I drove to Vista and picked up Facciola so we could visit a few of his North County friends.

We drove past cactus farms and avocado groves, past specialty nurseries for herbs and flowers. Facciola knew the names of the owners, how long they'd been in operation, how their businesses were doing. His back hurt, he said, but the drive, the scenery, seemed to relax him, and soon he began to talk about how he became interested in plants.

"Growing up in North Bergen, I didn't have much exposure to nature. I was a normal kid. I loved baseball, sports. My dad was an electrician. Neither of my parents were much interested in gardening. But my maternal grandparents had a vaca-

tion home on Lake Hopatcong in northern New Jersey. I come from a big Italian family, and every summer all of us, maybe 20 people, would go up there to get away from the heat. It was wonderful, especially for the kids. Fishing, swimming, picking berries. And it was there, I guess, that I got my first taste of nature. I loved it. My parents say that at the end of every summer, when it was time to leave Lake Hopatcong, I'd cry because I didn't want to go back to the city."

"During high school I was pretty much interested in sports. I played a lot of basketball. When I got to college, Pace University in Man-

hutton, I was too much of a jock to pay attention to my studies. The only class that interested me was art history. On the whole, I was pretty aimless. I lacked direction, which wasn't unusual for a college student in 1970. I finally got tired of the whole lacking-direction thing and I dropped out. Instead of going to a commune, I went to my grandparents' summer house and ended up living there alone, on my own, for five years.

"What happened is that my aunt worked at a magazine factory, and she'd bring me damaged copies of whatever they'd been printing. And one day she brought me



Ben Peiner

some copies of Rodale Press's *Organic Gardening*. I started to read it. The philosophy interested me. The idea of self-reliance, independence.

This idea of living in nature. Making it on your own. My grandparents had this place no one was living in most of the time. Rent was free. It was up there in a rural setting. I think I'm kind of a maverick, and it was sort of a maverick kind of thing to do. At that time, people who were natural mavericks got caught up in that sort of thing. I fished in the lake. Trout, Pickerel, Perch, Catfish. Bass. I rode around on an old Italian ten-speed. I foraged. There was plenty to eat — wild asparagus, hickory nuts, poke salad, huckleberries, daylilies, and Japanese knotweed, which you can use as a rhubarb substitute. I was already leaning toward vegetarianism, so not having meat wasn't a problem. I started to grind my own wheat and bake my own bread. I worked a few menial jobs. I started to read about plants and I started to get to know what was out there.

"I noticed that there was a lot of wild witch hazel growing in the woods near my grandparents' summer home. Through some magazine I found out that there was this seed dealer in Montana who bought witch hazel seed. I contacted him and we started doing business. I must have gathered hundreds of pounds of witch hazel seeds. And for a while, that's how I sup-

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ported myself. I think it was a spiritual way of life. Living that way in nature, you get a sense of connectedness. I guess you could say it was almost a closeness to God, if you define God as the way nature works. I was just a hippie gathering seeds.

"I ended up going out there to Montana, to work for the seed dealer. Seventy-five males west of Missoula. He was a real John Bircher type, and I was this longhaired, bearded hippie who'd been living near a lake in northern New Jersey. Why did I go? It was just youthfulness. The seed dealer gave me this small house to live in, and during the summer it was incredibly hot. Some nights when I couldn't bear it anymore I'd go down and sleep in the basement, where it was cool. I went down to the basement and I slept with the mice.

"I think the final straw was this little accident I had with a pressure cooker. I know now that instructions for pressure cookers say that you're not supposed to cook rice in them. But I didn't know that then. It was brown



Dennis Sharmah

rice. It had to be brown rice. I was cooking brown rice and all of a sudden there was this huge explosion. I ran into the kitchen and the ceiling was covered, completely covered, with brown rice. The ceiling covered with brown rice. And there was a big hole in the ceiling. It took me forever to clean the ceiling. Not long after that, I got a ride out to California and ended up in Davis."

Facciola worked odd jobs in Davis and spent his spare time reading in the stacks of UC Davis's agriculture library, learning as much as he could about botany. In 1978, he made his way down to Vista, where he found work at a few of the area's nurseries. In 1980, he was hired by Exotica Rare Fruit Nursery as manager and propagator. ("But I wasn't," he admits, "that great

of a grafter.") While at Exotica, Facciola traveled with his owner to Hawaii and Ecuador in search of unusual, marketable plants. As he did in Davis, Facciola continued to read.

"We were always getting calls from people wanting to know where they could buy seeds for this rare vegetable or saplings for that rare fruit tree. There wasn't any single resource you could

turn to for answers. I was reading a lot of different catalogs at the time, and if I read about something that sounded great, something I wanted to order for the nursery, I had a hard time finding who carried it. I had to consult a lot of different sources. It was very time-consuming and frustrating. So I got this idea for a book that would have all the information anyone could want. Descriptions of species and different varieties. Information on how the plant was used. How it was grown. How it was cooked. How it was eaten. Information on suppliers. I wanted to do a book that could give you all that."

"So I started developing the idea, collecting brochures, catalogs. I had no idea how to do a book like that. I'd never written a book before. It was all self-taught. For seven years I worked part-time on the book, mostly gathering information. Then I quit my job at Exotica and started working full-time. Two full years of research. Three full years of writing. My family helped me out

financially. I got loans. For about five years I lived on \$300 to \$350 a month. Talk about deprivation. Talk about barely scraping by. Trying to make ends meet. Living on less than \$4000 a year. I was totally dedicated to getting the project done. I worked and worked and nearly ruined my health. I got a bank loan for about \$17,000 to publish the first edition. It sold about 4500 copies.

"I get letters from people who bought the first and second editions. I keep a file of those letters. People from all over Australia write as far away as Australia to tell me, 'God bless you for writing your book.' It means a lot to some people."

The late-summer sun was high in the sky when Facciola and I arrived at the home of someone to whom *Garcinia* meant a lot. Ali Fouladi, a trim, handsome man with an aquiline nose, left Tehran many years ago. Now retired, a grandfather, he's tried to re-create a little of what he lost. On a hillside in Bonsall he has eight acres of land, several of which he's transformed into an Iranian garden. Spare, orderly, the garden is defined by clean gravel paths bordered by rose-scented geraniums, eight varieties of fig and, closest to Fouladi's heart, more than a dozen varieties of mulberry.

We at first didn't go into the garden. We sat at a table on Fouladi's terrace, where he'd set out dishes of pistachios, tart dried Iranian cherries, a plate of fresh plums, figs, and cucumbers. Hummingbirds whirred through the air around us. Off to one side, in a large vine-covered cage, turtles cooed. On the terrace, and in his large backyard, Fouladi has built several *tachis*, waist-high carpeted platforms on which Iranians like to sit, snack, drink tea, and chat. Fouladi cracked open a pistachio and stared at a mountain across from his home. The mountain's center-top had been leveled for an enormous pink stucco house.

"I hear it belongs to an arms dealer," Fouladi said. "His home has a 360-degree view. You can see all the way to the ocean. There are only two people living there. The arms dealer and his wife. The guest house alone is 5000 square feet. Why would you want to have a guest house that large? Your guests would never leave! On the other

hand, with so much land, with such a big house, I guess you'd never notice."

He dropped his pistachio shells onto the tablecloth. He cleared his throat, considered the pink stucco house.

"An arms dealer. The world's a funny place, isn't it?" We talked a little about Iran. Fouladi gradually led the conversation back to mulberries. He led us into his garden.

"You really must try these berries," he said. "So you can understand."

We went from tree to tree, Fouladi picking each berry with care. "Stephen is quite a scholar. He's helped me find some of these varieties. I want you to taste the ripest."

Hidden among broad, light green leaves, the berries were one to two inches long, and very sweet. They looked like raspberries. They tasted like cherries, but their flavor was more subtle, more floral. And they were very juicy. They stained our lips and hands a surprising bright red, like fresh blood.

Moving and speaking more quickly, Fouladi picked and handed us more berries. "In Iran, you almost never find fresh mulberries in the market. They're too fragile. You'll find them dried. They're considered medicinal. They're used in a tea that you drink when you have a cold. It's good for congestion. Everyone's familiar with dried mulberries. But my family had a house in Tehran where we went every

weekend when I was growing up. The long driveway up to the house was lined with mulberries, different kinds. And I remember very clearly the mulberries from my childhood. Getting out of Tehran to the countryside, where it was very beautiful. Some of the most beautiful countryside you could ever see. In the summer the mulberries would ripen, and I remember how they tasted and what it was like to be at that house with my family. All of us together."

Fouladi marched us up and down gravel paths, handing us more and more mulberries. Juice stained my shirt, my lips, my legs. We arrived finally at a kind of greenhouse where he kept pots of jasmine vines. He rummaged among them, picking their long white blossoms.

"This is Iranian jasmine. A friend of mine smuggled

Uva lactuca - See *ferax* (DF). Leaf-like blades are harvested when young and eaten raw in salads or used as a garnish. They are somewhat tough and should be chopped finely before use. Fresh or dried blades are cooked with meat, fish or vegetables, or added to soups and stews. In Barbados, they are made into a tea. Dried blades may be powdered and used as a table seasoning. GIBSONS 1966, MADLENER 1977 (No. 86), MATIONON (Re), MICHAEL, MOOS-COLLINS (Cul); H25M(PA), H50, H83U, M32T(CU)

Congo (C. chinense) Very large fruits, 2 1/2 inches long and 3 inches wide; heavily ribbed and folded; green, turning bright red when ripe; extremely pungent and aromatic. The main pepper of the eastern Caribbees. Very popular in Trinidad and Tobago where it is widely used for sauces. Grows well in containers. Congo means large in the local idiom. DEWITT 1993 (Re), DEWITT 1996; C25(P), C69D(PL), I63T

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Excerpts from *Cornucopia*

some clippings back from Iran. I don't know how he did it, how he managed to get them through customs. I've been growing them here. This is a smell you just believe. It's the finest ja-

mine in the world, the most delicate."

He dropped a handful of blossoms into my berry-stained hands.

"Please, smell them. You won't ever forget it."

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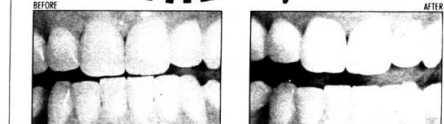
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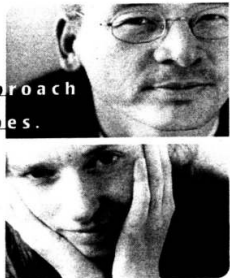


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Roger Meyer, a chemist by profession, came to jujubes in a roundabout way. He and Shirley were growing kiwis on their Valley Center land when a nursery owner encouraged him to plant a couple of jujubes. The trees did well and within one year were producing lots of fruit.

"I thought they were tasty," Meyer told me. "But Shirley and I really didn't know what to do with them. One day she dropped a few in with my lunch and this Korean guy at work saw me eating them and he went nuts. 'Where did you get those? Where did you find them? Where can I get some?' We had no idea they were such a big deal in the Asian community. So we planted more trees and now every year we sell hundreds of pounds to Chinese, Korean, and Vietnamese markets, mostly in Orange and Los Angeles Counties. People come down here to buy them too. They're just amazed that they're able to find them fresh."

Jujubes are olive-size, some are pear-shaped, some are more slender. Greenish yellow at first, they turn a pale yellow. Left on the tree, they go through another stage when they ripen to a mahogany color. Within a few days the entire jujube is dark reddish-brown and wrinkly. When ripe, the jujube is crisp and sweet and some varieties have an applelike tartness. When jujubes darken, they're sweet like dates, have the same sugar concentra-

Among the 1300 suppliers listed in *Cornucopia*, several dozen are in San Diego County. A sample:

Aloha Tropicals in Vista deals in bananas, ginger, passion fruits, guavas, and papayas.

Anderson's Seed Co. in Escondido carries seed for palms, eucalyptus, and tropical foliage plants.

Atkins Nursery in Fallbrook specializes in citrus and avocado trees.

Carter Seeds in Vista carries seeds for ornamental grasses, herbs, wildflowers, and hybrid flowers.

The Date People in Borrego Springs carries certified organic dates and date products.

Durling Nursery in Fallbrook sells deciduous nut trees, subtropical fruit trees, and low-chill deciduous fruits.

Exotic Rare Fruit Nursery in Vista deals in fruit trees, nut trees, bamboo, exotic flowering shrubs, trees, and

vines, fragrant plants, palms, tropical herbs, spices, and vegetables. "We carry 5 kinds of lychee; 15 varieties of tropical guava, including one with purple leaves; 20 varieties of mango; and 30 varieties of banana."

Hurov's Seeds and Botanicals in Chula Vista carries seed of over 6000 species collected from around the world — tropical fruits and vegetables, rare herbs and spices.

Integrated Agro Systems in Escondido specializes in fresh frozen spirulina.

Karutz Greenhouses in Vista deals in exotic tropical flowering plants and rare fruits.

Charles B. Ledgerwood in Carlsbad specializes in vegetable, herb, and flower seed adapted to coastal Southern California.

The Magic Chain in Vista sells green papaya powder and hemp seed oil.

New Leaf Nurseries in Vista carries a selection of scented geraniums, one

of the more exotic being JoAnn's spring clover. "It literally smells like you've just mowed the lawn!"

Pacific Tree Farms in Chula Vista has a selection of fruits, nuts, flowering trees, and vines.

Pecoff Brothers Nursery and Seed Co. in Escondido specializes in "preserved palms." Dead trees made from natural materials. "Foliage guaranteed for five years."

Ben Poirier in Fallbrook sells rare fruit seed.

Southern Sun Seeds in Escondido deals in scented flowers, rare fruit trees, sunflowers, tomatoes, and unusual plants. Owner Dennis Sharmahd also sells seed for black kabuli garbanzo beans, giant purple amaranth, and Escondido gold melons.

Tainong Enterprises in Carlsbad carries seed for more than 100 varieties of oriental vegetable, like Chinese leeks, Chinese cabbage, and Chinese leaf mustard

jujubes." She shook her head and laughed.

From the apartment's kitchen window, you can see the hills and mountains beyond the Meyers' ten acres. Looking at all the dark green, I remembered something I'd read in a brochure published by the California Rare Fruit Growers Association, something about how North County was paradise, how you could grow almost anything you wanted there. Kiwis. Jujubes. Mulberries. Rare and wonderful things. It was a kind of heaven.

"When we bought our land here in the mid-1970s, it was the middle of nowhere," Shirley told me. "We bought ten acres for \$40,000. It was very isolated. And now people are building homes here. There are housing developments. If you look over to the east you'll see this big house on top of a hill. It's like a lot of the big new homes out here, built by retirees. A woman lives alone in that huge house. She's a widow now. I think she's lonely. Yesterday she brought me down a plate of zucchini bread. I think she just wanted someone to talk to."

The zucchini bread sat untouched on Shirley's kitchen counter. Outside in the hot sun, Facciola filled brown paper bags with pounds of jujubes. Honey jars. Russian 2s.

"I have to take just a few with me," he said. "The season comes only once a year." Facciola, normally low-

Shirley Meyer told me she had ice water in the apartment above the garage where she and Roger were packing kiwano melons. A cheerful, matter-of-fact woman in a blue baseball cap, T-shirt, and shorts, Shirley gave the impression that her marriage to Roger had been an enjoyable adventure. "Chemists," she told me, "often love botany." "Who would have guessed," she told me, "that we'd be growing and selling

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key, understated, was ecstatic among the jujubes. I noticed, as we spent more time together, that he came to life only in the presence of plants he loved. I saw this happen on two other occasions. We went to pay a call on Ben Poirier, a collector of tropi-

cal and subtropical fruiting plants. Poirier has transformed an acre of Fallbrook land into a jungle so dense and exotic that you expect to hear panthers growl in the underbrush and monkeys chatter overhead. Poirier estimates that he has more than 200

different kinds of trees on his land, among them allspice and bay rum. (When crushed, the bay rum's leaves release an aroma of cloves and cinnamon, a note of menthol. The smell is much stronger and cleaner, more complex, than the bay rum

aftershave your grandfather might have used.)

Poirier shepherded us through his trees, pointing out his more amazing specimens: the 15-foot-tall Babaco papaya, a hybrid that thrives in South America's highland areas; the very ugly ice cream bean, a lumpy, acid green banana-size pod whose leathery skin conceals a sweet, perfumy, cotton-candy-like pulp; the Buddha's Hand tree, a citrus, whose fruit looks like a grarled bright yellow human hand; the Tacso vine from Ecuador; the Marula berry from Africa...

"But where's the *Prunus salicifolia*?" Facciola asked. "Way over on the other side of the property."

"Are any ripe?" "You bet, it's loaded."

Facciola sprinted off through Poirier's jungle. When I caught up with him, he was pawing at the branches of a tall, dark green tree, popping small red fruits into his mouth.

"The Capulin cherry," he said between bites. "Another underrated fruit. It's from Mexico. Doesn't need a cold climate. And it's prolific. Look at this tree. It's filled

with fruit! Well, it was more filled before I got here."

The other time I saw him as happy was when we went to Escondido to see Dennis Sharmahd, a specialist in "edible landscaping." Sharmahd is a tall, burly fellow with a long brown

"the smell keeps the gamblers awake."

Sharmahd is half-Iranian, half-Anglo. He was raised a Mormon. He describes both his doctor brother and his late physicist father as geniuses.

"I was an intelligent child,

"I didn't do anything else. I started having health problems. Dizziness. Stomach upset. Bloating. I thought I was going to have a heart attack."

braided ponytail hanging down his back. He roves around his three acres in a broad-brimmed straw hat. Behind his rustic home he's built a wood-burning hot tub and an enormous yurt. He dries sage in the enormous yurt. He sells the sage to an essential oils manufacturer in Oregon who sells sage oil to Native Americans, who use it to scent their casinos.

"I guess," said Sharmahd, but I was more the artistic type, the type that liked plants. While everyone else in my family was off getting their doctorates, they sort of left me in the backyard to eat fruit."

These days he's mostly interested in heirloom tomatoes and sunflowers, which he selects and grows for seed. He's also trying to promote the Brazilian *Butia capitata*, or jelly palm, which bears small, round, orange-colored fruit. They look unre-

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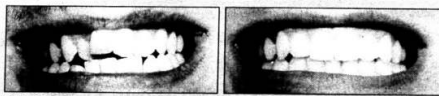


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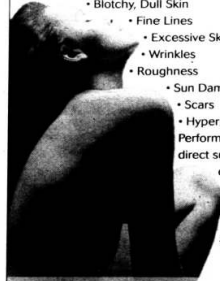
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markable, but when you bite into them, their juicy, fibrous flesh has an intense pineapple flavor.

"I call it the piña colada palm," Sharmahd said. "If you crack open the seed, it tastes just like coconut."

The two of us were pretty much on our own with the jelly palm because Facciola had grabbed a pair of tongs and a big white plastic bucket and dashed off to Sharmahd's field of prickly pear cactus fruit.

"He's got mango-flavored ones and papaya-flavored ones. They're terrific!" Facciola yelled over his shoulder.

"Take all you want," Sharmahd said needlessly.

He guided me around his property and introduced me to a stubby cactus that produces a raisin-size fruit that tastes like a blueberry. He showed me his Mexican sunflowers, his yard-long beans, his amaranth, his tomatoes.

The gophers are very particular about the tomatoes. If they find a variety whose roots they like, they'll eat an entire row. Some years I'll plant a variety that they really like and it's like gopher paradise out here. The golden weasel is a gopher predator. I need to attract more golden weasels to my property."

Facciola came walking toward us, lagging his bucket filled with prickly pears, a contented grin on his face. "I can go home now."

As we drove back to Vista, the sun was starting to set, the mountains around us began to turn purple and often, at the very tops, lights twinkled where new homes had been built.

"I'm getting used to it," Facciola sighed. "Anytime when I see a mountain without a big pink stucco home on top, it looks strange to me, almost naked."

He was quiet for a while. "In our lifetime, all this land up here is going to be houses. Houses and strip malls. Nothing but houses. Most of the rare fruit and vegetable growers will probably be gone. They'll disappear. The kiwis. The jelly palms. The jujubes. Who'll remember that they were ever here?"

—Ab Opincar

Stephen Facciola may be reached at 760-726-0990 or at kxy1-unik@worldnet.att.net

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Big Money

Unfited School District. Like the convention-center expansion and the downtown baseball stadium, a pitance was raised by opponents to the measure, who argued that the enormous size of the \$1.51 billion bond issue was far too large for the district to responsibly manage all at once. Though the critics later proved to be prophetic, the proponents' heavy spending on television and radio commercials easily carried the day. Remer had cut his teeth in the school-bond business almost two years earlier in March 1997 when he ran an expensive campaign for a \$250 million mea-

sure, until that time the largest such authorization in California, benefiting the San Ysidro School District. Though the tax base could only support \$10 million of bonds at the time of the election, school officials and their developer allies argued that they needed to get pre-approval of the \$250 million to accommodate "future expansion" on Otay Mesa. His success brought his Primacy Group's school-bond campaign business from around the state.

This year, however, the respective big-money juggernauts of Remer and Shepard encountered a few snags. Both consultants were hired by mayoral frontrunner and county supervisor Ron Roberts, a champion

fundraiser who raked in more than a million dollars from a variety of developers, county voters, contractors, and other special interests. Records show each consultant received thousands of dollars a month throughout the campaign, which also employed Decision Research, a polling firm run by Bob Meadows, another Hedgecock campaign veteran and Shepard co-worker.

Lae Shepard, politer Meadow has also worked regularly for Padres owner John Moores. Since 1997, Decision Research, on behalf of the Padres, has surveyed the public repeatedly on ballpark issues. Meadow wrote in a letter to the *Union-Tribune* last December on Moore's behalf: "Despite the lawsuits, hearings, and controversy associated with redevelopment efforts, San Diegoans still want a downtown ballpark and redevelopment project."

But when it was revealed during this year's campaign that Roberts had taken undisclosed trips on Moore's private plane and had frequently socialized with the baseball magnate, Roberts' connection with the Padres suddenly became a political liability, and the candidate quickly distanced himself from Moore. The baseball club even released a statement claiming to have severed its long-standing consulting agreement with Shepard and Stoorza. By then, however, Moore's stock-trading

involvement with councilwoman Valerie Stallings, another longtime Shepard client, was under investigation by a federal grand jury. Despite Shepard's best efforts, the distinctive political scent of Moores stuck stubbornly to Roberts; his underdog opponent, Judge Dick Murphy, was elected mayor.

Moores and his political checkbook figured in yet another campaign that bore bad tidings for Remer and Shepard. San Diego Unified School District superintendent Alan Bernin, Bernin's father-in-law, border-area developer Stan Foster, and their allies in the local chamber of commerce had early on targeted incumbent school-board member Fran Zimmerman for defeat. Records show Shepard's Campaign Strategies was paid at least \$11,000 to run the campaign of Zimmerman's opponent, Julie Dubick, a real estate lawyer with the firm of Seltzer, Caplan, Foster

and his business associates, as well as school-district contractors, provided financial backing for the Dubick campaign.

In the meantime, an ostensibly independent group, calling itself the Partnership for Student Achievement, raised more than a half million dollars in \$100,000 contributions from Moores, Qualcomm founder Irwin Jacobs, and Wal-Mart heir John Walton, among others. The money went into an unprecedented barrage of personal TV attack ads aimed at Zimmerman. Disclosure documents filed by the group show that Remer's Primacy Group was paid at least \$400,000 by Partnership. In addition, Remer and Shepard's own face term limits and grand-jury investigations, the city's two pre-eminent political consultants, schooled in the cutthroat world of big-money politics, appear well positioned to remain on top for years into the future. ■

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LETTERS

continued from page 3
and Switzer Canyon is a prime example.

In the summer of 1998 the North Park community received notice that the city had plans to build a 3500-foot permanent access road through the base of Switzer Canyon to maintain sewer pipelines that were installed there 80 years ago. Residents quickly organized to head off this threat. They formed Friends of Switzer Canyon and began to meet regularly with city staff to research alternatives to the obtrusive access road. When other communities learned of this same impending threat to their neighborhood canyons, they made their collective voices heard at city council, and soon city officials agreed to establish a citywide task force to solve the sewer maintenance problem while respecting the canyon environment.

Two years later, Friends of Switzer Canyon is still going strong — organizing parties for cleanups and removal of invasive plants and planting of natives.

Canyon fever is spreading in San Diego. The Sierra Club organized a hike last Saturday, guided by a local naturalist, in Van Nuys Canyon (North P.B., South La Jolla). Forty people showed up, and during the hike a P.B. community member spoke up and declared that he wanted to organize his neighbors to protect this canyon. At that moment, Friends of Van Nuys Canyon was born.

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Eric Bowdly
North Park

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was really deep, I would guess probably maybe 200 feet. These were just streeter car trestles — no roads with big railings on the side or anything. I could look out the window of the streeter car and look right down into the canyon, and I used to love it. Years later I drove around Balboa Park several times trying to find where those canyons were where the streeter crossed on high trestles. I could never find them.

Name Withheld

First Spock Rock

In response to Ken Leighton's November 16 "Blurt" article regarding "Trader Joe rock": While you are on the subject of giving credit where credit is due, you must also note that Tim Mays (co-owner of the Casbah) was the first to coin the term "Spock rock" and Eric Kivlen (of the legendary Eric Kivlen Band) was San Diego's first actual "Spock rocker." They are all copying him. A true pioneer.

Devon E. Levins
New York

Evil Clinton,

Evil Gore

I've read all the indignant letters in the November 9 Reader from all these people whose tender susceptibilities

were offended by the advertisement in the November 2 Reader, page 6, "Stop the Gore," showing what's really done to kill a baby in a partial-birth abortion. I personally think Clinton and Gore are evil, and that includes Hillary. And I approved of the advertisement, when I saw it. I would just remind people that these indignant letters from other people object to the truth. A baby is killed, and this advertisement shows what happens. They can't stand the truth, because it turns more people against abortion. And the other thing I would like to comment on is, people like me who approve of the advertisement don't write you indignant letters, you don't hear from us. So now you're hearing from one of us. I thoroughly approved of the advertisement when I saw it. I just wish my own church had that much intestinal fortitude to publish the truth that way. That's about all I had to say. I think there are thousands of people who agree with what the advertisement said, but they're not going to write you letters because they don't have any as to grind, anything to complain about, it's these other snotty little Planned Parenthood types who can't stand the truth. The same types that always write in to criticize Anne Albright for

daring to have five children, big deal. I hope she'll have ten someday; well, I wouldn't wish that much work on her. In other words, I think all these people that object to the ad are a bunch of assholes — "Oh, what am I going to do if my child sees the ad." Well, I think your child should see the ad and be aware of the truth of what happens.

Name Withheld

I'll Never Read You Again

I am very, very, very disappointed with an ad appearing in your November 2 issue. The ad is on page 6 and is about partial-birth abortion. I was sitting on the couch with my three children when my five-year-old daughter points to the ad, which I hadn't noticed yet, and says, "What's that, Mom — what are they doing to that baby?" Strangely, I'd just told my kids that I'm pregnant about ten minutes before sitting down to read the Reader. I cannot believe that this ad, which must be by some fanatic inside the Reader press, was allowed to be printed. I can't believe it. I think it affects the integrity of your paper, and I will never pick up the Reader again. (By the way, I have been reading the

Reader for 11 years now, until today.)

Carolanne Brandt
Lemon Grove

Vile Act

APPALLED! I noticed that many people were appalled by a description and diagram of partial-birth abortion on page 6 of the Reader on the November 2 issue. If you weren't appalled by the thought of a baby having its brain sucked out, then I'd really be concerned about your sense of human dignity. So I guess the reaction at least indicates that there is a sense of outrage, however misguided. But before you react, stop and think, why do you want to shoot the messenger? The diagrams and descriptions are accurate and match the congressional hearing information. Shouldn't you be more disturbed by the fact that this is actually happening today than by the message?

We're all appalled by the Holocaust, but our anger should not be directed at the producers of Schindler's List or those that brought us pictures of the atrocities in Germany. When we don't want to hear the truth, it's difficult to appreciate those that bring disturbing news to us. Go and study the facts for yourself about partial-birth abortion; I find it as dis-

turbing as anything that occurred in the Holocaust.

Get the facts, wake up, and realize just what partial-birth abortion is. It's a vile, evil act and we should all be ashamed that it's happening today and that there's not enough outrage. You may want to reflect further on what you're defending. The right to choose what — violent destruction of an innocent human being!

I am appalled that anyone could complain more about the message than the reality. Let's all protect and appreciate human life rather than supporting its destruction.

Mike Lessw

Outraged

In reference to the letter from Jim Cunningham (November 16). Hello, missing the point. The point is, this publication is available in a lot of places every week. I would not want my child to pick up and see something that would probably shock and confuse them. Furthermore, I know you have the right to your opinion, but as I already stated, it is not necessary to print such graphic pictures. You could have written in detail, if must be, the same thing. I feel that this was not the appropriate place for this ad, and I am outraged.

Melissa Moore

Look Again At The Ad

Like most of your readership, I look forward to each issue of the Reader and look at it cover to cover. Unlike the six opinions voiced in your November 9 issue regarding the ad "Stop the Gore" of November 2, I praise and commend Mr. Jim Cunningham for using his financial resources to pay for the ad.

Real truth is black and white, no excuses or shades of gray. Most of the time it really hurts and offends the perpetrators of heinous and unspeakable acts. They hide behind a curtain of counter-accusations and disinformation.

"Appalled" yes. "Disgusting" yes. "Shock Value" yes. "Upset" yes. "Don't Think So" yes. "For Shame" yes. "Chicken Ad Apology" NEVER. I'm all those things. How can you treat the most innocent of human life as a piece of trash that is cluttering your egotistical and self-centered lives. A nuisance to be disposed of at will under the thinly veiled shield of freedom of choice. I urge all your readers to look at the ad again. Look at it hard, reflect and visualize that life that is taken could be your dearest child, your brother, your sister, or worse yet one of your parents. Where would

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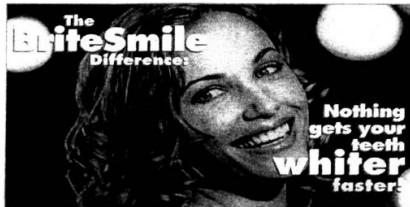
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George P. Maatt
Mira Mesa

I Dig Meltzer

Call it cranky if you must, but Richard's article ("Third Spud From the Sun," November 2) was the first story I've actually read completely through in the ten or so years I've perused the *Revealer*. Wow, finally someone who can actually write! Keep up the good work, brother, dig your mini reviews too.

Steve White
Encinitas

Meltzer Lied About Me

Richard Meltzer is a bitter drunk ("Third Spud From the Sun," November 2). He moved from NYC to L.A. (a geographical, as it's known in recovery circles), still drank, and moved to Oregon. This is a big-city guy. Which brings me to my first point—I first met Meltzer in New York when I was 17. I have a picture of him and me in his apartment there. We got drunk—he was one of the younger "rock critics" in the industry. I trusted

him, and deeply juiced, I told him my godfather was in the mob, not my father.

He also said that I was not recognized enough to be sent to the rock writers convention—I was there, I was invited. By the time I was 18, I had over a hundred articles published, in many of the same publications he worked for. I was a teenage alcoholic. Cameron and I were friends. I stayed at his mother's house in San Diego, and he stayed at my father's house in L.A.

My idol was Jim Morrison, for whom I was lucky enough to be hired as an office boy. Two of the Doors didn't like the idea of a kid hanging around their office, but I never remember reading anything about my "mak[ing] their skin crawl."

Since 1980 I have been their manager, for me a dream come true. I tried to include Meltzer in the release party for the poetry album *An American Prayer*, and in his usual juvenile way he muttered, "Why is Jim going to be there?" I countered, *No One Here Gets Out Alive*, which has sold another three million copies, and went to number one twice, once in 1980 and once in 1989 when Oliver Stone bought the film rights for his film. Meltzer was an early Doors fan so this must have rankled him. After writing about Morrison, it's hard to find

something exciting to write about. Finally, I did a book on Guns N' Roses because the money was good and I knew quite a bit about them and found the relationship with Cameron and I very interesting. I think Richard's four, five books have sold a total of 30,000 copies. His writing style hasn't improved in 30 years (quite a feat).

On the liner notes for the Doors books I produced, I credited myself as "longtime associate" because I didn't feel people would appreciate a book created by a "manager." It tends to question my ethics, and I know what my ethics are: To turn the world on to Jim Morrison by letting them get to know him, see him, and hear the Doors' music.

As Cameron went on to become a star young *Rolling Stone* cover writer, I got into heroin (cured me of my alcoholism), but that was at 20 years old, and I wasn't speaking to Meltzer much then. I don't know how he heard about it—I wrote a book about it, *Wonderland Avenue*, which is currently in film production, and he must have picked it up there. It's sad to see promise unfulfilled. Lester Bangs died young and could never channel energy into a relevant book, and Meltzer's books are just bad.

So he's freelancing again.

Good for him. But shame on him for lying about me. He knows better.

I wanted to write this letter to set the record straight.

Danny Sugerman
West Hollywood

Richard Meltzer responds:
Okay—let's get very specific. Danny and I met at a press party for the unveiling of Signpost Records, a short-lived subsidiary of (or entity distributed by) Atlantic Records, in August of '72. It was at some cushy L.A. club

that had once apparently been Ciro's. Aside from assertions he made about a then-trendy opiate and the mob, he told me he was 16. If he's got a photo of us from a year later, well that's dandy—but I wasn't when we met. Nor was it taken at my apartment, in New York or anywhere, as young Danny never visited any of my apartments—and I never ran into him anywhere in New York.

If he wasn't "into heroin" at the time we met, or, at any time while still engaged, fine, that's great, but nowhere in my piece do I say I ever believed his boast to the contrary ("I've never known the veracity of..." is how I put it), and in fact I didn't. Nor do I mean to sound as if, in any substantive way, I might have been

judging the content of his claim of addiction (nor am I judging it now!)—I've never had anything against junkies. It was his use of it as a calling card that got my goat. "Forty pounds of headlights" (as Bob Dylan once called such show-and-tell) can be kind of off-putting.

In the later '70s, at a Blue Oyster Cult concert at Anaheim Stadium, I brought the card to his attention, and he acknowledged it. When an earnest attempt on his part to make-bond with me, or grope for some variety of professional camaraderie, fell flat, he wondered aloud why I in fact seemed so obviously perturbed with him. So I told him the cheesiness of a recollected adolescent smack boast, eh?—which he shrugged off with a smirk and a goe and an aw-shucks—the vainglorious things we all do in social settings.

I also don't say, or suggest, that Danny "was not recognized enough to be sent to the rock writers convention"—how paranoid!—I say nothing even close. What I say is simply "For whatever reasons," Danny didn't make it to the event. Hey, all I know is I didn't see him, nor do any of the conventioners. I'm still in touch with—Nick Tosches, Billy Altman (later Danny's

editor at *Crem*), and the Mad Peck—remember Danny being present. If he was around somewhere, fine—I'm deepest apologies!—but this was one silly party where everybody stuck neck and nose out to make his/her presence felt. In any case, present or absent, no aspersions are meant to be cast, 'cuz lots of rockwriters, "big names" included, weren't there. Greil Marcus wasn't there, Jon Landau wasn't, Ben Fong-Torres wasn't—it was mainly the proletariat. And as I indicate in the piece ("the basic unreality of the affair," etc., etc.), it was really, really no big deal either way—it was such a ridiculous happening.

"To turn the world on to Jim Morrison" by means of the written word, in 1980, was hardly necessary. By no stretch of anyone's imaginations, a minority taste, Jim by then was as prosed—oversold!—as John Belushi or Mother Teresa. There are many who would contend that Danny's true mission, then as now, has been to link his career to rock celebs and thus sell himself.

As to selling film rights to his book to Oliver Stone for the latter's *Doors* film, maybe Danny did. I wouldn't know, but as to its having had a crucial text-specific role in the genesis of the film, well, the

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Internet Movie Database gives Randall Johnson and Oliver Stone as sole writing credits; no book basis is credited. (Nor is Danny even listed as a "consultant.")

My books have sold "30,000 copies?" Heck, it's probably not even that many. I've never been in it for the money—sorry! I'll leave the toss-off of celebrity fluff to those so inclined. I have, however, had thirteen books out, the second of which, *Gulcher*, hot off the press in '72—when I was allegedly one of Danny's "heroes"—was one he himself deemed "an inspiration." If he wants to revise that assessment now, so be it; I'll live. Why does so "successful" a writer as he need to cite numbers to pull qualitative rank?—what a sore winner! So he's got more money than I do—ain't that nice? (And Judith Krantz and L. Ron Hubbard have more than he does.)

I've never been an alcoholic, but again I cast no aspersions—I'm glad Danny's proud of having been one once himself. Nor am I bitter—what's there to be bitter about? I'm actually very happy. Happy, for one thing, that in spite of the ironic title of my most recent book, *A Whole 'nother Just Like the Rest*, I've managed this far without whoring myself out to mamon or certain prevalent cultural lies like (to varying degrees) the principals of my piece.

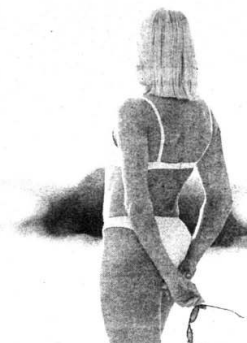
One small point of contention: Danny, Cameron, and Tiven (in the early '70s) were not "the youngest 'rock critics' in the country," certainly not exclusively—they were, quantitatively, at that moment in time, but a floating fly-speck in a pool of literally hundreds in their age bracket. To generate a narrative line for my piece, I selected those three from that pool for two reasons, and two reasons only: their sequential connection to each other; their abiding ambition.

If anywhere, in the course of that narrative, I got any empirical facts wrong (or even jumbled), my sincere apologies, really! I am nothing, by calling, if not a hardcore empiricist.

I'm Not Dumb, Just Mature

I thought you guys were going to do something about Duncan Shepherd. A little while back I witnessed a flurry of shepherd-bashing in the letters section and I'd hoped that would be the end of him. You really need a more balanced reviewer. I myself am a film-school graduate and I currently work as an editor for a production company in La Jolla, so I know a little about movies and critics. Shepherd's stuck in the first phase of film appreciation, the pseudo-intellectual phase, and he needs to be rattled loose or replaced. I went through a period, when I was around

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Tom Anelli: Christine and I first met ten years ago at a party in Del Mar. Afterwards, I got her phone number from a friend and we went on one date. It was a disaster.

Christine Anelli: We met at this tacky Mexican restaurant just as it was getting ready to close. We seemed to run out of things to talk about. It didn't seem like we had a lot in common. I wasn't married before, and he was. I didn't have kids,

and he did. That really scared me. Tom: I was so surprised that we didn't connect, because the energy between us had been so good at the party. Christine: We didn't see each other after that. Tom was getting over a prior marriage and raising his kids. I was busy working on a career in title insurance and dating here and there. About five years ago, I saw a girlfriend at a funeral who had met her husband through Reader Matches. She gave me all these tips on how to do it safely. Here it is: the back of my mind for future reference. Then about three years ago I ran an ad. Tom: I liked Christine's ad because I dreamed of having a "normal" relationship. I wanted to experience everything I had missed in prior

relationships. But first I had to make it through the initial screening. Christine put me through a battery of tests over the telephone. Christine: I thought Tom was outside my age range - he's 53 years old, I'm 40 - but he sounded interesting. But he was persistent, so I agreed to meet him for lunch at George's in La Jolla. As soon as I saw him I said, "We met before." But he didn't recognize me. Tom: I was totally panicked. But at the same time, I was thinking, "Oh my gosh. She's so beautiful!" Christine: It took him a few minutes to remember, then all of a sudden the light went on. We decided to have dinner together out on the roof, where Tom told me all about his start-up company in San

Marcos. He's invented a device that helps cement makers analyze the mineral content in rocks. I've always admired entrepreneurs, and for a high-tech person, he was very down to earth. Tom: Christine plays the guitar and sings, which I thought was cool. She has the most beautiful voice. I was really attracted to that. Christine: We both love to sail and we spend a lot of time on the beach. That's where Tom proposed to me. Tom: It was on a weeknight, about a year and a half after we started dating again. I wanted until we were finished jogging. The ring box was bouncing around in my running shorts the whole time. Christine: It was stunning. I just didn't

expect it then. But I said yes, and we got married on March 21 last year. The theme of our wedding was "In their own self be true, and it must follow, as the night the day, thou canst not then be false to any man." It is something we've both learned over the years. Tom: I still remember the telephone message Christine recorded for her ad. It was so romantic. She said she enjoyed towing a boat on Lake Dixon. I thought, "I'd like to row that boat for her."



Do you have a Reader Matches "Success Story" to share?
If selected, we'll treat you both to a restaurant gift certificate to celebrate! Call today at 619-235-8200, ext. 268.

18, in film school where I was so crazily critical of anything that wasn't an "art film" (whatever that is) that my friends and family refused to go to movies with me anymore. I haven't dumbed down, I've matured, and I'm fully able to appreciate the good and bad in all forms of movies. For instance, if pressed, I'd probably say that Fellini's *8 1/2* is my favorite movie of all time...but I still greatly enjoyed *X-Men*. In fact, even the folks at the *New Yorker* - a publication very, very strict with *Sherpherdia* - had the good sense to print a favorable review of *X-Men*. *Sherpherdia* doesn't get it. There's room for both.

It's great to be smart, it's great to see intelligent films, I wish more people would - but there's plenty of room for a well-crafted no-brainer. You need someone who is capable of seeing that.

Michael
Ocean Beach

Plain Awful

I don't know who edits your movie-review section, but they're just plain awful. I understand that everyone has his own opinion, but why are the *San Diego Reader's* reviews always so negative? I've seen many of the reviewed movies, and in my humble opinion,

you guys are plain inaccurate. Whoever does the actual reviews has got to be one of those annoying people that sits through a movie concentrating so much on the imperfections that he misses the whole point of the movie.

Justin Lemieux
Mission Valley

I Miss Eleanor

I miss Eleanor Widmer! I also miss her Aunt Bertha. I miss Eleanor's earthy delivery, her idiosyncrasies (she doesn't like highly spicy food), her enthusiasms, her romantic yearnings for remembered foods, her reminiscences about

the foods in her grandmother's kitchen, New York Chinatown's cheap eats (before it became gentrified), advice about restaurant behavior.

Now we have professionally precise comments by Ms. Wise. You've hired an artsy-schmarzy food pro to replace a genuine personality with a distinctive style. I miss Eleanor!
Alice Hartstuyker
Hillcrest

Calendar

Come Back Alive

The History of Soaring in San Diego

If anyone might be considered the Tiger Woods of soaring, it would be John Robinson. Says local-aviation historian Gary B. Fogel, "As a student at San Diego High School in the early 1930s, Robinson was one of a group of teenagers who took their gliders to Black's Beach, before any nude sunbathers were there. With a long rope attached to a car, they ran a glider down the beach, and released it. They soared back and forth along the cliff. For a high-school kid that takes a little courage, and there was a whole group of them."

Robinson, who went on to set records and win national soaring championships, is among the local heroes that Fogel chronicles in *Wind and Wings: The History of Soaring in San Diego*. Drawing on research and interviews with aging aviators, he begins the book with 19th-century hang-gliding, covers gliders and sailplanes, and concludes with today's paragliders - the "collapsible" aircraft. "The entire aircraft actually fits inside a backpack," Fogel says of paragliders. "You can hike anywhere, open it up, jump off a cliff, and go soaring. It's the most compact aircraft ever imagined."

Long before that was possible, however, there were the motesless-flight pioneers. Fogel names San Diegoan John J. Montgomery as the first American to fly a glider. "In fact, he was the first American to fly, period, here in San Diego, in 1883." But he isn't famous because he was secretive about it, Fogel contends. "In those days, if you were thinking about flying anything, you were considered a little crazy." He kept it to himself for fear of ridicule, Fogel speculates. For that reason no photographs document his claim. "The only witness was his brother. But as I explain in the book it seems that all the conditions [for success] were favorable."

William Hawley Bowles was born and raised in San Diego when he built the first sailplane in America, in 1929. Back then, the distinction between gliders and sailplanes was that gliders, unlike sailplanes, never rose above the point where they took off. "How could they, without a motor? But Bowles created such an efficient glider, he was capable of launching off a hill and staying in the lift above the take-off point. It was a new experience in American aviation. The only Americans who had done it



Gary B. Fogel

before him were Orville and Wilbur Wright, who experimented with gliders before their motorized flight. Bowles would launch off Point Loma and soar back and forth for long periods. In fact, he took the American duration record for soaring from nine minutes to over nine hours.

Charles Lindbergh himself made motesless flight history in San Diego. It happened because of Bowles, who was superintendent of construction on the Spirit of St. Louis at Ryan Aeronautical Co. When the plane's historic flight was over, Bowles and Lindbergh stayed friends, and Lindbergh came to San Diego to learn gliding from Bowles, who had started a gliding school here. "In 1930, Lindbergh was launched in a sailplane from Mount Soledad and managed to soar along the coastline all the way to Del Mar. It was a local-distance record for sailplanes. But the flight is most important for being the first recorded use of the lift along the cliffs at Torrey Pines."

This weekend, Fogel, who works as

senior scientist for a computer firm in La Jolla, will be at the Torrey Pines Gliderport for a book-signing and discussion. He obviously feels a special reverence for the place, which, with his help, was designated a national soaring landmark by the National Soaring Museum in Elmira, New York. Thanks partly to his documentation, it has been recognized as a city, state, and national historic site, too.

Geographically speaking, few places in America can compare with it. Today pilots in all disciplines still experiment with low speed, motesless aeronautics there. These experimenters include radio-control modeling enthusiasts. "Things you can do with a model you wouldn't necessarily want to try in a real one first," says Fogel, who includes modelers in his history.

The early glider planes of 1930s vintage are "pretty much all gone," says the 32-year-old, who has flown models since childhood and still does, in addition to flying with friends in their real sailplanes. "Giders and sailplanes

don't survive very long. They're not built like 747s to last 40 or 50 years. But one way we can recapitulate their history is by making models and flying them."

Local modeler Carl Gwartney was a WWII glider pilot in the days when there used to be "big, troop-carrying gliders that would drop men silently behind enemy lines," says Fogel. "The object was to get back alive. They actually did a lot of this successfully. Now this former pilot has built a replica of one of those gliders. And he flies it as his way of recapitulating his own history."

—Jeanne Schinto
"Wind and Wings: The History of Soaring in San Diego"
Book-signing and discussion by author Gary B. Fogel
Saturday, November 25, 2:00-4:00 p.m.
Torrey Pines Gliderport
2800 Torrey Pines Scenic Drive
Free
Info: 858-452-9858

CALENDAR.COM
Calendar
LOCAL EVENTS

EVENTS LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to READERS EVENTS, Box 65003, San Diego CA 92186. Or fax to 619-881-2801. You may also submit information online at www.SanDiegoReader.com by clicking on the events section.

BAJA

"One Thousand and One..." author Elena Poniatowska talks about her new book at the Tijuana Cultural Center at 7:30 p.m. Thursday, November 23. Free. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600 (TIJUANA).

All Kinds of Vehicles are participating in the first International Grand Turismo San Felipe Race, running Friday through Sunday, November 24-26. For details, dial 619-670-2277. (SAND FELIX)

Bikin's Circuit, mountain bikes are welcome when this bike circuit takes place on Sunday, Novem-

ber 26. The event begins at 10 a.m. in the Monumental Bullring by the Sea. For information, call 011-52-66-21-6262. (PLAYAS DE Tijuana)

"The Internal Structure of Medium Cities in Mexico: The Case of Mexico and Tijuana" will be explored by architect Guillermo Alvarez de la Torre on Tuesday, November 28. De la Torre is a researcher at the Social Research Institute of the Autonomous University of Baja California; the lecture is sponsored by the Municipal Planning Institute (IM-Plan) of Tijuana.

The talk — in Spanish only — begins at 3 p.m. in the IMPlan meeting room (on Boulevard Agua Caliente at Boulevard Casahuatec Sur Oriente #2340). For more information, call 011-52-66-86-6248. Admission is free. (TIJUANA)

"The Extreme Zone" is screening at the Omnimax Theater in the Tijuana Cultural Center, showing Tuesday through Friday at 2, 4, 6, and 8 p.m., with additional screenings at noon on Saturday and Sunday. Amznax continues, with screenings starting at 3, 5, 7, and 9 p.m., as well as at 11 a.m. and 1 p.m. on weekends.

The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600. (TIJUANA)

OUTDOORS

Local Temperatures should be declining most rapidly during this time of year, according to more than a century of local meteorological records. With every successive week, daily maximum temperatures are declining by about 3/4° Fahrenheit, and daily minimum temperatures are plummeting by about 1/2° Fahrenheit. (This gradual onset of fall/winter chill is probably all-

but unannounced by most newcomers from harsher climates.) By January, our mean temperature will have fallen to about 55°, from an average temperature of about 70° in August.

Atmospheric Ice-Crystal Effects are frequently observed, starting about this time of year, because of the frequent appearance of high clouds made of tiny bits of ice. The most familiar of these optical effects is the 22°-radius halo, or ring, around the sun or the moon. Less often seen is a "corona" (a colored disk around the sun or moon — not the same as the solar corona seen during total eclipse), "sun dogs" (colored arcs left and right of the sun), the sun pillar (a vertical column of light above the rising or setting sun), and a host of other rare and inconspicuous optical phenomena. All of the optical effects mentioned are a consequence of sunlight or moonlight refracting through or reflecting from the tiny facets of ice crystals in cirrus and other types of high clouds.

Liquidamber Trees, or sweet gums, the deciduous trees gracing front yards, parks, and campuses throughout the San Diego area, have been putting on a colorful show for the past couple of weeks. The maplelike leaves of some varieties turn to purple or red; the leaves of other varieties fade to golden yellow. Still other varieties hold on to their green leaves until sometime in December. Most liquidambers in our area regain their light green foliage by late February.

Red Field Marks and Vocalizations are the focus when Claude Edwards leads a "pre-San Diego Bird Count" field trip for the Audubon Society on Saturday, November 25, at Old Mission Dam and Linda Lake Park. Meet the group at 8:30 a.m. along the road leading to Old Mission Dam (drive northeast along Mission Gorge Road from I-8, and turn left onto Junipero Serra Trail at the sign for the dam;

park just past the entrance to the Lake Kumeyay campground). Free. For more details, dial 619-282-8687. (MISSION GORGE)

Walk Back in Time, explore Old Escondido East during the historic walking tour planned by the Escondido Citizens Ecology Committee in conjunction with the Escondido Historical Society) on Saturday, November 25. The event starts at 10 a.m. at the southeast corner of Grand Avenue and Broadway. Call 760-739-8703 or 760-743-8207 for information. Free. (ESCONDIDO)

Look for Wild Turkeys when Mark leads a five-mile hike in San Diegoito River Park on Sunday, November 25, from 9 to 11:30 a.m. Bring your binoculars. Dial 608-674-2275 to make the mandatory reservations and obtain directions. Free. (MAMONA)

Bird Walks, docent-led bird walks are planned at the Tijuana River National Estuarine Reserve on November 25 and 26. The outing begins at 9 a.m. on Saturday and at 2 p.m. on Sunday, at the visitors' center (301 Caspian Way). For reservations, call 619-575-3613. Free. Bring binoculars and field guides if you have them. (IMPERIAL BEACH)

Tracking the Refugees, view the migratory birds, wildflowers, and special features of Otay Sweetwater National Wildlife Refuge when the series hosted by the Chula Vista Nature Center continues on Saturday, November 25, at 8:30 a.m. Free. To make the required reservations and obtain directions, call 619-409-5900. (CHULA VISTA)

Take in the Fall Colors and walk to the waterfall with Pat Watkins in Los Penasquitos Canyon Preserve on Saturday, November 25. The 2.5-mile trip starts at 3 p.m. at the kiosk at the intersection of Camino Ruiz and Park Village Drive. Wear hiking boots, and bring insect repellent and

water. Free. Call 619-484-3219 for information. (RAMON PENASQUITOS)

Amariya, Jaquiel, Narciso — explore streets with these moonwalkers with Walkabout adventures on Sunday, November 26. The moderate 1.5-hour jaunt covers four slightly hilly miles. The walk starts at 2:15 p.m. at the Suzler restaurant at Midway and Rosecrans. Free. Call 619-231-7463 for information. (DOWNTOWN)

The Moon's Cheshire cat smile returns to the evening sky Tuesday, November 28. You'll spot its thin crescent shape low in the southwest about one-half hour after sunset. On succeeding evenings (after nightfall) observe the moon's thickening crescent and its increased prominence in the sky as the week goes by. On the 29th, the moon lies very close to brilliant Venus. This promises to be a memorable scene if the sky is cloud-free and the air is transparent.

The Planet Jupiter is at opposition on Tuesday, November 28, rising at sunset and setting at sunrise. On that night the giant planet will be as close and as bright as it will get this year. Jupiter can be recognized not only by its exceptional brilliance, but also by its tendency not to twinkle as much as the other stars do. Jupiter's light, which emanates from a tiny "disk" (as opposed to a pinpoint) in the sky, is less susceptible to optical distortions when passing through Earth's atmosphere. Generally speaking, any planet seen in the sky twinkles much less than any stars appearing in the same part of the sky. Note that one of the other "stars" near Jupiter in the sky is actually the planet Saturn.

DANCE

Swing Time, the San Diego Swing Dance Club meets for dancing at the

Naval Training Center (through gate 2) on an ongoing basis. Swing dance lessons are offered, followed with a dance party afterwards. The intermediate class starts at 7 p.m. on Fridays. While the beginners start at 3 p.m. on Sundays. Admission: \$7. Singles and couples are welcome. 619-491-1808. (POINT LOMA)

Jump to Dance, Harry Brauser and Steve Barlow will call while Jump Fingers make the music for the contra dance on Saturday, November 25, at Trinity United Methodist Church (3030 Thorn Street). The fun begins at 8 p.m., following beginners' instruction at 7:45 p.m. Admission is \$6. Call 760-436-4030 for information. (MCINTYRE PARK)

Ballroom Dance Classes for beginners and intermediates are offered every Monday, at 1 p.m., at the Norman Park Senior Center (270 J Street). The fee is \$2. Call 619-491-9086 for information. (CHULA VISTA)

FILM

Cine Mexicana, the Mexican film series concludes with *Toda el Poder*, November 24-30, at the Mann Hazard Center 7 theaters. The film "stares to portray urban police in Mexico as ruthless, dangerous thugs" and is described as "a political thriller with sophisticated on-screen action." Director Fernando Saritama developed the film after being robbed at gunpoint four times in Mexico City.

The film is in Spanish with English subtitles and screens at 3:15, 7:30, and 9:45 p.m. Tickets: \$7 general. For more information, call 619-230-1938. (MISSION VALLEY)

Set in Dimly Lit Parlors and Boudoirs, Max Ophüls' *La Ronde* is said to pull viewers onto a carousel of romance, commenting on the fleet-



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Celebrate our 1st annual tree-lighting ceremony featuring a 35-foot Christmas tree and 350,000 lights at Paradise Point Resort on the Mission Bay lawn (adjacent to the main lobby).

The festivities begin at 5 pm on November 25

with live carolers, warm holiday treats, and the grand arrival of Santa!

Please bring a new, unwrapped toy to benefit "Toys for Tots," sponsored by the U.S. Marine Corps Reserve. For more information, please call 858.274.6030.



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For more information. Tickets are \$5 general. (LA JOLLA)
A Memorial Tribute is planned by author Vicki Ashley when she signs and discusses her book *Alan's Song of Love* at 7 p.m. next Thursday, November 30, at Barnes and Noble Bookstore. The book presents a story of faith and courage in the face of living with AIDS. The store is located 7610 Hazard Center Drive 619-220-0175. Free. (MISSION VALLEY)
Happiness is a Discipline, according to author Sally Hesse, who will

sign *The Happy Book: 30 Fun-Filled Exercises for Greater Joy* at 7 p.m. next Thursday, November 30, at Borders Books and Music (11166 Rancho Carmel Drive). Call 858-618-1814 for information. Free. (GAMMA HOUSE)
Addis from Great Art and Cabinet Co.-authors Federico Moramarco and Stephen Moramarco will sign *Italian Pride: 100 Reasons to Be Proud You're Italian* at noon next Thursday, November 30, at the San Diego State University bookstore. Free. (MISSION VALLEY)
"Catsy" Takes on New Meaning when Bob Walker presents a slide show and signs his book *Catsy mio Frerysting* at 7:30 p.m. next Thursday, November 30, at Bookstar Costa Verde (8650 Genesee Avenue). Free. 658-457-7561. (LA JOLLA)

SPORTS

Ride North, Brew Bicyclist The San Diego Cyclist-Vox host "Friday morning coffee/recovery" rides beginning at 8:45 a.m. sharp at the corner of East Mission Drive (north end) and Damon Street (over In and Out Burger). Riders head north to Solana Beach for coffee and cookies, a distance of about 40 miles, the average speed is 14 to 16 miles per hour. Call 619-584-0087 for information. Free. (MISSION VALLEY)
San Hubby, the San Diego Gulls host the Tacoma Sabercats at 7:35 p.m. on Friday, November 24, the Colorado Gold Kings arrive for a game at 7:05 p.m. on Saturday, November 25, at the San Diego Sports Arena (5500 Sports Arena Boulevard). Tickets range from \$5 to \$15, available by calling 619-224-4623. The games are broadcast on KSDO (AM 1130). (SPORTS ARENA)
Ride to Coronado with Serra Club bicyclists on Friday, November 24,

The 40-mile start at 8:45 a.m. at 5224 Prosperity Lane and includes lunch at Sanchez (on Coronado), ferry riding, and Balboa Park. Bring money for lunch and ferry fare. For information, call 619-583-3261. (SDSU)

Back, Ball, and Run, the 11th anniversary Hard Rock Cafe Rock n' Roll Run/Walk for the Homeless is set for Saturday, November 25, starting at the Hard Rock Cafe (1909 Prospect Street). Registration begins at 6 a.m., with the 5K run/walk starting at 8 a.m. and the 10-mile fun run/walk stepping off at 7:30 a.m. For information, call 619-298-7400. (LA JOLLA)
The Hills of Fallbrook Beckon! Take a difficult 80-mile bicycle ride to Fallbrook — beginning at 8:45 a.m. in the upper parking lot at Moonlight Beach — with San Diego Bicycle Touring Society riders on Sunday, November 26, 619-449-9189. (MICHIGAN)

Charger Football, the Kansas City Chiefs are in town for a game against the San Diego Chargers at 1:15 p.m. on Sunday, November 26, in Qualcomm Stadium. For information, call 877-CHARGERS. (MISSION VALLEY)
Consider Montezuma while you ride around San Diego State University and down to Little Italy with Kinderhookers bicyclists on Sunday, November 26. The 30-mile ride begins at 9 a.m. in the northeast corner of Ward's parking lot in Mission Valley Center (near the intersection of Camino de la Reina and Auto Circle). Bring money for lunch. (MISSION VALLEY)
Soccer Challenge, the Discovery Health Chastain Women's Soccer Challenge tour hits the San Diego Sports Arena on Wednesday, November 29, with beginning at 7:30 p.m. The tournament features America's top players (including Mia Hamm, Brandi Chastain, Joy Fawcett, and others) against a team of international all-stars chosen from various Olympic and national teams from around the world. Tickets are \$20, \$30, \$50, and \$40, available through Ticketmaster (619-220-TICK), sports arena.
In conjunction with the game,

2000 summer Olympic silver medalists Julie Foudy and Tisha Venturini will sign autographs at 6 p.m. on Tuesday, November 28, at the Discovery Channel Store in the Fashion Valley mall (7007 Friars Road). Free. 619-297-9010. (MISSION VALLEY)
Special
Adios to "Art That Soars," join artist Jackie Mattice when she fires her kilns for all to see at Master's Point on Friday, November 24, at 1:30 p.m. The kilns will be blown as part of the closing ceremonies for her current exhibition at the Mingqi International Museum of World Folk Art. Free. 619-239-0003. (MISSION VAL)

International Holiday Traditions and Dances herald the season when Bazaar del Mundo hosts its fifth annual Festival of Lights celebration at 5 p.m. on Friday, November 24. Entertainment will be offered by PASACAT, Hispanic Mexican Ballet Folklorico, and the Bostani Drum-

mers and the Passage Foundation for Children, all culminating in the "merry-go-round" of the Bazaar's holiday light decorations.
Admission is free. Bazaar del Mundo, 2754 Calhoun Street, Call 619-296-3161 for details. (OLD TOWN)
"A Holiday Fantasy" Legend of the Ice Princess" begins at 7:30 p.m. on Friday, November 24, at Vieja Outlets Center (5005 Willow Road). It's a "high-tech performance" with water fountains, laser lights, special effects, and pyrotechnics telling the story of Crystal, a young fairy princess whose magical powers bring winter. Free. For information, call 619-459-2070. (ALPINE)
Step Back in Time when the Rancho Chajomine Adobe hosts Rancho Christmas on Saturday, November 25, from 11 a.m. to 6 p.m. The 30-room adobe will be adorned for

Christmas — 100 years ago — with historical decorations and arrangements. Expect pony rides, period musical entertainment, lace tating, candle dipping, haywagon tours of the Antique Gas and Steam Engine Museum, and activities for children. Stay or return at dusk for the lighting of the luminarias and carol singing.
Admission is \$5 for adults, \$2 for those 5 to 12 years old, free for those under 5. Find the Rancho at 2210 North Santa Fe, call 760-724-4082 for information. (USA)
Mountain Men, Native Americans, and other traders met to sell skins and purchase supplies in preparation for the year ahead during traditional "rendezvous." Rendevments of an old-fashioned trader's event are

planned on Saturday and Sunday, November 25 and 26, from 10 a.m. to 7 p.m. in the plaza of Old Town San Diego State Historic Park. Recreations of outdoor living conditions and trader wares of the 1821-1871 period will be on display. Free. Call 619 615-8549 for information. (OLD TOWN)
The Term "Cultural Landscape" is used by anthropologists and archaeologists to describe the widespread area of human activity unique to a particular group or culture. People have lived in the San Diego area for more than 10,000 years, and each group has left evidence of its occupation. "Cultural Landscapes: Art and Archaeology," opening with a reception at 5:30 p.m. next Thursday, November 30, at the San Diego Archaeology

center, features landscapes, ceramics, photographs, and jewelry created by local artists combined with archaeological objects from the center's collections.
The show continues through Tuesday, January 16, 2000. Find the center in the Kent-Carnation Project, at 334 11th Avenue, 619-239-1868. Admission is free. (DOWNTOWN)
Japanese Culture Day was established to commemorate peace, free-

dom and promote Japanese culture. Head to the palm court at CSU San Marcos at 10 a.m. next Thursday, November 30, for demonstrations of a variety of traditional Japanese art forms, including tea ceremony (1 a.m.) and flower arranging (10 a.m.). The campus is found on Twin Oaks Valley Road, 760-750-4368. (SAN MARCOS)
The Light Time of the Year, organized to commemorate the Holiday of Lights, at

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Calendar
LOCAL EVENTS

loved ones and relatives in "Faces of San Diego 2000," continuing through Sunday, March 19, 2001. The exhibit features nearly 200 photographs, dating from the 1890s through the 1990s contributed to the Historical Society for inclusion. The show is the project of Mesa College history professor Colleen O'Connor.

Strap on roller skates, a toy piano that plays real tunes, a mechanical bank, Victorian dresses for boys and other children's clothing dating back to the 19th Century, and more are featured in "It's Child's Play," continuing through January 2001. These toys and toys are from the society's extensive costume and curatorial collection, tracing the evolution of what childhood has been "about" for the last two centuries.

Out of Our Vaudeville Curatorial Curious' features artifacts from the society's collection of fine art, decorative arts, furniture, textiles, tools, instruments, photographs, architectural drawings, documents,

and ephemera. The exhibition changes periodically through Sunday, September 2, 2001, drawing from the society's stored collection of over 17,000 objects.

The role of photojournalists and photographers in preserving the San Diego region's eccentricities is commemorated in the ongoing "Weird San Diego: Capturing the Public's Eye" — Photographs from the Collection that Startle, Surprise, Amuse, and Confuse." Along with nearly 200 photographs, "Weird San Diego" features museum artifacts, costumes, and documentary evidence showing an often unseen San Diego. Curator Gregory L. Williams is also attempting to "show how historic data evolves. An image that looked serious 50 or 100 years ago can now appear absurd, poignant, or funny."

The museum is located in the Casa de Balboa building: 619-232-6203. (BALBOA PARK)

San Diego Hall of Champions, the athlete who's been called "the undisputed skateboard heavyweight of the world" by the *Los Angeles Times* is profiled in the show "Bird Watching: Tony Hawk in Flight." The exhibit includes action shots of this San Diego native by Thom Vollenweider

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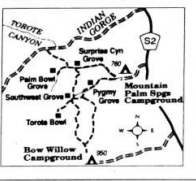


Roam-O-Rama

A Guide to Unexpected San Diego and Beyond • By Jerry Schad

The area called Mountain Palm Springs in southern Anza-Borrego Desert State Park can not lay claim to the largest palm oases in our local desert, but it does feature some of the most charming ones. The palms hereabouts grow in gregarious clusters or stand scattered in ones and twos and trees along the bottoms of ravines flanked by utterly desolate, rocky slopes. You can find small pools of surface water amid some of the palms; otherwise, the water is not far underground. The palms (Washingtonia filifera) enjoy sunshine on their leafy crowns and require a permanent supply of water at their roots, which penetrate only to a shallow depth.

Many of the palms here have never been burned; they still hold full skirts of dead fronds around their trunks, the better to serve the local population of rodents and snakes, in late fall and early winter, thou-



sands of sticky, sweet palm fruits, the outer skins of which taste vaguely like dates, hang in great swaying clusters from the palm crowns. Birds gorge on this cornucopia of sugar, and coyotes quickly gobble up whatever of it falls to the ground.

The palm groves are distributed along several small washes that drain an area of about one square mile on the east side of the Tierra Blanca Mountains. Water lies close to the surface here because of ongoing (in geologic time) displacements along the Elsinore Fault. A primitive camping area sits on the alluvial fan just below the point where the washes come together. A short dirt road leads to this campground from mile 47.1 on Highway 52.

Consider the loop hike described here as a fairly complete tour of the area: Begin by walking up the small canyon southwest of the primitive camp. Past some small seeps you'll come upon the first groups of palms — Pinyon Grove. Some of these small but stately palms grow out of nothing more than piles of rock.

A pause is in order at Southwest Grove, a restful retreat shaded by a vaulted canopy of shimmering fronds. A couple of elephant trees (called torotes in Spanish) cling to the slopes just above the grove, but for a better look at these curious plants, you can climb a spur trail to Torote Bowl, where a larger group of them lies.

From Southwest Grove, pick up the well-worn but obscure trail that leads north over a rock-strewn ridge to Surprise Canyon Grove in Surprise Canyon. Upcanyon from this small



Mountain Palm Springs

grove lies Palm Bowl, filled with tangled patches of mesquite and fringed on its western edge by well over a hundred large oaks.

To conclude the loop hike, return to Surprise Canyon Grove and continue down canyon to the campground. En route, at a point nearly all the way back, you bypass diminutive North Grove, hidden in a side drainage on the left.

and I. Grant Britain, artifacts, and a video based on the "Tony Hawk Galactic Skatepark Tour." See the show through Friday, February 9, 2001.

The Hall of Champions — dedicated to promoting, recognizing, and preserving athletic achievement — is located at 2131 Pan American Plaza. Call 619-234-2544 for information. (BALBOA PARK)

San Diego Museum of Man, over meet a trail from Madewell Apprais-

ingly 100 macabre devices gathered from throughout Europe — many of them extremely rare — are on exhibit in "Inquisition: Torture and Intolerance." These instruments of torture, death, and terror were used from the 1400s up to the early 1800s during the Inquisition, the Roman Catholic Church's infamous campaign of terror against Protestants, Jews, heretics, dissenters, and anyone else unlucky enough to fall out of ec-

classical favor. All of the items in the exhibit are originals. The exhibit — on loan from the Medieval Criminal Museum outside Florence, Italy — concludes on Thursday, November 30.

Legendary self-taught Mexican artist Juan Quezada is showcased in the "Magic of Mata Ortiz" exhibition. The exhibit focuses on the vibrant, intricate pottery of Quezada, Nampeyo, and Maria Martinez, all

of whom were inspired by ancient pottery found near their villages. Enjoy the magic through January 14, 2001.

Ancient Egyptian royalty and commoners are contrasted in the renovated Children's Discovery Center. The 1300-square-foot exhibit depicts life in Egypt more than 3500 years ago and includes a reproduction of a tomb, complete with a mummy (replica) of an Egyptian prince.

For more information, dial 619-239-2001. (BALBOA PARK)

San Diego Railroad Museum, over 80 pieces of vintage railroad equipment are collected here. Among the pieces: five antique steam locomotives, seven large diesel electric locomotives, a number of small switchers, old freight cars and cabooses, a U.S. Army kitchen car used on troop trains during World War II and Korea, and a variety of passenger cars.

The museum also offers train adventures through San Diego's backcountry. Miller Creek trains depart every Saturday and Sunday from the Campo Depot at 11 a.m. and 2:30 p.m. Find the Campo Depot off Highway 94 and Forrest Gate Road. For information, call 619-595-3030 or 619-478-9937. (CAMPO)

Villa Montezuma, built in 1887 for internationally celebrated author and musician Jesse Shepard, serves as both a historical house museum and cultural center. Find the museum at 4110-11th Street in San Diego. Call 619-239-2211 for more information. (DOWNTOWN)

William Heath Davis House Museum, said to be the oldest surviving structure in the new town area of downtown San Diego, the house is a well-preserved example of a pre-famed lumber "salt box" family home shipped from the East Coast to California by boat around Cape Horn in 1850. Find the museum at 410 Island Avenue (at Fourth Avenue), 619-233-4692. (ISLAND QUARTER)

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It's Not Schubert's Fault

Kipnis and Kushner sounded like a couple of enthusiastic amateurs sight-reading the scores in their living room.

A terrible concert at the Athenaeum featured Igor Kipnis and Karen Kushner in a concert of four-hand piano music by Schubert.

For many members of the audience this repertoire was unfamiliar, and there was little in the performances that could have persuaded them ever to listen to it again. It would be an unfortunate result if they came away from the Athenaeum convinced that Schubert had mucked up things, for in fact they had been exposed to some of the composer's most glorious music. That music, however, demands better advocates than Kipnis and Kushner.

REVIEW
JONATHAN SAVILLE

comers excessively prominent. And, even in Schubert's best four-hand works, it is not always clear what advantage is to be found in the use of four hands, rather than two. If there were a lot of complex counterpoint... but there isn't (counterpoint not being a case) — and besides, two hands are quite enough for some dense contrapuntal music, as Bach's *Well-Tempered Klavier* sufficiently demonstrates.

Can four hands make the piano sound "symphonic," as it used to be claimed? In fact, a piano never sounds like anything but a piano, no matter how many people are playing at once: the variety of tone color characteristic of symphonic sound is beyond this instrument's capabilities. Perhaps, then, Schubert's four-hand pieces will reveal themselves fully only if the scores are treated as sketches for something else, as *Haustruck* written for social convenience, but destined to be translated into a more suitable language.

That has indeed been true. The *Grand Duo* — certainly a piece of symphonic size, with four movements and a duration of three-quarters of an hour — was converted by Joseph Joachim into the so-called "Gustav" Symphony. But (as Igor Kipnis correctly observed, in his otherwise gossipy and irrelevant introductory remarks) there is no such thing as the "Gustav" Symphony. The *Grand Duo* is thoroughly pianistic, from top to bottom: its style, its figurations, its articulations, its patterns of melody and accompaniment, its fundamental inspiration.

Could it not, then, be rewritten as a normal, two-hand piano work? That, by the way, is my own suggestion, which I think might be profitably applied to the *F Minor Fantasy*, the *Diversissement à l'Hongroise*, the *Diversissement à la Française*, the *A Minor "Lobenstein" Allegro*, and other such compositions whose magnificence is hidden under a veil because they are scored for four hands. In almost all cases, the essential musical elements

Calendar CLASSICAL MUSIC

could be preserved, with nothing absolutely crucial removed. The *F Minor Fantasy* could be performed by any pianist who plays the "Wanderer" Fantasy, and the *Grand Duo* would take its place among Schubert's late, great piano sonatas.

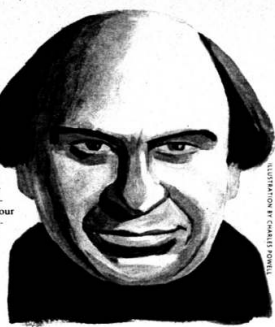
If these measures seem too extreme (and, after all, we do need to respect the composer's intentions), there are less radical ways to reclaim the four-hand piano works. Playing them with four hands on two pianos can alleviate the thickness of the writing, and can bring out the interplay of the voices more clearly by separating them binurally. Or how about performing the works on a *fortepiano* of the sort Schubert wrote them for? The thinner sonorities of the instrument, the restricted volume, the greater lucidity, the reduced tendency to blend — these qualities are actually ideal for the Schubert four-hand repertoire, as anyone who has heard such a performance can testify.

Or — simplest solution of all — you can keep the four-hand format, you can keep the modern grand piano, and you can play the music well. If Kipnis and Kushner had done that, most of the listeners' reservations would have evaporated. Alas, they sounded like a couple of enthusiastic amateurs sight-reading the scores in their living room. Their impressive and ill-coordinated playing slugged through a constant juggle of clashing rhythms, and you would have thought Schubert had demanded broken chords throughout. Nor were the two pianists at all matched in their approach, technically or temperamentally.

Kipnis (playing the lower part) proved to be a relentless pounder, producing ugly, distorted sounds at a deafening volume. He did not seem aware that he was playing in the tiny, intimate setting of the Athenaeum, rather than in the Albert Hall, and he also seemed unaware that he was drowning out his partner, who was far less assertive a player and whose tone, even without Kipnis's ferocious competition, would have sounded feeble.

These technical problems were so severe and so pervasive that almost nothing of the music's beauty and power was allowed to come through. Could any listener have taken from this performance what the main theme of the *F Minor Fantasy* is — one of those utterly magical, purely Schubertian inspirations, of the sort one hears in the *Impromptus*, the *String Quartet*, the *Winterreise*, or the *B Minor Symphony*? Could anyone have appreciated the strange admixture of fantastic melancholy in the "entertaining" *Diversissement à l'Hongroise*? Could anyone have perceived that the *Grand Duo* is among the noblest and most moving statements of Schubertian Romanticism?

To know all this, you would do well to listen to the recordings of Schubert's four-hand music by Christoph Eschenbach and Justus Frantz, or by Yaara Tal and Andreas Groethuysen. Miracle of miracles! — these musicians play with such finesse and balance that nothing at all seems wrong-headed about Schubert's decision to write for four hands instead of two, or for piano instead of orchestra. The impression of thickness and heaviness, of overburdening the instrument, which you may get from less sensitive performances, vanishes. It turns out that the composer knew what he was doing, after all. And the stature of his more important four-hand compositions establishes itself irresistibly — something it never did at the Kipnis-Kushner recital.



Igor Kipnis

Kipnis-Kushner Duo
Athenaeum Music & Arts Library
Schubert Diversissement à l'Hongroise in G Major, D. 818.
Fantasy in F Minor, D. 940; Grand Duo in C, D. 812.

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to remind you that, however disappointing Igor Kipnis may have been at this concert, he has been one of the finest keyboard musicians of our century — not as a pianist, however, but as a harpsichordist. His recordings of Bach concertos and Partitas of Scarlatti and of Handel are readily available, and they remain peerless. I should also point out that a bad concert at the Athenaeum is like snowfall in San Diego: it's hard to believe that such a rare event has ever taken place.

CLASSICAL LISTINGS

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St. Cecilia Evening, the men and girls of Cecilia Choir at Saint Paul's Cathedral presents evening at 5 p.m. on Sunday, November 26, using the Healy-Walker service canticles in E-flat and singing the Willard Emery anthem "Aldous Salvation, Glory, and Honor." St. Paul's, 2728 Sixth Avenue (at Fifth and Normal); 619-298-7261. An offering will be received. (MIDTOWN)

Celebrate the Patron Saint of Scotland at St. Michael's by the Sea Episcopal Church when the Stirling Bridge Bagpipe Band of Encinitas joins the church choir for a choral evening celebration on Sunday, November 26, at 4 p.m. Listen for music by Greg Hancock, J.H. Cawward, and Thaddeus Cavouti. Organists play a reception with Scottish pasties and more bagpiping. An offering will be received. Find the church at 2775 Carlsbad Boulevard; 760-728-9901, 6046-5840.

Civic Organizer Robert Plimpton will present his final concert — as civic organizer — in the Spreckels Organ Pavilion at 2 p.m. on Sunday, November 26. Call 619-702-8138 for details. Free. (MIDTOWN)

Music of Composer Arkady Luxemburg may be heard when pianist Irina Bendinsky, violinist Natalia Kravtzy, and mezzo-soprano Gavanna Kerkulis join Luxemburg to perform for the Athenaeum at noon Sunday by the Athenaeum Music and Arts Library on Monday, November 27. Listen for classical, contemporary, and jazz music. Find the library at 1008 Wall Street; 658-654-8072. Free. (LA POLA)

Violin and Viola Students of James Niggrey and Pavliski Nykter play a concert at 8 p.m. on Tuesday, November 28, in the Ball Hall at UCSD's Mandeville Center. The program promises works from a variety of time periods and in many different styles. Fee: Call 858-534-4830 for more information. (LA POLA)

Music at Noon, the series continues with a performance by the Choral Scholars, directed by Ondine Young, next Thursday, November 30, at 12:15 p.m., in French Parlor (in Founders Hall at the University of San Diego). Free. 1500 is found at 5988 Alcala Park; 619-240-2280. (MESA VISTA)

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Saville will be offering classes of this book from 9:30 to 10:30 AM on Tuesday classes. All classes are free. If you are unable to attend, please call 619-252-6700. We look forward to seeing you.

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READER ART
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Psychotic St. Joan in Panty Hose

They conducted their marriage as an ongoing costume party, complete with spiritualism, drink, and drugs.

A sad, disturbing story is being told at the Museum of Photographic Arts. In 1978, a culturally displaced Japanese photographer, Seiichi Furuya, met in Vienna an intense young woman named Christine Gössler. Both were children of trauma. Seiichi grew up brutalized and alienated; the fragile but buoyant Christine had tried to kill herself. Soon after their marriage that year, Seiichi began taking pictures of Christine, a project that would continue long after her suicide in 1985. The images are dramatic recordings of the precariousness of life and sanity. In a shot taken the year they met, the elfin Christine stands stiffly on a quay, one fist loosely clenched at her side, the other clutching a walking stick. She smiles so intensely at the camera that all her consciousness seems concentrated in the effort of it. She's beautiful and electrifyingly alive.

But in several black-and-white prints from 1978 to 1980, her head is hostage to shadow. The underworld is pulling her down. A picture of her in the bath shows only her face, floating like a mask on sudsy bubbles. From 1981 we can track the stages of deterioration. In one image, she's holding their young son, her eyes scooped darkly

into her skull like little ovens, the arm supporting the child is cocked and extended wrist up, as if re-enacting the time when she cut on herself. In a color shot made just before her suicide, she sits in a box of creamy light, head predictably ornate, soft-focused, and "painterly." Olga as a Gilded Age social potentate, or an Abyssinian princess draped with jewels, or a wild-haired velvet-wrapped wench out of Whistler, or a Jazz Age flapper in cloche hat and pearls. The Baron's photographic passion was not so much for Olga's self, whatever that may have been, as for an adorning staged theatricalization of her.

The other pairings yield images no less controlled. In the early years of his relationship with Georgia O'Keefe, Alfred Stieglitz prowled her face and body, though it's really the camera eye that's intimate with her. She offers moody, sensuous versions of herself to the ground glass, not to the image maker. Every offering seems a teasing withholding. In the 1930s, when Stieglitz's energies were waning and O'Keefe was devoting more time to her art in Taos, her visage became clammy and even more self-contained. It's as if O'Keefe, knowing the power relations between them had shifted, moxedual and half-Jewish, married the smart,

neck sweater and panty hose. This is one of several stories in MoPA's exhibition "The Model Wife," which documents the relationship between nine photographers and their wives. I don't think I've ever seen a show that calibrates so subtly, and with so many dramatic twitches, the intimacies that grow or fracture between photographer and model. Most of the pairings are familiar: Stieglitz and O'Keefe; Edward Weston and Charis Wilson; Harry and Eleanor Callahan; Emmet and Edith Gowin; Lee and Maria Friedlander. Others such as Furuya and Gössler, Masahisa and Yoko Fukase, and Baron and Baroness De Meyer, are new to me.

In 1986, the elegant socialite Adolph de Meyer, who took great care to conceal that he was

vibrant Olga Caracciolo, who was bisexual and the probable model for Henry James's heroine in *What Maisie Knew*. Exquisitely devoted to each other, they conducted their marriage as an ongoing costume party, complete with spiritualism, drink, and drugs. The Baron was a Pictorialist photographer who by 1922 had become famous for his work in *Vogue*, *Vanity Fair*, and *Harper's Bazaar*. The portraits of Olga, beginning in 1897, are predictably ornate, soft-focused, and "painterly." Olga as a Gilded Age social potentate, or an Abyssinian princess draped with jewels, or a wild-haired velvet-wrapped wench out of Whistler, or a Jazz Age flapper in cloche hat and pearls. The Baron's photographic passion was not so much for Olga's self, whatever that may have been, as for an adorning staged theatricalization of her.



Olga de Meyer, c. 1908, Adolph de Meyer, platinum-palladium print

"The Model Wife"
Museum of Photographic Arts, 1649 El Prado, Balboa Park
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Olga de Meyer, c. 1908, Adolph de Meyer, platinum-palladium print

camera presence. Of all the model wives on display, she's the most canny, manipulative, and self-aware.

Entranglement is also the subtext of images Edward Weston made of Charis Wilson during their ten-year relationship. The many 1930s nudes of her are formalist in intent. Line, shadow, values, and textures are more important than characterization. Weston was a boyish, predatory womanizer who, I think, needed to colonize women as abstractions as well as physical realities. One of his great images consolidates both: in a 1941 nude, Charis lies on a bed just under a window; above her rise thick blinds, like a staircase, through which we see brick and white-washed houses and roofs. It's an image of the cave of sleep, grounded in the body but ascending to near abstraction.



Georgia O'Keefe, Portrait, 1920, Alfred Stieglitz, gelatin silver print

Weston was a formalist in influence on Harry Callahan, whose portraits of his wife are now so canonical that it's hard to say anything fresh about them. They don't record a history of volatile or mercurial relations, there's little oscillation between intensities of feeling, and, except for Eleanor's age, they seem nearly interchangeable chronologically. Callahan is the most formally exciting of the work on view. One nude, a rear view of Eleanor seated, creates bodily volume out of blankness with sketchy, finely outlined thighs and buttocks. She's often ab-

sorbed by the elements, as if her husband sees her as a creature still emerging from the nature that produces us all. In one famous picture her head rises out of the water like a mermaid's, forbiddingly attractive and menacingly serene; in other's body is trapped in arborial shadow or planted in a snowy wood. There's visionary image taken of Eleanor's nude form veiled upon a meadow, as if her fleshy presence were transparent genius of the place. I've mentioned Lee Friedlander in this space several times, and the MoPA show is an opportunity to see some of his better things thematically grouped. His nudes have never been my favorites, but here we see his wife in a domestic world of things and other people. Friedlander's passionate fondness, which for most photographers can't be distinguished from newness and curiosity, is most aroused when he catches Maria among familiar surroundings. He's not just in these interiors, she's of them. In a 1966 picture she links up with a coffee cup at breakfast, a Chiffon margarine tub by her hand, in image after image she keeps a

society with appliances, vases, dishware, furniture, tobacco, relatives, and children, and in every instance her presence is celebrated as a body maturing in its world of circumstance. There are plenty of nudes in the exhibition, but for me the most erotic picture is Emmet Gowin's portrait of his fully clothed wife, Edith, seen from behind; her shoulders, nape, ear, and pinned-up hair are somehow charged with desire, and her barely disclosed cheek and jawline are pure promise and coy delay. Most of the Gowin photos are collaborations in sensual boldness between husband and wife. Probably the best known is of Edith standing in a barn with her nightgown hiked up, peeing on the floor. In others she lifts her blouse and flashes the camera. Such images come straight out of the court-circular provocations of the 1960s, but in their way they are no less exhibitionist and theatrical than the fuzzy aristocratic airs contrived by MoPA and runs until January 21. Next up, a terrific show of Daido Moriyama's work, "Stray Dog."

GALLERIES
"Masters of the 20th Century" including Picasso, Matisse, Chagall, and Much more graphic works gathered in a show opening with a reception at 7 p.m. on Friday, November 24, at the Ingbar Gallery (1200 Prospect Street). Enjoy the show through December. Call 858-456-9912 to RSVP for the reception. (LA JOLLA)
Traditional and African American Art and accessories are on exhibit at Jere's Fine Art Gallery, opening with a show opening with a reception from 10 a.m. to 5 p.m. on Friday and Saturday, November 24 and 25. Find the gallery at 4752 Federal Boulevard (near 47th Street). Regular hours are 11 a.m. to 6 p.m. Monday through Saturday and noon to 4 p.m. Sunday. 619-527-2789 (SOUTH SAN DIEGO)

A Three Person Show featuring work in a variety of media by Arte Mattson, Brently Johnson, and Pat Dispensiere is on view through Sunday, December 3, at the La Jolla Art Association. Meet the trio during a reception planned at 5 p.m. on Saturday, November 25. Regular gallery hours are noon to 4:30 p.m. Monday through Friday, 12:30 to 4:30 p.m. on Saturday.

ART LISTINGS
HOW TO SEND US YOUR LISTING Contributions must be received by 5 p.m. Friday the week

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Calendar ART

Sculpture is a Variety of Media — including wood, clay, alabaster, and bronze — by Peter Myrdal is featured through Sunday, January 7, 2001, at the San Diego Sculptor's Guild. Meet Myrdal during a reception set for Saturday, November 25, from 11 a.m. to 4 p.m. Also on view: selections in bronze, neon, terra cotta, and wood by other guild members. Find the guild in studio #36 of the Spanish Village; 619-238-0522.

Gallery hours are 11 a.m. to 4 p.m. daily. (MADRID PARK)
"Run of the House," an exhibit of work by the acclaimed cabinet and furniture technology department, opens with a reception at 6:30 p.m. on Tuesday, November 28, in Palomar College's Boehm Gallery. The show concludes on Friday, December 15.
 Gallery hours are 10 a.m. to 4 p.m. Tuesday to 7 p.m. Wednesday and Thursday, 10 a.m. to 2 p.m. Friday and Saturday. Palomar College, 1140 West Mission Road; 760-744-1150 x2304. (MARCOS)
"Wings and Sinner: A Show of Angels and Sinners" begins with a reception for the artists at 5 p.m. next Thursday, November 30, at Sophie's

Gallery (109 Rea Avenue). The exhibit, hosted by St. Madeline Sophie, is hosted by St. Madeline Sophie. It's time for Eloy Tasciua's annual site-specific installation "Morte dei Indios Africana de Participativo/Death Comes to Everyone: Participatory Offering." The installation consists of more than 100 wooden crosses, clay bowls — filled with grains, beans, and other organic materials — symbols of Mexico's pre-Hispanic past — and votive candles, which viewers are invited to light. Additionally, Tasciua has created a new installation inside the museum entitled *Memento del Anabao (Memory of Man)*, reflecting on the five-year history of this work at the center.
 All of the shows close on Sunday, December 31. Find the center at 340 North Goodwood Boulevard in Valley Parkway; 760-238-4120. (MARCOS)
Museum of Contemporary Art, Downtown. "Open Diverso With Different Eyes: Two American Holdings from the Permanent Collection," continuing through Sunday, November 26, includes 35 paintings, sculptures, photographs, and video installations suggesting the range of subjects, styles, and ideas defining the art of the Americas today. Featured artists include José Bedia, Sandra Cinto, Silvia Marcos, Yve, Muziez, Ernesto Pujol, Marcos Ramirez (FR), and Boris Salcedo.
 A new site-specific installation titled *Ma-Kanabaleto* by Brazilian artist Nuno Ramos is on exhibit through December. The piece are three massive sculptures comprising dense black sand, glass vials, and oil. They mix monodimensionality and temporality, creating a sense of ephemerality and physical fragility.
 Find the museum at 1001 Kettner Boulevard (at Broadway), directly across from the Santa Fe Rail Depot, adjacent to the San Diego Plaza trolley transfer station; 619-234-1001. (MARCOS)
Museum of Contemporary Art, La Jolla. The influence and impact of the Baroque on a broad range of contemporary artistic expression in the Americas is explored in "Ultra-Baroque: Aspects of Post-Latin American Art." The exhibit presents a critical evaluation of the Baroque and its use as an important cultural metaphor in contemporary art, featuring 16 young artists working in a variety of media. As it is well known in their own countries and abroad but may not have been seen previously in the United States.
 British fashion designer Zandra Rhodes debuts her costume drawings for the San Diego Opera's 2001 production of Mozart's *Flute* in an exhibition including 30 of her sketches and drawings, including costumes for Mozart's comic Pageboys and Pageinas and the cool Queen of the Night.
 Both shows close on Sunday, January 7, 2001. Find the museum at 700 Prospect Street; 858-454-3541. (MARCOS)
Museum of History and Art, the inaugural show, "Obra del Corazon: Works from the Heart of Alfredo Ramos Martinez, 1914-1984," continues through Tuesday, February 6, 2001. The exhibition includes 17 paintings and works on paper executed in tempera, oil, pastel, and charcoal. Born in Monterrey, Mexico, Ramos Martinez spent many years working in Southern California. Other exhibits explore the overall history of Coronado, Navy and Army, Tent City, and the Hotel del Coronado. Find the museum at 1100 Orange Avenue. Call 619-435-7242 for further information. (MARCOS)
Museum of Photographic Arts. The multifaceted relationship between husband and wife when the couple is also artist and muse is revealed in

the photographs by Baron Adolph de Meyer, Alfred Stieglitz, Edward Weston, Harry Callahan, Emmet Gowin, Lee Friedlander, Masahisa Fukase, Seichi Furuya, and Nicholas Nixon included in "The Model Wife." The imagery and photographic history of artists who portrayed their wives during a period of many years is explored in the show, revealing the nuances of marriage and the influence such a partnership can have on artistic production. Many rarely seen and unpublished images are featured along with classic, well-known images. See the show through Sunday, January 21, 2001.
 Find the museum in the Casa de Balboa building, at 1649 El Prado. For information, call 619-238-7559. (MARCOS PARK)
Oceanside Museum of Art, "Double Feature" includes a four-decade survey of work by Faith Ringgold and a traveling exhibition of 19 contemporary quilts entitled "Tardworks" by the Manhattan Quilters Guild. Ringgold, an author/painter/quilt artist, transforms contemporary art through real life stories and historical events. See the show through Sunday, January 28. The museum is located at 704 Pier View Way; 760-721-2787. (MARCOS)
San Diego Museum of Art, drawings. His most famous paintings, photographs, and 322 Saturday Evening Post covers are included in "Norman Rockwell: Pictures for the

American People." Rockwell is best remembered for his ability to capture Americans and everyday occurrences, but many of his works also addressed the controversial social and political issues of his times. He was a supporter of the "Ban the Bomb" movement, a promoter of civil rights, and an early advocate for the Peace Corps. What is Rockwell's importance in chronicling American history? You make the call; the show closes on December 31.
 The museum's permanent collection includes Italian Renaissance paintings, Spanish old masters paintings, American art, 19th-Century European paintings and sculpture, and the Weisman Gallery of Contemporary California Art. 619-232-7931. (MARCOS PARK)
Timken Museum of Art, "Every Thing Has a Story Looking at History Through Art." chronicles the journey of six art masterpieces. In addition to the six paintings, the exhibit features text panels tracing the story of previous owners, sites, and other paintings that once hung with them. Not every work's provenance is complete, but what has been learned by researching these paintings helps to place them in their historical context. The show closes on Sunday, February 18, 2001.
 The museum's permanent collection includes European masters, 19th-Century American paintings, and Russian icons. For information, dial 619-239-5546. (MARCOS PARK)

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MODEL UPDATE
 Danièle Farrell recently returned from France, Italy, where she was photographed for the GEORGIO ARMANI CAMPAIGN.
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Calendar THEATER

"What can be strange and terrible after this?"
 Medea's first entrance, in Euripides' great tragedy, comes as a surprise. After she's contemplating, you'd expect Nightmare and her bug-eyed Ninefold frothing venom. Instead, in Philip Vellacott's translation, Medea enters "not shaken with weeping, but cool and self-possessed."
 Jason brought the Argonauts to Colchis, on the southern shore of what is now the Black Sea, to find the golden fleece. Medea, daughter of King Aetes, fell so hard for Jason she was almost struck down. Words like "smitten" or "infatuated" don't come near her feelings. Her love — allegedly from the goddess Aphrodite — was instantaneous, unconditional, and eternal. She assumed his would be as well.
 To prove her love and save her man, Medea helped him battle warriors, sprung from dragon's teeth, and steal the fleece. To guarantee their escape she murdered her brother, Apsyrtus, cutting his body into pieces and throwing them on at a time off the ship's stern. Each piece forced her father to stop and recover the fragments of his son.
 Rumors claim she's a sorceress, others that she's part goddess. Whatever, Medea believes in godlike permanence, even murders to sustain it. He almost dares you to take a side — male/female, order/chaos — and hold firm. Then he punnels you with contradictions (one of the play's concluding lines: "the things we thought would happen do not happen"). At the same time, he piles up atrocities and concludes *Medea* with a question that reflects either Murray's bewilderment or a freshly cleansed clarity: "What can be strange and terrible after this?"
 If you can't find anything stranger, or more terrible, you're in Hell.
 Local productions of *Medea* are rarer than snow in Colorado. Yet it's a play, like *Hamlet*, we should see many times and grasp its full measure through cumulative stagings. UCSD's version, which plays through this weekend, comes up a bit short of tragic intensity but has more than enough pluses — for what it does and doesn't do — to recommend a visit.
 Director Jonathan Jacobs deserves praise for what he doesn't do. He never talks down to us or makes apologies for mounting a drama first produced in 431 B.C. And — as the Old Globe's

Calendar THEATER

Review
JEFF SMITH

Single?
 Love It Shaken, Not Stirred?
 We have just the place for you!
 Join us in the Goslap Wed., Nov. 29, at the **Martini Ranch.**
 Call us for reservations.



Medea, by Euripides. UCSD Department of Theatre and Dance, Mandell Weiss Forum, UCSD. Directed by Jonathan Jacobs; cast: Marsha Stephanie Blake, Maria Dizsa, David Johann Kim, Lee Bedford, Brian Sombati, Alexandra Aulander, Christopher Barris, Jennifer Smith, DeCastroverde, scenic design, Paul Eric Page; costumes, Liam O'Brien; lighting, Andrea Hovsh; scenic design, Jon Penner. Playing through November 26; Thursdays through Saturday at 8:00 p.m.; Sundays at 7:00 p.m. For information, call 858-534-4574.

often. In this instance it matters not where the choice came from, just that it works splendidly. Like Lear and Hamlet, *Medea* is almost infinite. She's an epic in an index, not larger than life, but as large as life can become. Marsha Stephanie Blake's opening-night performance could have been more expansive, at times, and could have given us more glimpses of Medea's furnace, but the performance was certainly competent. And Blake was quite strong with Medea's "formal feeling," an eerie rationality, stately in its moves, as if Medea races toward unthinkable depravity through sheer force of logic.

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SAN DIEGO READERS' CHOICE
Calendar
THEATER

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.

Alice in Modernland
Sidelghammer's staging of Kirsten Nash's world premiere rock musical — a shopworn, cautionary tale about the music industry — unfolds like a boxing match. It wins one round, loses the next. The result is a raised right glove that almost was a split decision. The show's look is splendid; glass flats cast ghastly reflections; the design work takes exciting risks; Douglas Lu's White Rabbit's lanky, wacko-colored Ensigns; those mute moviecapitane (and would remain so if the stayed music); and Kristen Brandt's sharp direction serves the material. But the sound design isn't entry-level. The backup band's too loud, and the amateurish mixing makes it hard to hear what people say; you can spot the trained voices. Lee Scarriff and Isaac Ma-Kinnon belt from the gut; the rest blur from the throat. As the dragi Queen of Hearts, Christopher Hall's canny movements qualify for lead singer of a rock band. Then he sings and his voice doesn't reach the front

row. Nash's songs are of two kinds: "I'm down" songs and "I'll pick myself up" songs. They also have a boxing match split. Her music's lively, middle distance rock. Her lyrics, however, use every stock phrase in the genre ("the writing's on the wall"; "there's no chain around me"). Wendy Hoover, the Alice figure, does what she can with a surprisingly bland protagonist. There's much to like in this production, plus much to wish were otherwise.

Worth a try.
SLEDGEHAMMER THEATRE, THROUGH NOVEMBER 26; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Annie
For two performances only, the national touring company of Annie plays at the California Center for the Arts.

CALIFORNIA CENTER FOR THE ARTS, ES CONDIDO, FRIDAY, NOVEMBER 24, AT 8:00 P.M. MATINEE SATURDAY, NOVEMBER 25, AT 2:00 P.M.

Between Pancho Villa and a Naked Woman
UCSD Theatre and Dance presents Sábina Bernar's satire about the "age-old problems men and women face when they fall in love and lust." Jorge Huerta directed.

UNIVERSITY OF CALIFORNIA, SAN DIEGO, THROUGH DECEMBER 3. WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

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

CREATIVITY CENTRE, 4118 32ND STREET, EAST NORTH OF ADAMS AV.



Annie

ENGE, NORMAL HEIGHTS. FIRST OR SECOND FRIDAY OF EVERY MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-290-5177.

ComedySports
Improv comedy, making up funny stuff on the spot, is difficult enough. Years ago, however, Keith Johnstone thought if it be more exciting if done competitively. He got the idea from pro wrestling ("where Terrible" talks

manipulated detoured. Friends, while

the audience, they played "Emotional Sympathy," "Shakespeare," "Blind Line," and "Freeze Tag," with judges awarding points to the best scenes. San Jose won 27 to 22 in, as jock pundits say, a game closer than the score would indicate. Klunkers and grogners got boo'd; quick wit, rewarded (one of the most refreshing aspects of the contest: failure is acknowledged, abundantly, then forgotten). It made for a lively, often quite funny evening. And Gary Kramer, who refereed the match, wearing black and white-striped shirt and blowing a whistle, is one talented comedian.

Worth a try.
MARQUIS THEATER, 3717 INDO STREET, MESAON HILLS, OPENING END RUN, FRIDAY AT 8:00 P.M. SATURDAY AT 7:30 P.M. AND 9:45 P.M. FOR INFORMATION CALL 619-505-9599.

The Countess
South Coast Repertory Theatre staged Gregory Murphy's Off Broadway hit about the enigmatic marriage of John Ruskin and his wife Effie. Juliette Cavillo directed.

SOUTH COAST REPERTORY THEATRE, THROUGH DECEMBER 3. THURSDAY THROUGH SUNDAY AT 8:00 P.M. GAY AT 7:00 P.M.

Forever Plaid
The four harmonizers in search of plaid sport coats are in their fourth year at the Theatre in Old Town (they recently set a new record, with their 1500th consecutive performance). Joseph Campbell urged everyone to "follow your bliss."

Even if the tight harmonies of "50s 'guy groups' aren't your particular bias (I needed a piece of Citis and he square after hearing them), you've got to admit the Plaid's food in their with. There do to be square. (Note: Current cast members are Mark Perkins, Ryan Drummond, David Humphreys, and Kevin McMahon.)

Death Rides the Stage
HIT Productions new interactive comedy-mystery, written by Beth and Scott McNeilen, is set in Texas:

"You survived a stampede, Lucy Tyler is looking for your underwear...and there's a dead body in the next room."

The Paradise Avenue Housing Estate Townswomen's Guild Dramatic Society's Production of A Christmas Carol
Fine Hills Lodge & Dinner Theatre stages David McCullery and Walter Zerlin, Jr.'s, comedy about the FAHETGOS ladies mounting "another assault" on Dickens's tale.

Worth a try.
PINE HILLS LODGE & DINNERS THEATRE, THROUGH DECEMBER 16. FRIDAY AND SATURDAY, DINNER AT 6:30 P.M., CLUB TOWN AT 8:00 P.M.

First Night
The North Coast Repertory Theatre stages the popular "what if" comedy about parochial schoolmates who had a crush on each other and who meet years later. Manuel J. Fernandes directed.

NORTH COAST REPERTORY THEATRE, THROUGH DECEMBER 31. THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Crowning Delicacy
Chicago Playhouse offers Susan Sandell's romantic comedy about a single woman turning 30 and efforts to find her a beau.

ONSTAGE PLAYHOUSE, THROUGH DECEMBER 2. FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Death Rides the Stage
HIT Productions new interactive comedy-mystery, written by Beth and Scott McNeilen, is set in Texas:

"You survived a stampede, Lucy Tyler is looking for your underwear...and there's a dead body in the next room."

The Paradise Avenue Housing Estate Townswomen's Guild Dramatic Society's Production of A Christmas Carol
Fine Hills Lodge & Dinner Theatre stages David McCullery and Walter Zerlin, Jr.'s, comedy about the FAHETGOS ladies mounting "another assault" on Dickens's tale.

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PINE HILLS LODGE & DINNERS THEATRE, THROUGH DECEMBER 16. FRIDAY AND SATURDAY, DINNER AT 6:30 P.M., CLUB TOWN AT 8:00 P.M.

First Night
The North Coast Repertory Theatre stages the popular "what if" comedy about parochial schoolmates who had a crush on each other and who meet years later. Manuel J. Fernandes directed.

NORTH COAST REPERTORY THEATRE, THROUGH DECEMBER 31. THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

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Chicago Playhouse offers Susan Sandell's romantic comedy about a single woman turning 30 and efforts to find her a beau.

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How the Grinch Stole Christmas
Guy Paul returns as the inimitable Grinch in the Old Globe Theatre's third annual holiday event.

OLD GLOBE THEATRE, THROUGH DECEMBER 31. TUESDAY THROUGH SUNDAY AT 7:30 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M. AND WEDNESDAY AND THURSDAY AT 11:00 A.M.

Joy and Maria's Comedy Interactive Wedding
The City Theatre hosts "not-so-ordinary interactive dinner theater," as Joy and Maria to the knit.

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The City Theatre hosts "not-so-ordinary interactive dinner theater," as Joy and Maria to the knit.

The Most Fabulous Story Ever Told
Diversions Theatre stages Paul Rudnick's recounting of the Bible from a gay perspective. "Adam and Steve, and Jane and Mabel, a lesbian couple, decide to start civilization." Tim Irving directed.

The Mummified Deer
Luis Valdez' "Tribute of Chicano Theater," is a national treasure. If he can fine-tune his new play effectively, and it needs some, he will have written his masterpiece. Now 84 and in a hospital, Mama Chia Flores could have been the legendary La Llorona, archetypal mourner of the Mexican Revolution. To her children she was Mother Courage, who held the family together, and an emotionally loose cannon, "racist against herself." She's exult Valdez's most complex creation, and contemporary theater's as well. She has a condition — a grapefruit-sized, 60-year-old secret — that, when revealed, enables Valdez to write his family history and pinpoint the plight of many in an astonishing image. As Mama Chia, Alma Martinez centers the story and the San Diego Repertory. Always onstage, always exalted, she's like Odipus, only Mama Chia fights back. Matinee, at least with her character's contradictions, gives one of the year's finest performances. The supporting cast, many in multiple roles, performs with talent. Valdez directed and honors his script too much. He's so close to the material he sometimes misses its potential and drama and spends through necessary information that creates confusion (especially the multibranch family

Worth a try.
SAN DIEGO REPERTORY THEATRE, THROUGH NOVEMBER 26; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Murder on the Trail
"The Wild West was never this wild," in a new dinner theater whodunit starring Sophie Tyler and Granite Hardpiece. Dinner includes barbecue or catfish.

TYLER'S TASTE OF TEXAS, 1968 EL CAJON BOULEVARD, LA MESA, OPENING END RUN, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-361-8673.

Rebecca
Lampshires Community Theatre presents Daphne Du Maurier's

same time, another year. Bernad Slade's request to his comedy about an affair that takes place one weekend each year, every year, at a seaside cottage in Northern California.

SCRIPPS RANCH THEATRE, THROUGH DECEMBER 6. FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Worth a try.
SAN DIEGO REPERTORY THEATRE, THROUGH NOVEMBER 26; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

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Calendar
MUSIC SCENE
blurt
continued

But he denies 91X has lost its edge. As Clear Channel's chief of FM stations, he oversees both 91X and Rock 105. "91X is and has always been a different sort of alternative station than the rest of the country. Its history has allowed it to be more broad and balanced than KROQ, Los Angeles."

In this case, "balanced" is another word for appealing to both male and female audiences. Richards admits that the hard-driving Rock 105 attracts more male than female listeners. Edie Brickell and Sarah McLachlan are played on 91X while they are not on many other alternative stations.

Richards suggests it is unfair to compare 91X with the harder rock (and successful) KROQ. He says KROQ has no direct competition. "KROQ is able to play Teenage Dirtbag next to Metallica," said Richards. "That would not make sense in San Diego, which has two well-branded and well-known rock stations... While Limp and Rage are exposed on 91X, they are more identified as Rock 105 bands, while 'Creep' by Radiohead is more of a 91X song," said Richards.

And then there's the Cult, once a 91X staple in the '80s. Not anymore. Rock 105 had the Cult headline their "When Bands Attack" concert at Coors Amphitheater last month. "The Cult was once

alternative, then it crossed over to mainstream," said Richards. The Clear Channel exec said the softening of 91X had nothing to do with a 20 percent decline in 91X ratings in the most recent Arbitron survey. 91X fell from third to eighth place, even sinking below Rock 105 (at sixth).

"91X did have a bit of a ratings slip, but that was due more to [survey] sampling than to reality. Our in-house surveys show 91X is as strong as ever and climbing."

"P.O.D. is probably the most shining example of an artist 91X should be playing," says the insider. "It's sad for two reasons. One because they are from San Diego. The other reason is they are a great band. They are getting played on MTV and KROQ. Convoys is another great local band. They were on national TV with



"SMALL-TERNATIVE" 91X SHUNS P.O.D.

Craig Kilborn, but they can't get on rotation at 91X. I now call 91X 'multiterative.' It's the difference between a guy who buys a skateboard at his local skateboard shop and the guy who goes to the mall and buys some corporate sanctioned nationally designed skateboard. They are no longer the corner store servicing the needs of San Diego."

Richards responds, "If the critic thinks he or she could do a better job, I would find a radio station to go do it." Regarding the corporate charge, he says, "Is 91X as

avant-garde and carefree as it once might have been? Maybe not. Name one thing that retains same spirit that it used to have in today's conglomerate world."

Regarding local band airplay, "Nobody plays local bands in regular rotation," said Richards about other major city alternative stations. "This is not a job at local bands. If local bands were that good they would get a lot of people to follow them, and they would get signed to record labels."

In fact, local band P.O.D. is signed to Atlantic. More likely the reason they don't get played is because their sound is too hard for the new and less spirited 91X.

The critical insider complains that 91X no longer has a big-picture vision. "Their goal now is to ride in a pack rather than break away. They don't have X-Fests anymore... no big concerts of any note."

The X-Fest was the multi-band summer kickoff concert staged by 91X at an outdoor venue in June. There have been no X-Fests since 1998. "We did have difficulties this year in getting the bands we wanted," said Richards. "Rather than do an X-Fest with bands that would not meet expectations, we decided to not have one last year."

Richards added, "There will be an X-Fest next year."

—Ken Leighon

On election day, President Bill Clinton picked up the phone and called local DJ Greg Delana, and Chris at Magic 92.5 to encourage San Diegos to get out the vote.

At 7:45 a.m., Delana Bennett answered the station's private phone line, then turned to her colleagues and said, "There's a comedy service on the line."

Chris Williams took the

phone from her, listened for a few seconds, then told the caller to shut up.

Clinton responded, "No, really, it's me!"

"No way," said Williams. "Way," answered the leader of the United States of America.

The jocks then gave the president the opportunity to play air saxophone with their revised version of "Hit the Road, Jack."

"Hit the road, George, 'cause you got beat by Gore, by Gore, by Gore, by Gore..."

Before ending his call, Clinton urged listeners to vote for California senator Dianne Feinstein and House candidate Susan Davis. Noting that he would soon be unemployed, the jocks offered him a job as their show's producer.

After the call ended, some angry listeners chastised the DJs for giving the president so much air time. Bennett said that in the weeks leading up to the election they invited a representative from the Bush campaign to be on but got no response.

When asked why she thought the president chose her radio station for a personal call, Bennett said, "We think that someone from Susan Davis's campaign gave the White House our number. We interviewed her on the air the week before. That race was very important for the Democrats, and it makes sense that Clinton would have done what he could to help."

Susan Davis was successful in her quest for the congressional seat, defeating Republican incumbent Brian Bilbray in the highly contested race. Hear the prez yourself at <http://www.magic925.com/newsline.html>.

—Barbara Christensen

"You really voted for her?" "I really did... for two reasons. Number one, she's Hillary. Number two, she's been a big part of what we've done these last eight years."

"Way," answered the president the opportunity to play air saxophone with their revised version of "Hit the Road, Jack."

"Hit the road, George, 'cause you got beat by Gore, by Gore, by Gore, by Gore..."

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—Barbara Christensen

"I think it all started after Rocket From the Crypt and Drive Like Jehu got signed to Interscope," said Michael "Stinky" Steinman, 28, former

lead singer/guitarist with Inch. Because of the buzz, Inch, Rust, Three Mile Pilot, Lucy's Fur Coat, AbMiniature, and Tanner all got deals with national labels. "Rust was signed to Atlantic," he said.

"We were signed to Seed [in 1995], which was supposed to be a farm team for Atlantic. It was set up to look like an indie, but there was nothing indie about it."

Five years later, all of those bands have broken up.

Stresser was the first Inch CD released by Seed/Atlantic. The second was due out in late 1996. "A week before it was supposed to be released, we realized they were going to put no effort into promoting it.... It was going to be put out at the same time as CDs by [fellow Atlantic artists] Stone Temple Pilots and Bad Religion. It would have been burned. Our management thought it was a good idea to let Atlantic release it."

A last-ditch effort. Steinman, was that the A&R rep who signed them was leaving Atlantic. And the band's attorney was losing faith. "It became obvious that

FROM THE DUST OF INCH — THE MEDIUMS

our lawyers were not interested anymore because they weren't seeing dollar signs from Atlantic."

Inch was allowed to take the mastered CD and let



BILL INSISTS HE VOTED FOR HILLARY



FROM THE DUST OF INCH — THE MEDIUMS

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Calendar
MUSIC SCENE
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continued

another label release it. "We lucked out," said Steinman. They took it to Cargo, the hometown label that launched blink-182. It was released as *Dot Class "C"* in 1997, two years after it was recorded.

"We had a feeling we were doing pretty well, but with smaller labels you have no idea how much you are selling. At the time, Soundscan was only representing a small portion of the stores who carried our record."

Meanwhile, 91X started playing two cuts from the album, "For Duty and Humanity" and "Chicharones." But in spite of the radio support and Lollapalooza tour exposure, Steinman said the Cargo/Inch relationship was getting chilly.

"Cargo was willing to do another CD with us, but it wasn't under the terms we had previously agreed. They said they weren't making records like that anymore. When they first made the promise, they got caught up in the whole San Diego hype thing; blink was selling

millions and they started throwing money at bands. Then the climate in San Diego cooled down to what it normally was. They just realized they could make records really cheap and sell just as much without giving a couple thousand [dollars] for tour support. It was kind of a bummer for us. It made it impossible to go on tour for that second record.... It got to be depressing."

"We did an interview on *This Will Fall on Deaf Ears*, came out in 1998.

"Our record will be coming out on Cargo next week, but...you'll never be able to find it." That kind of ticked off the people at Cargo.

Steinman said that Cargo's heave ho was part of the reason that Inch broke up.

"[Drummer] Dave [Hepler] had been deferring a law school scholarship. He couldn't defer it any longer."

The last Inch show was August 1999 at the Casbah. Inch bassist Kristian Dunn now works for Ultimatum Records in L.A. After four months trying out the Chicago music scene, Steinman moved back to San Diego earlier this year. His new band, the Mediums, debuts next week. "It's a more angry and aggressive version of Inch. I still sing and play



guitar, but now with two guitars there's a lot more stuff going on."

Larry Munroe of Cargo Records wanted to downplay any friction with Inch. "It really wasn't a big deal," Munroe admitted Cargo's original commitment to support the second Inch CD was scaled back.

"With the second record, the label was in a different situation. During the first record, Cargo had an arrangement with Universal."

Munroe flatly denies Cargo was ever not forthcoming with sales figures.

"He knows he can always call me. He just hasn't asked for numbers. If he needs a statement, he knows it's totally available to him.... For an indie label, it certainly takes

a little bit longer [to get out an album]."

In retrospect, Steinman says his biggest beef is with Atlantic.

"That whole thing with Atlantic soured me on the idea of ever signing to a major label again. At one point I thought that if you ever got to that level, you'd be set for life; you'd just make records and go tour. But that was being naive."

The Mediums appear with Drop Science and Corrognated December 2 at Scolari's Office (a bar) in North Park.

—Ken Leighton
CD review: Heather Baker, *The Faith of a Crucified Child*, HI Productions
Totally Cool...Totally

Different...Totally Original," sez the enclosed BROCHURE, and the proof is in the plastic.

Yes — the disc that "gives an artistic voice to the long-term impact of divorce and the division between a mother and a father from the perspective of a child!"... fuckin' A.

"The Divorce Song" begins with an atonal treatment of "Here Comes the Bride" (which is not so far-fetched, dig Wagner wrote it, and before he was done his music frigging VERGED on atonality), or if not exactly atonal, let us say a tone-row reduction of same. The important intervals are those which make up the opening chord (F-G sharp-C sharp-E); a second or seventh (F-E), a major third or minor sixth (F-

C sharp and E-G sharp), a minor third or major sixth (F-G sharp and C sharp-E), and a fifth or fourth (C sharp-G sharp). This chord, at the same time, incorporates two triads, one major and the other minor (F-G sharp-C sharp and G sharp-C sharp-E), inspiring Baker to the frequent use of superimposed triads or similar aggregations. Throughout, the keyboard plays in parallel sixths, the fourths G sharp-C sharp and C-F.

Way to go!
—Richard Meltzer

CONTRIBUTORS
Jennifer Bell (editor), Russell Bender, Kristen Collier, Ed Decker, Dave Good, Randy Hoffmann, Jimmy Jato, Ken Leighton, Richard Meltzer, Jay Allen Scolari, Pat Sherman, Elize Zimmerman

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San Diego Reader November 22, 2000

Calendar
MUSIC SCENE

Music for Nazis

They all have apologists.

Now Knappertsbusch, he was a real Nazi," Erika Hubitz volunteers cheerfully over the phone. "That one played at all the Nazi festivals." She is speaking of the German conductor Hans Knappertsbusch (1888-1965). I have given Erika a disc of Knappertsbusch's first studio recordings for Deutsche Grammophon Aktiengesellschaft in 1925, which includes Haydn's *Symphony No. 16, C-dur*. This is an acoustic recording, made before the electrical recording process was introduced. Erika is displeased and lets me know about it. "Forget Haydn!" she snaps. "I don't want this performance to mar my memory of Beethoven's version, especially the adagio movement." Erika here is speaking of the celebrated British conductor Sir Thomas Beecham (1879-1961).



Hans Knappertsbusch

In 1935, while he is intended and *generalmusikdirektor* of the Bavarian State Opera, Knappertsbusch had a falling out with Hitler's strapping and was forced to resign. The eminent German conductor was by nature imperious and autocratic; on top of his traditional conductor's attitude, Knappertsbusch was an outspoken, often indiscreet character. He was informed by the authorities that he was no longer welcome in Munich and spent the war years in Vienna, where he enjoyed a close relationship with the Philharmonic Orchestra there. On his return to Germany after the war, he conducted Mendelssohn's *Messias* and *glückliche Fahrt*. The works of Jews like Mendelssohn and Stravinsky were energetically revived after the war. How Knappertsbusch prospered as well in Nazi Austria when he didn't get along in Nazi Munich, I can't tell you. All the conductors under review insist they were never Nazis and were even antagonistic to the Nazi regime. They all have apologists and disclaimers protesting their lack of complicity.

This disc also includes a later, postwar recording of Wagner's overture to *Lohengrin* from

1948. Frau Hubitz is beside herself: "This, ah, this is a beautiful, unearthly sound. Slow, all the sounds flowing into another. The strings really sing under Knappertsbusch's direction. And it is never sentimental." Wagner's overture to the opera *Lohengrin* (composed between 1845 and '48 and first conducted by Franz Liszt in 1850) is one of the chestnuts in

Erika would have heard many times on the radio, the only entertainment available during her childhood in the war years. She is transported.

During the war, the composer favored by the Nazi cultural overseers was Beethoven. Beethoven, with his heroic peaks and vasty troughs, appealed more to the Nazi zeitgeist than Bach, for instance, the greatest of German composers but not useful, perhaps, in communicating the spirit of the New Man. Wagner,

I should think, came a distant second to Beethoven. Schubert was probably a bit of a softy for as the Reich was concerned. And Mozart — well, Mozart wasn't German, he was Austrian. Besides, can you imagine the German divisions roaring across the Russian plain to *Eine kleine Klärungsmusik*?

No, Beethoven was the man, and the only conductor for Beethoven was Wilhelm Furtwängler (1886-1954), who gave his first concert with the Berlin Philharmonic on April 25, 1935, two weeks after Britain, France, and Italy met at a conference in Stresa to establish a common front against Germany. Furtwängler's road to that most prestigious of appointments in the world of conducting was not without incident. Nor was this most celebrated of conductors during the Nazi regime an enthusiastic party member, unlike Herbert Von Karajan, who was to succeed Furtwängler on his death in 1954.

In fact, Furtwängler resigned all of his considerable musical posts in 1934 when he was

attacked by Goebbels for conducting Hindemith's *Mabis da Male*. Hindemith, German through and through, was married to a woman who was half-Jewish (as later on Von Karajan would be), so by dint of this particular contamination, Hindemith was deemed a "cultural Bolshevik" and "spiritual non-Aryan." Up to that point, Furtwängler had enjoyed some success in maintaining his independence from the Reich's proscriptions in both his programs and in retaining a number of Jewish musicians who played under his baton. But Goebbels and the party needed and wanted the prestige of Furtwängler, and after a frank discussion and some nasty consequences for certain of Furtwängler's non-Aryan associates, the composer was made to see the light and he docilely conducted through the most horrific years of the regime, insisting he could do his greatest good for the eternal German spirit by giving them their Beethoven and Brahms instead of martyring himself in a hopeless cause. He was certainly not alone in this rationale.

Furtwängler was a tall man of rather formal demeanor, and his conducting included none of the dramatic hijinks we identify with various of his contemporaries and successors. His orchestra members revered him, and he presided over them and the music he was conducting with an almost mystical authority. His presence in the concert hall was legendary, and one cannot experience the force of his conducting adequately with records. As reticent as he was in manner while conducting, albeit with all manner of spastic jerks and waving that no one but the orchestra seemed able to decipher (and they only through experience), he seemed onstage to be possessed. His reputation and presence at the head of the Berliner Philharmoniker lent exactly the sort of cultural prestige to the Nazi enterprise that Goebbels, Himmler (later Von Karajan's champion), and Hitler were desperate for. Hundreds of millions of deutschmarks couldn't have bought it.

Furtwängler conducts in the great German Romantic manner, which brings more attention to the phrase than the barline, literally

interpreting tempo and dynamics for expressive effects. At the opposite end would be the more literal reading of the score, conducting to the "fucking computer," as my tante Erika would have it. The tendency in the later century and up until today would be for closer and more temperate renderings of the score than would be the case in the German Romantic tradition.

Erika is reporting on her listening of Beethoven's *Eroica Symphony*, conducted in December of 1944. This would be on the MusicArts label. The remastering is good, Erika says. "The fortissimo is too much but the American conductors (said with great contempt) who go by the book. The *Funeral March*, Erika goes on to say, is "unbelievably adagio. One wonders what is going through his mind. In December of 1944 the Battle of the Bulge was underway. The Allies had probably already taken Aachen. Six months later the war would be over. You can hear it, you can feel it in his conducting of the adagio movement. He had to have known at this point it was over. Even if not consciously, he would have known it inside him."

Next, Erika is into the *Rodolphe* set of Furtwängler Beethoven recordings. This is a disaster. The sound is no good. The notes are misleading. She is beside herself, trying to figure out a way to clear up the sound and figure out which piece is which so she can reliably report, my loyal and diligent tante. The recording is made on June 2, 1944, with the Vienna Philharmonic, four days before the D-Day landings in Normandy. Erika is struggling with the *Leonore* overture to the opera *Fidelio*. She can no longer restrain herself: "I don't know how the French could lose things up so badly.... The French, the FRENCH! Only they would do such a thing!"

Hans Knappertsbusch, *Rarities* (Preiser Records 9038)
Wilhelm Furtwängler, *Furtwängler Conducts Beethoven* (MusicArts CD-40409)
Wilhelm Furtwängler, *Symphonien* (1043)

the piano is okay." Furtwängler's tempo is very deliberate, very distinctive, she says. Not like the American conductors (said with great contempt) who go by the book. The *Funeral March*, Erika goes on to say, is "unbelievably adagio. One wonders what is going through his mind. In December of 1944 the Battle of the Bulge was underway. The Allies had probably already taken Aachen. Six months later the war would be over. You can hear it, you can feel it in his conducting of the adagio movement. He had to have known at this point it was over. Even if not consciously, he would have known it inside him."

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EXTENSION 4000 THIS WEEK'S CONCERTS

FRIDAY
Gene Lewis Jacobell, *Striking Voice, Extra Strength Callahan*, and *Fallin' 019: Dean Street*, Friday, November 24, 2:28p-3:30p, USCO campus, 619-222-8131 or 619-220-8497
Steve Potts (815), *Amigo Maricao*, and *Jose Sainza: The Cuban*, Friday, November 24, 8:30p-9:30p, Letterbox, outdoor, 619-220-8497 or 619-222-4255
Shel's *Sonlight* (817), *Shawn Wed* (825), and *Phil* (822) 4th & 8th, Friday, November 24, 8 p.m., 345 B Street, downtown, 619-220-8497 or 619-221-4343

**Celtic Decapitation, Run For Your Fucking Life, La Shik, Ho Oerli, and Tired Terry, The Old Cafe, Friday, November 24, 8:30 p.m., USCO campus, La Jolla, 658-534-7211
Fania TK with *Good Charlotte* and *New Found Glory* (live show), "Come live and call," Friday, November 24, 6:30 p.m. and 9:30 p.m., 3105 Ocean Front Walk, Mission Beach, 858-488-1780**

SATURDAY
Lars Johnson and McPurman Street: The Ignites, Saturday, November 25, 8:00 AM Mission Beach, Mission Beach, 858-927-4000
Duo Dee Romano, *Shiphop, The Blue*, and *Jack Shitwood*: *Devoe Street*, Saturday, November 25, 2:28p-3:30p, Letterbox, outdoor, 619-220-8497
"Smooth Jazz Christmas" with *Donna Kay* (876) and *Cherise*: *East*

County Performing Arts Center, Saturday, November 25, 7:30 p.m., 210 East Main Street, El Cerril, 619-440-2277 or 619-220-8497
Michael Crowe: *Live! Live! Callahan*, Saturday, November 25, 1956 Bacon Street, Ocean Beach, 619-522-0256

SUNDAY
Limp Bizkit (140), *Goodman* (287), and *DMX* (984): *San Diego South Aveo, Sunday*, November 26, 2:00p Open House, outdoor, San Diego, 619-220-8497
Kennyway, *Blaine Ruffalo*, and *Apparel of Physics* (712): *The Old Cafe*, Sunday, November 26, 8:30 p.m., USCO campus, La Jolla, 658-534-7211

TUESDAY
Peter Murphy (220): 4th & 8th, Tuesday, November 28, 8:30 p.m., 345 B Street, downtown, 619-220-8497 or 619-221-4343

WEDNESDAY
Shedder Drop, *Damn, Festival*, and *Call Back*: *Come live and call*, Wednesday, November 29, 3:00p Open Front Walk, Mission Beach, 858-488-1780 or 619-220-8497
Chew Albarrado (822): *East County Performing Arts Center*, Wednesday, November 29, 7:30 p.m., 210 East Main Street, El Cerril, 619-440-2277 or 619-220-8497

EXTENSION 4001 UPCOMING CONCERTS

NOVEMBER
Daklan (421): *Come live and call*, Thursday, November 30, 3:00p Open

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Street, Friday, December 1, 2228 Bacon Street, Ocean Beach, 619-222-8131 or 619-220-8497

Digital Underground / 148: Belly Up Tavern, Friday, December 1, 9:30 p.m., 143 South Cedros Avenue, Solano Beach, 658-481-8140 or 619-220-8497

Dreadfuly, Kervan Abdul Bahar, Carl Up and Die, and American Treadup: The Oak Cafe, Friday, December 1, 8:30 p.m., UK-10 campus, La Jolla, 953-534-2311

N'NYC: San Diego Sports Arena, Friday, December 1, and Saturday, December 2, 3550 Sports Arena Boulevard, San Diego, 619-220-8497

Blonde Redhead and the Meads: The Cobain, Saturday, December 2, 8:30 p.m., 2501 Kettner Boulevard, San Diego, 619-220-8497

Down Walking: Belly Up Tavern, Saturday, December 2, 143 South Cedros Avenue, Solano Beach, 658-481-8140 or 619-220-8497

Susan McKeown / 190 and Johnny Conaghan: Holy Trinity Episcopal Church, Saturday, December 2, 7:30 p.m.,

2083 Sunset 15th Boulevard, Ocean Beach, 658-689-2244

Save Ferris / 258, Whistles, and OPM: Cones Bar and Grill, Sunday, December 3, 3:05 Ocean Front Walk, Mission Beach, 658-488-1780

Red Hot / 191 and Amy Cornea / 212: 4th & B, Sunday, December 3, 345 B Street, downtown, 619-220-8497 or 619-231-4343

Goldfinger / 166 and Mast: Cones Bar and Grill, Sunday, December 3, 3105 Ocean Front Walk, Mission Beach, 658-488-1780

The Pat McClean Band / 167 and Five For Fighting: Belly Up Tavern, Wednesday, December 6, 8 p.m., 143 South Cedros Avenue, Solano Beach, 658-481-8140 or 619-220-8497

Teddy / 169: 4th & B, Thursday, December 7, 345 B Street, downtown, 619-220-8497 or 619-231-4343

The Complex: Belly Up Tavern, Thursday, December 7, 143 South Cedros Avenue, Solano Beach, 658-481-8140 or 619-220-8497

Romel / 163, A.F.L., and the Deathlives: Cones Bar and Grill, Thursday, December 7, two shows, 5:30 p.m. and 9:30 p.m., 3105 Ocean Front Walk, Mission Beach, 658-488-1780 or 619-220-8497

The Anniversary, Sully Tigers, and Death: The Oak Cafe, Thursday, December 7, 143 South Cedros Avenue, Solano Beach, 658-488-1780 or 619-220-8497

Convey: Belly Up Tavern, Friday, December 8, 143 South Cedros Avenue, Solano Beach, 658-481-8140 or 619-220-8497

P.O.D. and Project 86: Cox Arena, Friday, December 8, 8:00 p.m., UCSD campus, La Jolla, 619-220-8497

Ray Charles / 925: 4th & B, Friday, December 8, 345 B Street, downtown, 619-220-8497 or 619-231-4343



Deckard, November 26, San Diego Sports Arena

Slightly Stoopid / 327 and Ugly Duckling: Cones Bar and Grill, Saturday, December 9, 3:05 Ocean Front Walk, Mission Beach, 658-488-1780 or 619-220-8497

Don Devine / 891: San Diego United Methodist Church, Saturday, December 9, 7:30 p.m., 170 Calle Mesquite, Encinitas, 658-564-0400

Good Clean Fun, Over My Dead Body, Fields of Fire, and Amy Lee: Yearning Life: The Oak Cafe, Sunday, December 10, 8:30 p.m., UCSD campus, La Jolla, 658-534-2311

Venice / 422: Belly Up Tavern, Thursday, December 14, 143 South Cedros Avenue, Solano Beach, 658-481-8140 or 619-220-8497

Center: Saturday, December 9, 7:30 p.m., 210 East Main Street, El Cajon, 619-440-2777 or 619-220-8497

Don Devine / 891: San Diego United Methodist Church, Saturday, December 9, 7:30 p.m., 170 Calle Mesquite, Encinitas, 658-564-0400

La Oena Nink: Source Street Forum, Saturday, December 9, 8 p.m., 301 Source Street, Barker's Hill, 619-795-0281

"The Forgotten Carols" with Glenn Turkberg: East County Performing Arts Center, Saturday, December 14, 143 South Cedros Avenue, Solano Beach, 658-488-1780

"Christmas with Judy Collins" / 822: East County Performing Arts Center, Thursday, December 14, 7:30 p.m., 210 East Main Street, El Cajon, 619-440-2777 or 619-220-8497

"Jingle Ball 2000" with Ben Jovi / 615: The Broomfield Lodge / 425: Sankhambh, Pat Benatar / 164: Fisher, 88 Red, and Steve Palko / 815: Cox Arena, Friday, December 15, 8 p.m., 3502 campus, College Ave, 619-220-8497

The Neville Brothers / 494: 4th & B, Sunday, February 18, 345 B Street, downtown, 619-220-8497 or 619-231-4343

Type O Negative / 202: Cones Bar and Grill, Saturday, December 14, 3:05 Ocean Front Walk, Mission Beach, 658-488-1780

The Michael Deane Ensemble: Source Street Forum, Saturday, December 14, 8 p.m., 201 Source Street, Barker's Hill, 619-795-0281

The Starlight Mints / 204: The Cobain, Monday, December 16, 8:30 p.m., 2501 Kettner Boulevard, San Diego, 619-220-8497 or 619-231-4343

Blood Brothers, Nominak, GoGoGo, Robert 1286, and Highlines Syndicate: The Oak Cafe, Wednesday, December 20, 8:30 p.m., UCSD campus, La Jolla, 953-534-2311

Steel Pulse / 257: Belly Up Tavern, Wednesday, December 27, and Thursday, December 28, 143 South Cedros Avenue, Solano Beach, 658-481-8140 or 619-220-8497

The Young Dukes / 428: Belly Up Tavern, Sunday, December 31, 143 South Cedros Avenue, Solano Beach, 658-481-8140 or 619-220-8497

JANUARY

John McCutcheon: San Diego United Methodist Church, Friday, January 12, 7:30 p.m., 170 Calle Mesquite, Encinitas, 658-564-0400

Blue Oyster Cult / 472: 4th & B, Sunday, January 28, 345 B Street, downtown, 619-220-8497 or 619-231-4343

FEBRUARY

Hal Saltsick: East County Performing Arts Center, Sunday, February 11, 210 East Main Street, El Cajon, 619-440-2777 or 619-220-8497

The Neville Brothers / 494: 4th & B, Sunday, February 18, 345 B Street, downtown, 619-220-8497 or 619-231-4343

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Monday, November 29

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1. Press the 4-digit extension above the category that interests you (for example, 4002 for alternative rock).

2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

EXTENSION 4002

ALTERNATIVE

The Anniversary: The Cobain
The Aspects of Physics: Ché
154 Brown and Sankiewicz: RT's
Loopyland Girl
Curtis Descombes: The Cafe
Dr. Chuck: Rock By Rock

Common: Holy Up Town
Dance: Lines Bar and Grill
Domini & Monette: Nations
Bar and Grill
Electric Defiants: Tronics: The
Cobain
Dorsey Waste Band:
Winters
Eurythmics: Ché Cafe
The Extra Strength Children:
Dreamp Street
Faded 019: Dream Street
Frank TK: Lines Bar and Grill
Festerville: Lines Bar and Grill
Fetters IV: Lines Bar and Grill
Gene Loves Jevah: Dream
Street
742 Goldfish: Holy Up Town
Good Charlotte: Lines Bar
and Grill
The Good Chinese: Vizion: Cousins
Grey Eighties: Rock By Rock
The Harder Brothers: The
Cafe
Kia Steps: The Cobain
Jewrins: The Cobain
The Kowwalkite: The Cobain
La Sals: Ché Cafe
Lefty: Lines Bar and Grill
Merry: Lines Bar and Grill
Merrill: The Cobain
The Nice: The Cobain

220. Memo Ranks: Ché Cafe
Peter Murphy: 4th & B
New Found Glory: Lines Bar
and Grill
The Ombis: Ché Cafe
Erica Drexler: The Cobain
Dance Peace: Nations Bar and
Grill
Preston Asch: Holy Up Town
President Brown: Nations Bar
and Grill
The Pines: The Cobain
Doe Dee Romano: Dream
Street
Jimmy Riley: Nations Bar and
Grill
Serebriankin: The Cobain
Shadow Drop: Lines Bar and
Grill
Shelving Violet: Dream Street
Shkylark: Dream Street
Skyline Grease: Rock By
Rock
The Teenage Boy Whores:
Dream Street
Adrian Tiber: Nations Bar
and Grill
236. Tiltwheel: The Cobain
Total Ferg: Ché Cafe
Vendler: Rock By Rock
Veriback: The Cobain
Yar Mead: Dream Street

EXTENSION 4003
ROCK

Sponsored by

BLUESOMERS

441. All Vibe: The Cobain
...The Allens: Lines Bar and Grill
August 511: Lines Bar and Grill
Abner Tones: RT's Place
Audion Chivers Secret: North
County Sports Dome
The Big Miles: Second Wind
Big Tom: On The Rocks
444. Buttermilk: Bob Cassin's
Call Base: Lines Bar and Grill
Corpse: To Line's Lounge
Cremate: Lines Bar and Grill
Dance Sweets Band: Dream
Street
Death on Wednesday: Lines
Bar and Grill
El Jardin: Nations Bar and
Grill
The Electric: Wests Band:
Winters
402. Epiphany: Blood Melons
...Folk: 4th & B
The Full Circle Band: Tai
House
Full Exposure: 4th & B's

The Great People: Winters
The Grocery Palace: Ché Voice
Cafe
The Howl: Dream Street
Brightside
531. Gary Mory: Lines Bar and Grill
David James: Murphy's
Judith: Rock By Rock
Klay Bitch: Rock By Rock
Liquid BBQ: To Line's Lounge
The Loose Tenses: Ché Voice
Cafe
Madcap Otis: Nations Bar and
Grill
Madhouse: Live Wire
Midnight Gumbler: Dream
Street
404. Jeff Moore and the
Whitlockers: The Endless
Coyote Bar and Grill, The New
Whirl Bar & Restaurant
Night Shift: PJ Jay's
The Offshore: RT's Irish Pub
and Grill
The Onions Soupco:
Winters
Paint Blank: James Lockhart
Purple Haze: Bob's Whiskey
Dive
543. Overcast: Holy Up Town
The Real Chemical Brown: Surf
H'ville
Atomic Groove: Jimmy Love's
8 Network: Bob's Sole Cafe

Rockade: Blood Melons, Corvidal
Bar
Ruben Baez: Bob's Whiskey
Lounge, Winters
410. Eva Solis: Bob's Sole and
Music, Murphy's
Sedona Gates: Vizion Cousins
Shawn Webb: 4th & B, Lines
Bar and Grill
481. Skunk's Sankwich: 4th & B
424. The Skumpshunters: To Line's
Lounge
Spaceman Spiff: Micrologics
The Steady Oncoming: Corvidal
Bar
Suzuki: Lines Bar and Grill
This Side Up: Friends
Three Red Jacks: To Line's
Lounge
Thump Daze: Blood Melons
The Trailer Park Peppers:
Nations Bar and Grill
The Trash Brite: Live Wire
Vive Sauternes: Murphy's
Woodside Drive and the Be
Boards: Tube Man's
The Whitlockers: Winters

EXTENSION 4004
POP/TOP 40

Atomic Groove: Jimmy Love's
8 Network: Bob's Sole Cafe

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<p>Sat. 11/27</p> <p>Goldfish w/ guests 9:15pm • \$7</p>	<p>Sun. 11/28</p> <p>Robben Ford & Larry Carlton 7:30pm • \$25</p>	<p>Tue. 11/28</p> <p>Spotlight San Diego Best of the Month free 8:30</p>
<p>Wed. 11/28</p> <p>COMMON w/Planet Asla 8:00pm • \$20</p>	<p>Thu. 11/29</p> <p>Walling Souls w/ guests 9:00pm • \$12</p>	<p>Fri. 11/29</p> <p>Digital Underground w/ guests 00 Soul 9:15pm • \$15</p>
<p>Sat. 12/1</p> <p>Dave Wakeling w/ guests The Negro Problem 9:15pm • \$7</p>	<p>Sun. 12/1</p> <p>Jill Scott w/ guests 7:30pm • \$22</p>	<p>Wed. 12/2</p> <p>Pat McGee Band w/ guests Five for Fighting 8:00pm • \$7</p>

12/7 The Congos • 12/8 Convoy • 12/13 Mark Olson & Victoria Williams & the Original Harmony Ridgecreek Dippers
12/14 Venice • 12/16 34 Below w/ Swerve
12/20 Acoustic X-Mas w/Tim Flannery, Lisa Sanders, Eve Selis, Jeremy Kay & more • 12/21 Tristeza • 12/23 Karl Denson's Tiny Universe
12/27 & 12/28 Steel Pulse
12/30 Coco Montoya • 12/31 Young Dublins

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FREE LINE
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Discoed in the Braugh: Mocha Mocha: Prince George (Coffee Company)
The Disco Pages: Buffalo Joe's (Dive Soda) (Combed Bar)
Harmony's: Harmony's
The Old 97's: Buffalo Joe's
Higher Ground: Jimmy Love's
Triphonic Knight: Shooters Bar and Grill
606. **Liquid Blue:** Fogarty's Pub
Danny Lopez: The Backshop
Muhik: Vines Lounge
Sean McVicker: The Impregal House
The New Breed: The Alley
Jack Paddock: Shooters Bar and Grill
Rainmaker: Hotel del Coronado
Rhythmheads: Jimmy Love's
The Rhythmic Degr: The Alley
Kristy Star: Rock Bottom (Garden)
622. **Barbawick the Pinnacore:** The Wingman Hotel, Deluxe Grill and Sports, Roger's Inn 5th

S.O.B.'s: The Rhythm Lads (Sergeant) The Rhythm Cafe
Jo Trammell: Olla's Restaurant
Zambora: Boulder Books and Music (Mission Valley)
EXTENSION 4002
JAZZ / BIG BAND
Christopher Adler: Tric
649. **The B-Side Players:** Bally Up Town
The Ray Barrie Big Band: The German-American Societies
646. **Last Ball:** The Sea Lodge Hotel
Big Time Operetta: Combed Bar, Crow's Top Hot Bar and Galle
The Braughle Wangle Duo: Coyote Bar and Grill
Braville: Harmony's
John Coker: Hotel del Coronado
The Jergo Comoros: Combed Bar and Grill
703. **Quartet:** Crow's Jazz Bar
Bravo Comoros: Coyote Bar and Grill
685. **Larry Carlton:** Billy (D) Tavern
667. **Gilbert Castellano:** Dizzy's
The Club Corner Jazz Duo: Hotel del Coronado
Cool Blue: Jaka Jazz Cafe
Dave Carlton: Lower Coronado Bay Resort
Jo Dark: The German-American Societies
Donnie Finnell and Company: East Band: Virelino's Jazz
Sopran: 638. **Glen Fisher and Almac:** Crow's Jazz Bar
Forward Funk: Galle
668. **Joe Garrison & Night People:** 18's

644. **Holly Gentry:** Humphrey's
Holly Gentry's Meas: Crow's Jazz Bar
Joe Guarnere: The Boyz Bar and Grill
Joel Hammer: Four Point Quarter Hotel
Cybilie Hammond: Jaka Jazz Cafe
Shilite Harris: The Wynton Emerald Place
Harvey and 52nd Street: Jaka Jazz Cafe
678. **Intervju:** The Sea Lodge Hotel
Daniel Jackson: La Tontola
Hotel del Coronado
Adaptive Golden: Barbara Jaramore
The Cancer Store: Hotel del Coronado
Jezzmo: Jimmy Love's
683. **Art Johnson:** Vines
Kenya Kenyatta: Lower Coronado Bay Resort
Blain Levy: Dizzy's
Tony Lesley: Sahara Beach Coffee Company
U.S. Grant Hotel
The Jaime Valle Beas-Jazz Quartet: Turis Nova
Jaime Valle and Epilano: U.S. Grant Hotel
The Jaime Valle-Bob Magnavento: Anthony's Star of the Sea
Chris Vancore: The Boyz Bar and Grill
692. **Robert Walter's 20th Congress:** The Colonn
The Cafe Workshy Jazz Band: Jimmy Love's
815. **Steve White:** Mission Cafe
The Mike Wardford/Holly Hoffmann Quartet: The Crescent Street Grill
660. **The Skay Meyers Quartet:** Crow's Jazz Bar
Mission: Jimmy Love's
Joe Rubin Serrano: Humphrey's
Randy Cummings: The Rhythm Cafe
Kristi Murray: Lower Coronado Bay Resort
688. **Marguerite Page:** Terra Pava the Pava; Galle

EXTENSION 4003
REGGAE / SKA
Pepper: Nemors Bar and Grill
740. **Pyrrhans:** Weston

EXTENSION 4007
COUNTRY
Collobrette: The Field
Eric Cowdy: Don's Cocktail Lounge
Elmore Jennings: Field Springs Inn
Willy Express: Old Oak Inn, MC's Irish Pub and Grill
Pacific Flyer: Rocky Jones Big Stone Lodge
South and Western: Vines
Cosmo
Frank Sullivan and the Texas Sky Show: The Sea Dives Country Store
EXTENSION 4008
ACOUSTIC / FOLK
860. **The Beatty Band:** The Field
Steve Brewer: Romney Stone Pub
The Keith Berg Group: Mercedes Cafe
Joe Byrnes: The Gulf
Paul Charley: Lower Coronado
Jill Cochran: Jaka Joe's (Coffhouse)
Tony Cummings: Blenny Stone Pub
Melissa Dougherty: Dizzy's
Dewey: Solara Beach Coffee Company

EXTENSION 4009
REASINS BAKER HOMEBAK
Evans: Gally's Pub
Mark Fisher: MC's Irish Pub and Grill
Mark Fisher: Boulder Books and Music
Tyler Grant Band: Western
Steve Harris: Dizzy's
Joey Harris: Coyote Bar and Grill
719. **Jay Edna Harrison:** Dizzy's
Heart and Soul: MC's Irish Pub and Grill
Ingram & Handley: MC's Irish Pub and Grill
892. **Jason Bass:** Hotel del Coronado
Brigitte Jayar: The Leo's Lounge
The Justice Brothers: The Beach House
Mark Alan Langford: Lester's (Coffhouse)
Mark Lane: The Endian
Barry Landis: La Valencia Hotel
Arya Mariani: The Colonn
John McCarone: Rocky Restaurant
Jason Mraz: Jaka Joe's (Coffhouse)
Nickel Creek: Jaka Joe's (Coffhouse)
The O'Brien Brothers: Nemors's Stone (PB)
Carlos Olmedo: Jaka Joe's (Coffhouse)
815. **Steve Paliz:** The Colonn
Tommy Price: Gally's Pub
The King Pointe: The Memphis (Coffhouse)
Gary Rice: MC's Irish Pub and Grill
Taco Rivera: Jaka Joe's (Coffhouse)
Ron's Garage: Nemors's Stone
893. **Line Sander:** Jaka Joe's (Coffhouse)

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Sartika: La Costa Coffee Roasting Co.
941. Shakti: Lector's Coffeehouse
861. Jesse Slaughter & the Troy Duster Infamous: The Labyrinth
871. The Strange Woods: The Labyrinth
904. Tony Tavello: Lector's Coffeehouse
Tereso Jean: Lector's Coffeehouse
Gwen Warren: The Cornish Inn
Renata Tompkins: Lector's Coffeehouse

EXTENSION 4009 BLUES/SOUL

940. The Bayou Breakers: Patrick's II
The Ballistics: Covey's Top Hat Bar and Grill
Blues Mumbo: Jake Just Cafe
Blues Four: Patrick's II
Blues Heart: The Endless
The Blues Revue: Eve's Place
Blues Rockin': Indich
The Boogie Man: Covey's Top Hat Bar and Grill
943. Buddy Blue: The Lion's Lounge
Whitney Carroll and the Tone Kings: Covey's Top Hat Bar and Grill, Buffalo Joe's
Toucan Country and the Blues Revue: Holiday Inn (East Loran), Kerry B's
944. The Deacons: Patrick's II
Phil Droganis: Lector's Coffeehouse
Taryn Donath: Patrick's II
Phil and the Savanahs: O'Connell's Pub and Nightclub
Carol Holmes: Indich
944. Bobbi Hankal: Lector's Coffeehouse
The International Silver Strings: Schomaker Band: The Book Works/Promark Cafe, The Golden Branch Brewery
Markus James: The Whiffen Cafe



Good Charlotte, November 24, Come Bar and Grill

C.A. Jones: Blind Males
Lady Star and the Beasts
Lance Blue Band: Eve's Place
Red Lane Rocks: Coyote Bar and Grill, Patrick's II
LeftHand Blues Covers
Bill Magee: Patrick's II, The Kebab
Maie Rising: Patrick's II

Ms. Julie and the Blue Cats: O'Connell's Pub and Nightclub
The Woke Blues: Indich, Indich
910. Lee Ruby and the Midnight Players: The Garden
Baruch Brewery
Charles Key: Covey's II, The Kebab
918. Baby and the Red Hots: Coyote Bar and Grill

913. The Shakes: Patrick's II
Shakti: Lector's Coffeehouse
Sonny and the Rumble Tones: The House
Silbatic: Woody's Sports Bar & Grill
The Silbatics: Island Saloon, Bob's Whiskey Dive
Sweet Blue Orleans: Island Saloon
929. The A. & the Zydeco Patrol: The New Wharf Bar & Restaurant
946. Earl Thomas: The Garden
March Brewery, Blind Males, Covey's Top Hat Bar and Grill
Billy Watson: The Book Works/Promark Cafe, Covey's Top Hat Bar and Grill
Billy Watson Band: Baby Up Town
Denny Woodward and the Swings: Kings: Patrick's II

EXTENSION 4010
EVERYTHING ELSE
Anderson: Turf Home
Burratt Anderson: Cafe La Moca
Bill Bayer: Santa Recheard
Summy Dale Conneloide: Cafe La Moca
Sandy Chappet: Cafe La Moca
Ray Carver: O'Connell's Restaurant
Linda Carver: O'Connell's Restaurant
Yield Rights: House of Munch
Robbin Ford: Baby Up Town
Karee George: The Westgate Hotel
Lorenz Golds: Baby Recheard
Patrick Hill: O'Connell's Restaurant
Play The U.S. Great Hotel
Jerome: Moxie Cafe
Juno Reuter: 4th & B
Gwenie Rude: House of Munch
Fran LaCaste: The Westgate Hotel
Orquesta Prince: Baby Up Town
James Parrille: Hotel del Coronado
Dr. Alex Paterson: 4th & B
Hector Rivera y la Conciencia: Sevilla
Carl Robinson: The Barriere
Pamela Sanchez: Baby Up Town
954. Joe Lombardi: La Valencia Hotel
Sam & Steve: Sevilla
The Bert Torres Band: James's Restaurant and Lounge
Jim Traudnitz: Hotel del Coronado
Jery Weast: Hotel del Coronado
Marques Wyatt: Back By Back

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No Cover
SATURDAY
Nov. 25
TARYN DONATH MOJO RISING
No Cover
SUNDAY
Nov. 26
THE DEACONS
No Cover
MONDAY
Nov. 27
RED LANE ROCKS
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TUESDAY
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Calendar MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, fax information to 619-293-3000, ext. 261, or e-mail calendar@sd.com, night or day by 5:00 p.m. Friday, the week prior to publication. The listings are free.

Armadillo DJs: Monte and Tom Fitzgerald spin house, trance, and techno. Wednesdays, the Brasserie, 3760 Fifth Avenue, Hillcrest. Information line: 619-413-9223.

Aurora Thursdays, DJs spin house, disco, funk, and techno music. South County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 765-744-4120.

BLISS DJs: Kazy, Flippers, and Sandman spin house and progressive house. Saturdays, 9 p.m., below Buffalo Joe's, 5th and Market, downtown. 658-128-1895.

Boys Night Out Tuesdays, the Flame, 3780 Park Boulevard, San Diego. 619-293-6163.

The Brasserie Call club for night information. 3766 Fifth Avenue, Hillcrest. 619-298-2231.

The Clockwork Seasons DJs: France and Sam spin midtempo breaks, house, disco, and trance. Arco hotel (the Turquoise Room), 4366 16th Street, North Park. 619-220-8444.

Club Bump Thursdays, DJ Ramon and weekly special guests spin house, techno, and disco. Fridays, Get Four Grooves (in with DJs spinning Top 40, hip-hop, and house). Call club for Saturday events. 3175 India Street, midtown. 619-296-6792.

Club 914 DJs: Brian P., Richard D., Kurt Kralig, and Zora Oregan host of '90s music, new wave, synthpop, and new romantic. 21 and up, live from 10 p.m. with college or military ID. Thursdays, Showers, 3815 50th Street, San Diego. 619-465-5827.

Club Elements Thursdays, Transmissions, trance. Fridays, Playhouse, house. Saturdays, Elements, progressive and trance. 1253 University Avenue, Hillcrest. 619-296-8160.

Club Intentional DJs: Rita One, Jim E. The Clay Donmire, led and international guests spin trance, European hard house, and hip-hop. 21 and up, Thursdays, 2028 Hancock Street, Mission Hills South. 619-462-3779.

Club M Wednesdays, Dance Party with DJ Kenny. Thursdays, the Hot Spin presented by the Union, DJs: the Love, DJ: Bruce Foreman, and K.J. Rockwell. Saturdays, DJ Chris and Ron with dance and techno. Doubletree Mission Valley, 7400 Hazard Center Drive. 619-297-5466, 44339.

Club 914 Top 40, hip-hop, house, and trance. New 2000+ capacity multi-level venue. 18 and up. Wednesdays, Fridays, and Saturdays, Red Mill Entertainment Complex, 1340 Broadway, El Cajon. 619-441-1800.

Club Paradise DJs: Henry Diaz and Jeremy spin deep underground house, techno, disco, and hip-hop. 21 and up. Saturdays, 10 p.m. to 2 a.m., the Piranix Inn, 2812 Kettner Boulevard, midtown. Information: 619-222-8950.

Club Rhythmic DJs: Jennifer spin 80s, synth-pop, new romantic, new wave, and disco. Tuesdays, the Brasserie, 3766 Fifth Avenue, Hillcrest. 619-298-2231.

Club Tempo & Groove Fridays, alternating DJs spin hip-hop, dance and techno. Tuesdays, the Brasserie, 3766 Fifth Avenue, Hillcrest. 619-298-2231.

Club Tronics DJs: Kevin Latin hosts hip-hop, freestyle, breakdancing, reggae, and old school. Fridays, 10 p.m. to 2 a.m., The Hole, 2603 Latham Street, Point Loma. 619-465-5827. www.hole.com.

DEEP DJs: Syntha, Wall Krawler, and Mr. Miller mix and special guests spin jungle and drum 'n' bass. 21 and up.

OF NOTE

BY RICHARD MELTZER

Mary Jane Vitalliano, a close personal friend of **Chava Alberstein**—they went to boarding school together—is in a quandary: what to name her forthcoming bastard, 'scuse me, firstborn infant babychild, whom doctors armed with ultrasound tell her will be a female babychild. A girl baby—groovy—in need too sweet of a GIRL NAME.

What makes it a problem, a bigger one than normal, is haven't come up with something that goes good with M.J.'s married name—the one she's never officially used. And she still ain't gonna use it, ha, not for herself, but since she's, even dad's named Mortimer Raper, deserve to be acknow-



CHAVA ALBERSTEIN
Call 619-233-9797, wait for the prompt, then punch in ext. 4982.)

edged somewhere down the line, the kid is gonna be stuck with it...so you gotta pick a first name with care.

Hey—I personally think anything will go with Raper. Raper is a fine surname.

ima Raper. Eura Raper. A pair of GREAT names.

Ducky Raper. Fanny Raper. Buch Raper. Sweetie Raper. Parly Raper. Sissy Raper. Sassy Raper. Lovely Raper. P.P. Raper. Patti Duke Raper. Tammy Faye Raper. Tequila Raper. Date Raper.

Wow. And you couldn't go wrong with Snifty Raper. Or Serial Raper. How 'bout Don't Fear The Raper? ALL really, really neat...you can't go wrong!

(To hear a sample of Chava Alberstein, call 619-233-9797, wait for the prompt, then punch in ext. 4982.)

77 Saturdays, North County's Party Epicenter. Wednesdays, November 22, Lantana, 200 Thanksgiving Party. 740 Northfield Road, San Marcos. 766-371-9402.

Everyday DJ: Chad Forme. Mondays, Blind Melons, 710 Larnet Avenue, Pacific Beach. 858-487-7444.

Ice House Young Adult Dance Club DJ Johnny Johnson spins hip-hop, R&B, and house hits. Dance to trance, progressive, and hard house on the patio. Fridays, Lantana, 200 night with Shawn B. Saturdays, call club for more info.

Darkwave Garden DJs: Tiger and darkwave. 21 and up. Wednesdays, 12 p.m. to 2 a.m., The Hole, 2603 Latham Street, Point Loma. 619-465-5827. www.hole.com.

Kim's Place Thursdays and Sundays, hip-hop, old school, hard core, and R&B dance music. 617 H Street, Chula Vista. 619-420-3211.

Liquid DJs: Dave Aude, Mike Orestis, Ryan Somers, and guests spin deep house, trance, and hip-hop. Fridays, E Street Alley, 619 Fourth Avenue, downtown. 619-979-9999. www.metroproductions.com.

Live Wire DJ: Rastor cuts up funk, hip-hop, and jazz grooves. King to and anime vids on two screens. No cover. Wednesdays, Live Wire, 2103 E. Canon Boulevard, North Park. 619-291-7450.

Luminal DJs: Tom King, Brendon Lebel, and Cuban spin industrial and gothic. Tuesdays, Kakers, 308 University Avenue, Hillcrest. 619-491-0406.

Margerie Kicks Call club for night information. 903 Homestead Street, Pacific Beach. 858-272-2780.

Moths Milk DJs: Mike and Ramon spin deep funk and house. Mondays, the Flame, 3780 Park Boulevard, San Diego. 619-293-6163.

Nightfall DJ: Robert and guests spin gothic, synthpop, EDM, industrial, and fetish. 21 and up. Sundays, the Brasserie, 3766 Fifth Avenue, Hillcrest. 619-298-2231.

Old Madrid Fridays, Club Aura, DJs: Matt Spencer, Tama, Spencer, and guests spin house, hip-hop, and trance. Saturdays, Mecca with DJ: Joe America, Jason Vidona, and Rage spinning global sounds. 753 Fifth Avenue, downtown. 619-532-0146.

Overs Rooms Call club for night information. 852 Fifth Avenue, downtown. 619-235-6699.

Over the Border Fridays, DJ Luis Armas spin Latin pop house and rock.

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Thursday, November 23
GIVIN' THIAKX
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\$1.50 Domestic Pils & Beers

Friday, November 24
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Sunday, November 26
QUINO (of Big Mountain) with guests

Monday, November 27
REGGAE, HIP-HOP & HOUSE with DJs
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Wednesday, November 29
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**Calendar
MUSIC SCENE**

en español with live rock bands. 3088 Main Street, Chula Vista. 619-422-5889.

Project Cathedral: Fourth Sunday of each month, 6 p.m. to 11 p.m. St. Paul's Cathedral, 18th Avenue at Nimitz, Banker's Hill. 619-220-4944.

The Rhythm Lounge: Tuesdays. Alliance hip-hop, soul and more. Wednesdays, live techno. Thursdays, Reggae drum to bass. Saturdays, Soul. DJ spin hip-hop, rare groove, roots reggae and soul. 3088 Midway Drive, Sports Arena. 619-224-4835.

Rick'n' Thursday: Club Hedonism, DJ Joe Bocky and Mike Orsini spin house, techno, and groove. Fridays, Go-Go Fridays, DJ Derek spins house and tribal. Saturdays, DJ Derek and guests spin house and tribal. Sundays, Hot Tea Sundays, DJ Derek and Tony Avenue, Hillcrest. 619-492-4388.

Sabbah: DJ Eric Hart, Marc Bruehard and Adam Aton. Dark electro, gothic, darkwave, industrial, and tribal. Saturdays, Shooters, 3815 30th Street, San Diego. 619-574-6744.

Seville: Mondays, rock en español. Tuesdays, Wednesdays, and Thursdays, Club Sabie. Fridays and Saturdays, high energy Euro-Latin Nightclub. Sundays, Club Brand 555 Fourth Avenue, downtown. 619-233-5979.

The Silver Room: Wednesdays, Mr. T's Cafe. R&B, hip-hop, and reggae. Thursdays, DJ Kevin, trance. Fridays, Noble and Darkside productions. First and third Fridays, downtempo hip-hop, second and fourth Fridays, drum to bass. Saturdays, DJ Bob Knight and Orlando spin hip-hop, reggae, and R&B. 756 Fifth Avenue, downtown. 619-233-2820.

Studio 64: DJ Jon Bishop, Maria, Erick D., Gina, and Demin spin hard and

progressive house music with a separate hip-hop room. Three floors, five rooms with three separate smoking patios. International guest DJ superstars weekly. Fridays, 9 p.m. to 4 a.m., Club Montage, 2028 Hancock Street, Midtown. 858-658-9412, ext. 402, www.prk.com.

Tangents: Wednesdays, drum 'n' bass excursions with resident DJs Kouki, Tom R, and SkannyDip. Open decks 8 p.m. to 10 p.m., no cover before 10 p.m. Dream Street, 2228 Bacon Street, Ocean Beach. 619-222-9131.

Therapy: DJs Brian Pollard, Crank and special weekly guests spin industrial, EBM, fetish, gothic, and darkwave. First Friday of every month at Club Vortex, 5215 Adelle Falls (R. exit Waring Road), remaining Fridays at the Flame, 3780 Park Boulevard, San Diego. 619-445-5827.

Trenchtown: DJ, Rob One and Daah 27 spin dancetech reggae and hip-hop, two separate rooms. Fridays, Neiman, 308 California Village Drive, Carlsbad. 760-729-4131.

Tsunami: Wednesdays, 90s, Thursdays through Saturdays, 90s, hip-hop dance, disco, and techno. Tsunami Beach Club, 802 South Avenue, downtown. 619-231-9981.

Two-Wheel Tuesdays: DJ spin vintage punk, glam, and primitive rock in full. Set it back! Rock on two wheels. Plenty of cycle and scooter only parking. No cover. Tuesdays, 9 p.m., Live Wire, 2103 E3 Cajon Boulevard, North Park. 619-281-7450.

The Underground Lounge: DJ Sothame and international guests spin deep house music. Thursdays, the Lake Joint Cafe, 327 Fourth Avenue, San Diego. Information, 619-988-5993, 619-232-SOUL.

Venus: 18 and up. DJ spin trance, techno, house, hip-hop, party mix, and jungle. Open Wednesdays through Saturdays, 9 p.m. to 2 a.m., 1206 E3 Cajon Boulevard, College Area. Call club for nightly information, 619-501-VEVUS.

performances that are not at a club should be listed in 619-235-3000, ext. 261. e-mailed to scooter@abc.com, or faxed to 619-881-2401.

LOCAL MUSIC

North County

The Abby, 423 Grand Avenue, Carlsbad. 760-438-1170. Performances are from 9 pm to 1:30 am. Wednesdays and Saturdays, the New Breed, pop. Thursday, the Rhythm Dept., pop, jazz.

The Backroom, 1677 West Vista Way, Oceanside. 721-3111. Thursday, live R&B, call club for information.

The Beach House, 2930 South Highway 101, Cardiff. 760-753-1321. Performances begin at 7 pm, except

Sundays, 5:00 pm. Friday, *Tris the Jour*, jazz. Saturday, *the Justin Brothers*, acoustic. Sunday, *Rock Bros*, jazz. Wednesday, *Semus and Paulina*, reggae.

Belly Up Tavern, 143 South Cedron Avenue, Solana Beach. 858-481-9022. Wednesday, *Poncho Sanchez and Orquesta Primo*, Friday, 5:30 pm, *Billy Watson Band*, 9:15 pm, *the B Side Players*, Latin jazz, and *Orquesta Primo*, Saturday, 9:15 pm, *Goldfish retro funk*, and guests. Sunday, 7:30 pm, *Larry Carlton and Rabbin Ford*, Tuesday, call club for information.

with Pioneer Asia, alternative. **Beach House**, 700 Grand Avenue, Carlsbad. 858-729-2889. Friday and Saturday, *Bottomline*, classic rock.

The Book Works/Pantheon Cafe, Flower Hill Mall, 15 at Via de la Valle, Del Mar. 858-755-3735. Friday, 8 pm, *the International Silver Strings*, Summer Band featuring *Billy Watson*, blues, swing.

Borderline Books and Music, 11160 Rancho Carmel Drive, Carmel Mountain, 858-818-1814. Friday, 8 pm, *Mark Fulmer*, acoustic.

NOTE

BY DAVE GOOD

In a past issue of *Reptiles* magazine, we learn that **Slash**, formerly of Guns 'n' Roses, is a serious reptile collector. The story says that he owns hundreds of snakes and lizards of all description, that he keeps them in a special building on the grounds of his Los Angeles mansion, and that he employs his own private zookeeper to care for them all. Slash, we read, is rarely home due to his employment as a major rock star. The hired keeper says that his boss may consider going into the reptile business as a sideline. Slash is even pictured on the cover of this edition of *Reptiles*, shirtless and beary, with his Tommy Hilson-style top hat on his head and a giant Asian python in his lap.

As for **Slash's Snakepit** (his band, not his house), a better name might be **Slain's Tarpit**. He represents the only serious talent in this club-level band, which was formed in

1995 after Guns 'n' Roses crashed. There comes rarely an inspired rock and roll moment from the remainder of the Pit; it's basic, boiler-plate rock that thuds and plows along, the savage victim of underwhelming backup playing. *Slash's* macho playing sparks up the show from time to time as it should — if anyone's figured out how to work the rock-guitar thing, he has.

Born Saul Hudson in the U.K., *Slash* swapped BMX bicycling for guitars around age 12; it is said that the father of a childhood friend gave him the nickname. As a guitar god, he is every cliché from the past 30 years of rock. Once nominated "Most Incoherent Guest" on *The Howard Stern Show*, Mr. Hudson finally did kick heroin but by some accounts has retained an astounding drinking habit. For style comparisons, refer to Aerosmith's Joe Perry, to whom *Slash* owes a mighty debt. Post-pubescent fans with fake IDs will be thrilled to see a bona fide guitar hero from the big



SLASH'S SNAKEPIT

arenas up close, but more seasoned listeners may pause to wonder: where have I heard this before?

Brown Wall and Fish open. (To hear a sample of *Slash's Snakepit*, call 619-233-9797, wait for the prompt, then punch in ext. 4990.)

SLASH'S SNAKEPIT, 4th & B, Friday, November 24, 8 p.m. 619-220-6497 or 619-232-4343. \$18.

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Calendar MUSIC SCENE

Saturday, 7 pm. For folk, rock and roll.

Bob & Whiskey Dive, 301 Pier View Way, Oceanview, 760-737-8116. Friday, *Purple Haze*. Saturday, *The Sidewalk*. and rock.

The Camelot Inn, 897 San Marcos Boulevard, San Marcos, 760-744-1332. Friday, *The Strong Wind*. Celtic folk. Saturday, *Gene Warren*, folk.

Carvers, 11940 Bernardo Plaza Drive, Rancho Bernardo, 558-566-2400. Friday, *Lafayette Blues*. Saturday, *Joe Marlin*, jazz.

Coyote Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729-4095. Thursday, 6 pm to 10 pm. *Red Lane*. blues rock. Friday, 6 pm to 10 pm. *Jeff Moore* and the *Whickelators*. rock. Saturday, 3 pm to 5:30 pm. *Joy Harris*, acoustic. 6 pm to 10 pm. *Ruby and the Red Hoes*. vintage blues. Sunday, 2 pm to 5:30 pm. *The Ragae Wingerz Duo*, jazz. 5 pm to 9 pm. *Roger Cameron*, jazz. Monday and Wednesday, call club for information.

The Del Dios Country Store, 20134 Lake Drive, Escondido, 760-745-1151. Friday and Saturday, *Frank Sullivan* and the *Travis Sky Show*, country.

Fogarty's Pub, 2200 West Valley Parkway, Escondido, 760-480-0813. Friday and Saturday, *Equipe Blue*, pop rock.

Hennessey's Tavern, 2777 Roosevelt Street, Carlsbad, 760-729-6671. Friday, *Roby Gator*, acoustic.

Januarys Live, 218 N. North 11th Avenue, near the Wagonwheel Plaza next to AMC Theaters, Encinitas, 760-943-1454. Friday, 8 pm to 10 pm. *Colin Weatherly*, jazz band.

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Saturday Dinner
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Every Thursday 7-11 pm
Complimentary Buffet
Admission only \$10 + \$8 before 7:30 pm
\$3.00

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Four Points
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858-277-8888

The Kraken, 2531 Old Highway 101, Cardiff, 760-436-6483. Thursday, *Jeff Moore* and the *Whickelators*, rock and blues. Friday, *Blue Heat*. Saturday, *Bill Magee*. Wednesday, live alternative music.

La Costa Coffer Reading Co., 6965 El Camino Real, Suite 208, La Costa, 760-438-8160. Music hours are from 7 pm to 10 pm. Friday, *Sony* and the *La Costa*. blues. Saturday, *Sarah*, folk.

The Metaphor Collaborative, La Costa Resort and Spa, Costa del Mar Road, Carlsbad, 760-439-9111. Friday and Saturday, live pop and jazz.

McCabe's Beach Club, 1145 South Trement, Oceanside, 760-439-4646. Call club for information.

The Metaphor Collaborative, 238 East Second Avenue, Escondido, 760-489-8896. Friday, *The Rag From*. Saturday, open mike, acoustic. Blues. Monday, *David*, jazz.

Miracles Cafe, 1915 San Elios Avenue, Cardiff, 760-943-7924. Friday, 7:30 pm to 10:30 pm. *The Keith Berg Group*, folk. Saturday, 7:30 pm to 10:30 pm. *Steve White*, folk. Sunday, 10 am to 1 pm. *Jordan*, funk.

Musica Marketplace, 1020 West San Marcos Boulevard, San Marcos, 760-744-2122. Friday, 7:30 pm to 10:30 pm. *Duane* and the *Bloughs*, contemporary.

Neimans Bar and Grill, 501 Carlsbad Village Drive, Carlsbad, 760-729-4131. Friday, *Jimmy Riley*, *Dawn From*, *Adrenaline*, *Erica*, *Providence Brown*, and *Verona J. Monroe*. Saturday, *El Jardin*, Latin rock.

The New What Bar & Restaurant, 925 San Marcos Boulevard, San Marcos, 760-744-8888. Music begins at 7 pm. Friday, *Flora and the Fades*. *Paula*, blues. Saturday, *Jeff Moore* and the *Whickelators*, rock and blues.

North County Sports Dome, 600 West San Marcos Boulevard, San Marcos, 760-744-4120. Friday and Saturday, live music.

South County Sports Dome, 600 West San Marcos Boulevard, San Marcos, 760-744-4120. Friday and Saturday, live music.

Woody's Sports Bar & Grill, 2329 South Center City Parkway, Escondido, 760-745-8599. Friday and Saturday, *Sidney*, blues and rock.

Beaches

Blind Melon, 710 Carlsbad Avenue, Pacific Beach, 858-483-7844. Friday, *Rock*, classic rock. Saturday, 4 pm to 7 pm. *C. R. Jones*, 6:30 pm. *Earl Thomas*, blues. Sunday, *Liquid American Culture*, *Trip*, *Phil Dreyfus*, blues.

Cancer Bar & Grill, 1105 Ocean Front Walk, Mission Beach, 858-488-1780. Music is rock/alternative. Wednesday, *Gary Hays* and *Steve Wolf*, Friday, 6:30 pm and 9:30 pm. *Forix TX*, *New Found Glory*, *God*, *Cartel*, and *Lefty*. Sunday, *Agent*



NOTE

BY WILLIAM CRAIN

without Dee Dee shouting "One-two-three-four!" and psyching up the band and the audience for another critically fast dash through "Blitzkrieg Boop" or "Sheena Is a Punk Rocker." It was like someone screaming on a roller coaster, an integral part of the fun.

Dee Dee, née Douglas Colvin, left the Ramones in 1969 and resurfaced as a rapper named Dee Dee King. Ramones fans don't like to talk about that episode. Soon after, Dee Dee returned to punk rock with a band called the Chinese Dragons. Now that the Ramones have finally called it quits, he performs under his own name with a mostly Ramones repertoire. One can only hope that today Dee Dee is healthy and happy and isn't the serious substance abuser he once was. But to celebrate Dee Dee is to celebrate the messup/kid inside

all Ramones fans. And that's not necessary a bad thing.

Blitzkrieg Yer Mom, and the Jack Shitwalkers open.

DEE DEE RAMONE, Dream Street, Escondido, November 28, 9 p.m., 619-222-8111 or 619-220-0407, \$10.

South County Sports Dome, 600 West San Marcos Boulevard, San Marcos, 760-744-4120. Friday and Saturday, live music.

Woody's Sports Bar & Grill, 2329 South Center City Parkway, Escondido, 760-745-8599. Friday and Saturday, *Sidney*, blues and rock.

Beaches

Blind Melon, 710 Carlsbad Avenue, Pacific Beach, 858-483-7844. Friday, *Rock*, classic rock. Saturday, 4 pm to 7 pm. *C. R. Jones*, 6:30 pm. *Earl Thomas*, blues. Sunday, *Liquid American Culture*, *Trip*, *Phil Dreyfus*, blues.

Cancer Bar & Grill, 1105 Ocean Front Walk, Mission Beach, 858-488-1780. Music is rock/alternative. Wednesday, *Gary Hays* and *Steve Wolf*, Friday, 6:30 pm and 9:30 pm. *Forix TX*, *New Found Glory*, *God*, *Cartel*, and *Lefty*. Sunday, *Agent*

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Wednesday & Saturday

9 pm
The New Breed

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The Crescent Shores Grill (step the Hood La Jolla), 7955 La Jolla Shores Drive, La Jolla, 859-459-0541. Music is jazz unless otherwise noted. Thursday, 7:30 pm to 10:30 pm. *The Peter Sprague Trio*. Friday and Saturday, 8 pm to 11 pm. *The Alka Wright/Holly Holman Quartet*. Tuesday, 7 pm to 10 pm. *Calvin Romner*. Wednesday, 7 pm to 10 pm. *Barbara Fawcett*.

Dream Street, 2228 Bacon Street, Ocean Beach, 619-222-8131. All shows start at 8 pm. Wednesday and Thursday, call club for information. Friday, *Gene Levine*. Saturday, *Use the Extra Strength Children*, and *Tullio 1919* alternative. Sunday, *Use the Extra Strength Children*, *Yusef Khatib*, *Quino* and guests. Tuesday, *Damen*. *Sean Bane* and *Midnight Gamblers*.

Galaxy, 5660 La Jolla Boulevard, La Jolla, 858-551-8616. Wednesday, call club for information. Thursday, *Juldyon*. Friday, *Forward Jack*. Saturday, *Quino*. Sunday, *Christopher Adler Trio*.

Hennessey's Tavern, 2777 Roosevelt Street, Carlsbad, 760-729-6671. Friday, 6:30 pm to 10:30 pm. *Forix TX*, *New Found Glory*, *God*, *Cartel*, and *Lefty*. Sunday, *Agent*

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51, Counterfeit, Furans IV, and Death on Wednesday. Wednesday, *Call Boy*, *Shades*, *Drop*, *James*, and *Frostbite*.

Cannibal Bar, at the Caltanant Hotel, 3999 Mission Boulevard, Mission Beach, 858-488-1041. Wednesday, *The Stray*. Thursday, 9:30 pm. *Dave Soul*, disco, dance. Saturday, 9 pm. *Rockville*, classic rock. Sunday, 7 pm. *Shane Day*, reggae. Wednesday, 8:30 pm. *The Top Operator*, big band swing.

Ché Cafe, USC Campus, La Jolla, 858-534-2711. Music is alternative/rock. Friday, 8:30 pm. *Cattle*. *Occupation*, *The Shark*, *The Dark*, and *Final Fury*. Sunday, 8:30 pm. *Enzymes*, *Stone*, *Baths*, and *Aspects* of Physics.

Old Vantage Cafe, 2910 Canon Street, Point Loma, 619-222-3888. Friday, *The Lame*. *Tone*, rock and roll. Saturday, *The Great*. *Press*, rock, blues.

Pacific Beach Bar & Grill, 860 Carlsbad Avenue, Pacific Beach, 858-272-7278. Club Troneros, call club for information.

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KT's Longboard Grill, 1466 Carner Avenue, Pacific Beach, 858-270-4036. Thursday, 9:30 pm. *Brown* and *Sidewalk*, alternative.

The Sea Lodge Hotel, 8110 Camino Del Oro, La Jolla, 858-456-0600. Thursday, *James*. Music. *Carlos*. *Oleanna*, and *Four Rivers*, acoustic. Friday, *Renaissance*. *Youngblood* and *Jill Constant*, folk. Saturday, *Nick*. *Crook*, folk. Monday, *Wendy*. *Open*-make night. Wednesday, *Lee Sanders*, acoustic, folk.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 858-454-0771. Thursday, Sunday, and Monday through Wednesday, 8 pm to 10 pm. *Barry Levak*, piano variety. Friday and Saturday, 7:30 pm. *Joe Sandwell*.

Mondayville, 432 Carner Avenue, Pacific Beach, 858-483-8550. Friday, *Spencer*. *Spiff*, rock.

Old Vantage Cafe, 2910 Canon Street, Point Loma, 619-222-3888. Friday, *The Lame*. *Tone*, rock and roll. Saturday, *The Great*. *Press*, rock, blues.

Pacific Beach Bar & Grill, 860 Carlsbad Avenue, Pacific Beach, 858-272-7278. Club Troneros, call club for information.

San Diego

Anthony's Star of the Sea, 1360 North Harbor Drive, San Diego, 619-232-7408. Thursday and Friday, 5:30 pm. *James Valle*. *Alka Wright*. *Chris*. *Hezbollah*. Latin jazz.

The Bahia Belle Crotin, the Bahia Hotel, 988 West Mission Bay Drive, Mission Bay, 858-539-7779. Departs 6:30 pm. Friday, *B National*. Saturday, *The Dead Horse*.

Blarney Stone Pub, 5617 Balboa Avenue, Clarendon, 858-279-2033. Thursday, Friday, and Saturday, *Tony Cummings*, Irish folk. Sunday, open mike. Tuesday, Irish jam session.

The Blue Ape, 6608 Mission Gorge Road, San Diego, 619-521-3194. Call club for information.

Borderia Books and Music, 1072 Camino del Rio North, Mission Valley, 619-295-2201. Friday, 8 pm. *James*, Latin pop.

Brick by Brick, 1130 Barnum Avenue, Bay Park, 619-275-1176. Music is alternative/rock. Wednesday, call club for information. Friday, *King Boat* and *Marques Wyatt*. Sunday, *Cory*. *Eighteen* and special guests. Tuesday, *Psyduck*, ska.

Yemin, Dr. Chank, and Skyline Grove.

Etta's Place, 6179 University Avenue (at College and University), 619-582-0236. Friday, 9 pm. *Lady*. *Joe* and the *Bum*. *Lower Blue*. *Road*. *Blues*. 9 pm to 8 pm. *The Blue Ravens*, blues.

Four Points Sheraton Hotel, 8110 Aero Drive, San Diego, 619-277-8888. Skis Lounge. Friday, 6 pm to 10 pm. and Saturday, 8:30 pm. *Joe Hammer*, jazz.

The Gordon Blewett Brewery, 5010 Mission Center Road, San Diego, 619-688-1120. Music is blues/jazz unless otherwise noted. Friday, *Larry Thomas*. Saturday, *Larry* and the *Mighty Flyers*. Sunday, the *International Short Strings*. *Submarine Band*.

Hauppacher's Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 619-224-3572. The Backstage Lounge. Wednesday, 9:30 pm. *Choir*. *Shore*. Friday, 9:30 pm. *Van Samana*, classic rock. Saturday, 9:30 pm. *Dave*. *Send*. *dance* and *video*. Sunday, 7 pm. *Heidi*. *Genry*, jazz. Tuesday, 8 pm. *Joe*. *Solo* and *David*. *James*, rock and roll.

Jan's Shellie, Mary Leary, and Teresa Jean, folk. Saturday, 9 pm to 11 pm.

The Imperial House, 505 Kalmia Street, San Diego, 619-234-3025. Wednesday through Saturday, *Sean McVicker*, dance music.

Immanuel, 2223 El Cajon Boulevard, San Diego, 619-296-2101. Wednesday, 8 pm to 10 pm. *workshop* concert with the *San Diego Conservatory Jazz Band*.

James's Restaurant and Lounge, 7777 University Avenue, La Mesa, 619-469-7777. Thursday, Friday, Saturday, and Wednesday, *the Bert Torres Band*.

John's Joe's, 8076 La Mesa Boulevard, La Mesa, 619-466-2591. Friday and Saturday, *Full Exposure*, rock and roll.

Just a Cuppa Coffee, 3823 30th Street, North Park, 619-858-5282. Tuesday, 9 pm to 11 pm. *Tony Tarnavola*, acoustic, folk.

Kelly's Pub, 644 El Cajon Boulevard, College Ave., 619-286-0400. Friday, *Evans*, acoustic. Saturday, live music. Wednesday, *Tommy Price*, acoustic.

Lesner's Coffeehouse, 3343 Adams Avenue, Normal Heights, 619-282-0437. Friday, 8:30 pm to 10:30 pm. *Ann Shellie*, *Mary Leary*, and *Teresa Jean*, folk. Saturday, 9 pm to 11 pm.

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FRIDAY & SATURDAY, DECEMBER 15 & 16
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SAN DIEGO READER'S
Calendar
MUSIC SCENE

Seaweed, funk, blues. Saturday, Ma. Jule and the Blue Cats.
OBX's Restaurant, 10789 Terrasanta Boulevard, San Diego. 818-560-4677. Thursday and Sunday, **Parlied 902** Friday and Saturday, **Ray and Laminé** Carnes. Monday, Jay Truesdell.
Wednesday, Ray Corros, solo piano.
Live Wire, 2103 El Cajon Boulevard, Hillcrest. 619-291-7430. Saturday, Melaka with the **Trash Beats**, rock.
O'Connell's Pub and Nightclub, 1310 Morena Boulevard, Bay Park. 619-276-5677. Friday, **Fish** and the

619-596-9777. Intermezzo Lounge: Friday, blues, funk, techno, hip-hop, and Latin music.
Roche O'Grady's, 3402 Adams Avenue, Normal Heights. 619-284-7666. Friday and Saturday, live rock and roll.
Saete, 7811 Herschel, La Jolla. 858-454-1315. Thursday, 7 pm to 11 pm, **Deen Paul Bateman,** jazz. Friday and Saturday, **Bill Meyer,** alternative.
Second Wind, 8515 Navajo Road, San Carlos. 619-465-1700. Friday and Saturday, **the Big Idea,** pop rock.
Terra, on Vermont, one block north of University Avenue. 619-293-7088. Music in jazz. Thursday, **Robin**

Hendel Friday, **Art Johnson**, Saturday, **Marguerite Page**.
Tia Lou's Lounge, 5302 Napa Street (at Morena Boulevard), Bay Park. 619-541-1402. Wednesday, **Three Leaf Jacks** Friday, **Buddy Blue**, blues. Saturday, **Carroll**, Liquid R&B and the **Bridge Jayz Band**, Wednesday, the **Stepwaxers**, rockabilly.
Tube Man's, 4653 30th Street, Normal Heights. 619-640-8822. Saturday, **Wireless Dore** and the **No Roots**.
Tuna Mare, 4365 Executive Drive, La Jolla (Golden Triangle area). 858-597-1188. Monday, 6:30 pm, **America**, string quartet. Wednesday, 5:30 pm to 9:30 pm, the **Jaime Valle Rense Jazz Quartet**.

band swing. **Billy Watson**, blues. Monday, the **Buffones** and **Whitney Corwell** and the **Time Kings**. Tuesday, the **Boogie Men**, blues, jazz. Wednesday, **Earl Thomas**, blues.
Duke's Grill and Spirits, 901 Fifth Avenue, downtown. 619-234-5554. Thursday and Saturday, 8 pm to 10 pm, **Friday** and Saturday, 7 pm to 11 pm, **Robberich** the **Pantheon**, pop. Top 40 plays.
Diner's, 344 Seventh Avenue, downtown. 858-270-7467. Friday, **Steve Harris**, **Joe Edens**, **Harrison**, and **Melissa Dougherty**, folk. Saturday, **Gilbert Castellanos** and **Brian Levy**.
The Pitkin, 544 Fifth Avenue, downtown. 619-232-9840. Sunday, 5 pm to 9 pm, **Colbination** and the **Rusty Band**, Irish music.
Plo's Caciña Italiana, 801 Fifth Avenue, downtown. 619-234-3467. Friday and Saturday, 7:30 pm to 11:30 pm, **Jerry Adinola**, jazz and contemporary piano.
4th & B, 345 B Street, downtown. 619-231-4941. Wednesday and Thursday, club for information. Friday, **Shah's Smokejazz**, **Sterns Wall**, and **Fish Saturday**. Dr. Alan Peterson and **Jana Rancier**. Tuesday, **Peter Murphy**, alternative.
Jimmy Love's, 672 Fifth Avenue (corner of Fifth and G), downtown. 619-295-0123. Friday, **Alfonso Crocero**, Saturday, **Rhythmaker**, Sunday, 6 pm to 10 pm, **Incognito** featuring **Tim Maghena**, jazz. Monday, 6 pm to 10 pm, **Gregg Smith** and **Proved for Time**, jazz. Tuesday, 6 pm to 10 pm, **Milgramm**, jazz. **Bank**, R&B. Wednesday, 7:30 pm to midnight, **High Ground**.

Bank and **Mercurio**.
Crowe's Top Hat Bar and Grille, 802 Fifth Avenue, downtown. 619-233-4355. Friday, Saturday, **Big Time Operative**, big.

Downtown
The Byron Bar and Grill, 329 Market Street, downtown. 619-696-8747. Friday and Saturday, 6:30 to 10:30, and Sunday, 10:30 to 2:00 pm, **Joe Guarna** and **Chris Vanavare**, jazz piano.
Harvey Stone Pub, 502 Fifth Avenue, downtown. 619-233-8519. Thursday through Sunday, and Wednesday, **Steve Brewer**, acoustic.

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DIXIE DREGS
Band members: **STEVE MORSE**, **T. LAVITZ**, **ROD MORGANSTEIN**, **JERRY GOODMAN**

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Online Club Coupons!

The following nightclubs have valuable coupons in the Music Scene section of the Reader's Web site. © indicates North County.

Blind Melons	2 for 1 cover	\$2 cocktail
Blue Agave	2 for 1 admission	\$2 off admission
Brick By Brick	2 for 1 admission	Free cover with dinner
California Express	Buy 1 card, second free	2 free comedy tickets
VIP Card	1 hour free pool	1 hour free pool
Canes	\$1 discount Saturday	Free admission Thursdays
Cannibal Bar	\$2 off admission	2 for 1 admission
Croce's	Free cover with dinner	2 for 1 admission
4th & B	2 free comedy tickets	2 for 1 admission
Jolt n' Joe's	1 hour free pool	2 for 1 admission
Juke Joint Cafe	Free admission Thursdays	2 for 1 admission
La Costa	2 for 1 admission	2 for 1 admission
Champions Lounge	2 for 1 admission	2 for 1 admission
Liquid 6 E St. Alley	\$2 off cover	2 for 1 admission
Martin Ranch	1/2 off martini	2 for 1 admission
McCabe's Beach Club	\$2 off admission	2 for 1 admission
Moondogs	\$1 off cover	2 for 1 admission
Navajo Inn	No cover	2 for 1 admission
PB. Bar & Grill	2 for 1 entrée	2 for 1 admission
Patricks II	2 for 1 cover	2 for 1 admission
Sevilla	\$2 off cover	2 for 1 admission
Sham Rocks Shack	1/2 off cheeseburger combo	2 for 1 admission
Tio Leo's Lounge	\$1 off club admission	2 for 1 admission
Tsunami Beach Club	\$2 off VIP admission	2 for 1 admission
Winstons	2 for 1 cover	2 for 1 admission
Zombie Lounge	\$1 Guinness	2 for 1 admission

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For information on advertising your club online, call the Reader's Display Advertising Department at 619-235-3000.

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Wednesday, **Cynthia Hammond**.
Thursday, **Gilbert Castellanos**.
Friday, **Coal Blue**, jazz. Saturday, **Black Manbo**, Sunday, **Stelle**, blues. Wednesday, **Cynthia Hammond**, jazz.
Keaner W's, 624 E Street, Downtown. 619-235-0993. Thursday and Wednesday, **Charles Ray**. Friday, **Tommy Courney and the Cousins**. Kings. Saturday, **Taron Donath** and **Miss King**, Sunday, the **Deans**. Monday, **Red Lane**, blues. Tuesday, the **Blues Brothers**. Wednesday, **Blue Four**.
Redfish, 711 Fifth Avenue, San Diego. 619-234-7228. Friday, **Blue Rockit**, blues. Saturday, **Carol Harris**, blues.
Rock Bottom, 601 C Street, Galatrop. 619-231-7000. Friday and Saturday, **Rising Star**, pop rock.
Rooper's, 5th, 835 Fifth Avenue, downtown. 619-702-0444. Thursday and Saturday, 6 pm to 11 pm, also.

Patrick's H., 428 F Street, downtown. 619-233-3077. Music in blues unless otherwise noted. Wednesday, **Bill Mager**. Thursday, the **Shake**. Friday, **Tommy Woodwind** and the **Sevens**. Kings. Saturday, **Taron Donath** and **Miss King**, Sunday, the **Deans**. Monday, **Red Lane**, blues. Tuesday, the **Blues Brothers**. Wednesday, **Blue Four**.
Redfish, 711 Fifth Avenue, San Diego. 619-234-7228. Friday, **Blue Rockit**, blues. Saturday, **Carol Harris**, blues.
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Fontainebleau Room, Monday through Friday, 11:30 pm to 2 pm, **Robberch the Panamanian**. **Flora Bar**, Thursday and Friday, 7 pm, and Saturday, 8 pm, **Frank LaCorte**, Friday, Monday, Tuesday, and Wednesday, 5 pm to 7 pm, **Robberch the Panamanian**. Also, **Tuesday and Wednesday**, 7 pm to 11 pm, **Karen Georgan**, piano and vocals.
The Wyntham Emerald Plaza, 400 West Broadway, downtown, 619-238-4500. **The Sidebar Lounge**, Thursday and Wednesday, 5 pm to 7 pm, for Terrence, jazz piano. Friday, 5 pm to 9 pm, and Saturday, 6 pm to 10 pm, **Stollia and Joe Terrence**, contemporary.
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Cafe La Mesa, 1441 Highland Avenue, National City, 619-474-3222. Friday and Saturday, piano bar, featuring **Sandy Chappell**, **Sonny Camozzato**, and **Barnett Anderson**.
Di-mond Jim's Nightclub, 273 Third Avenue, Chula Vista, 619-363-7323. Friday and Saturday, **the Hot Five**, rock.
Hotel del Coronado, 1550 Orange Avenue, Coronado, 619-435-6611. **Robcock & Story**, Thursday and Sunday, 5 pm to 9 pm, also, Friday and Saturday, 4:30 pm to 8:15 pm, **Joan Rio**, Harmonica guitarist. Also, Friday and Saturday, 8:30 pm to 12:30 am, **Marlene Lamont**, jazz.
Palm Court, Thursday through Saturday, 5:30 pm to 12:30 am, **James Parrish**, Sunday through Wednesday, 5:30 pm to 11:30 pm, **Joey West**, Prince of Wales, Thursday and Monday through Wednesday, 6:30 pm to 10:30 pm, **Daniel Jackson**.
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Loew's Coronado Bay Resort, 4000 Coronado Bay Road, Coronado, 619-424-8000. **Capo Lounge**, Friday, 8 pm to midnight, **Jay & Allen**, jazz. Saturday, 8:30 pm to 12:30 am, the **Step Myers Jazz Trio** featuring **Krist Murray** and **Irene Carr**.
Azara Point, Friday and Saturday, 6:30 pm to 11 pm, **Kenneth Kerensa**, solo piano.
McP's Irish Pub and Grill, 1107 Orange Avenue, Coronado, 619-435-5280. Thursday, **Gary Rock**, folk, Friday, **Niro Express**, country rock, Saturday, the **Offshore**, rock, Sunday, **Ingram & Hanley**, acoustic folk. Monday, **Mark Fisher**, folk. Tuesday, **Heart and Soul**, Wednesday, **Fish and the Seawinds**, funk-blues.

THE GERMAN-AMERICAN SOCIETY, 1017 South Mission Avenue, El Cajon, 608-273-7283. Friday, 7:30 pm, the **Ray Barrie 12 Piece Big Band** featuring **Jim Dark**.
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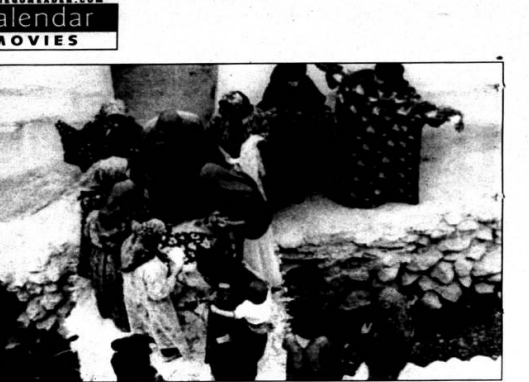
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A Count of Blessings
 The movie does something that only a movie can do, but that few movies have the patience to do.
 A last, and just in the nick of time, some things to be thankful for.
 The *Wind Will Carry Us*, an up-to-date addendum to the mini-retrospective last summer at the Ken, is another Abbas Kiarostami film: another winding, dusty mountain road, another remote village, another desolatory quest. The "cover" story of the interloper from Tehran (like any Kiarostami protagonist, a total abstainer from smiles and laughter) is that he is on an archeological treasure hunt. Only gradually does his true purpose become clear: to wait outside death's door for the passing of a hundred-year-old woman so that he may document the barbaric local funeral rites. But this purpose, too, is something of a diversion: what Hitchcock would have called a McGuffin, the thing that sets other, bigger things in motion. They hardly come any bigger than in a Kiarostami film: man's relationship to the world around him, to nature, to his fellow man, to his own soul. Given that the central (or at least recurrent) theme has to do with human contact and connection, it is quite striking, and highly suggestive, how many of the pertinent people are

REVIEW
DUNCAN SHEPHERD
 never seen on screen or are seen only fragmentarily: the protagonist's restless "crew" the nagging callers on his cell phone (he must jump into his jeep and drive to higher ground in order to receive their calls), the subterranean ditch-digger at the favored spot for cellphone reception, the adolescent milkmaid in the cave-like unit cellar, and, not least, the bed-ridden centenarian: Mrs. McGuffin.
 Crudely put, the movie relates the commonplace tale of the detached journalist who grows attached to his subject. But Kiarostami never puts anything crudely, always understatedly, unpreachably, at times with a wry and dry humor. In common with his past sojourns in remote parts, the movie does something that only a movie can do, but that few movies have the patience to do: immerse you in a way of life, a pace, a place, its angles and planes, its textures and tones, its sights and sounds (uncluttered with photographic froufrou and musical meddling), so that the entire experience settles into a presentness, a present tense, instead of forever tugging and straining to get on to the next bit of business, splash of spectacle, tsunami of emotion. If the immersion were any

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The Wind Will Carry Us

less complete, the message would be reduced to lip service. Some day I may have to lay out, at some length, a few reservations about Kiarostami's method — the austerity, the rigidity, the repetition, traits that are good up to a point and decreasingly good beyond that point — but today is not the day. Tomorrow is Thanksgiving. *Unbreakable* is M. Night Shyamalan's encore to *The Sixth Sense*, a hard act to follow. But follow it he dauntlessly does, all the way to a mandatory Surprise Ending. At first the fearlessness of the task seems to drive him to overdirection, a big show of being busy; a woozy camera for the 1961 prologue, a swiveling camera for a passenger-car conversation viewed through the crack between the next seats, an upside-down camera for the perspective of a child on the couch in front of the TV. But soon enough the camera calms down. And Shyamalan, given license by his previous success, again stakes out an unusual area in commercial cinema: moody, bordered on four sides by gloom, grave, somber, and morose. The plotline, please understand, is as silly as can be — a comic-book aficionado, nicknamed the fearless one of the task seems to drive him to overdirection, a big show

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its predecessor, though not less unusual. Bruce Willis is again along for the ride, dragging his foot and enjoy-

ing not a single minute of it. *You Can Count on Me* has been widely and highly overpraised — a testament to critics' pitiful state of deprivation — yet it is clearly a cut above the run of stuff that comes to us through Sundance, a rarefied chamber piece for a small-town single mom, her perky little boy, her nomadic

no-account brother (their parents, as we're shown in a childhood prologue, were killed in an auto accident, and there's no indication of who filled that role afterwards), her soft-mannered hard-assed new boss at the bank, and a rekindled indecisive lover. The complaint of the brother about his hometown — its smallness and narrowness — could easily be turned against the movie as a whole. But something he says at another point, under an unwelcome grilling from the local clergyman — that however unimportant his life may be in the overall scheme of things, it is important at least to him and to those close to him — could be turned to the movie's defense. We the viewers get close to him, too, and get involved.

The movie marks the directing debut of playwright Kenneth Lonergan (and, in a lighter mood, screenwriter on *Analyze This* and *The Adventures of Rocky and Bullwinkle*), who seems to enjoy the freedom on screen to compose in fragments instead of in Scenes and Acts, and who is prone to dump an unfair share of the workload onto his musical selections: Bach, Loretta Lynn, a whole heap of Steve Earle. Laura Linney (linked on the soundtrack with Loretta Lynn for no apparent reason except the sameness of their names) emerges as a kind of thespian Annie Oakley, quick on the trigger and a dead shot, challenging Meryl Streep's record for cramming the most acting into the smallest spaces. Mark Ruffalo, while well-

versed in the ways of the slacker ("like totally, man"), is less persuasive as the harebrained brother, held back by his third-generation Brandeisisms or second-generation Erik Estradadisms, and, through no fault of his own, by his complete physical dissimilarity to Linney: darkly Mediterranean to her Nordic frost. And Matthew Broderick, dependably deft as the pernickety bank manager deficient in People Skills, appears doomed again (*Election* is still fresh in mind) to get less than his due.

Lastly, we should be thankful that Kurosawa's swan song, *Madadayo*, has secured a belated theatrical booking — at the Ken for the two days before the Kiarostami — over a year after its U.S. premiere on the TCM cable

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channel. Even if (as I think I said at the time) it is nowhere near one of his best, it is nevertheless one of his, and its long neglect by our local art houses amounted to dereliction of duty. ■

MOVIE LISTINGS

All reviews are by Damon Shepherd. Priorities are indicated by one to five stars and unipathies by the black spot. Unrated movies are for non-reviewed.

Boyz n the City — Spike Lee, in confrontational mode, serves up a new generation's *Painy Swope*, the blackploitation-era satire by Robert Downey Jr. (a father) about a black takeover of a Madison Avenue ad agency. The comparable premise here concerns a priory Harvard-educated African American TV executive (Damon Wayans), under pressure from his blacker-than-thou white boss (Michael Rapaport). "I don't give a goddam what Spike Lee said. Tarantino was right: 'nigger' is just a word" to come up with something "different" impactful...cutting edge." What he comes up with is *The New Millennium Minstrel Show*, complete with burnt-cock blackface



Bounce

and mile-wide lipstick, starring the nose-velve vaudeville team of Mantan and Sleep n-Eat. "Two real coms." This seems a fair enough exaggeration (never mind the im-

possibility in the PG age that such a thing could become, as suggested, a big hit of the black programming on television today and yesterday. But the satire is badly garbled in the mixed motives of the show's creator. On the one hand, upset at the cancellation

of his pet project (*Brown-Nose Jones*) after thirteen episodes, he is simply hoping to get himself fired so that he can sue the net; work, never dreaming that his new idea would take root and blossom. On the other hand, he is militantly wheeling it forward as

a weapon to expose and eradicate racial stereotypes. Well, which is it? — career suicide or cultural assault? And the effectiveness of the piece is further blunted by Lee's cerebral efforts within the movie itself to explain to us what satire is, and his repeated hints and assurances that this movie is a bona fide example of it. When all is said and done, the only really shocking thing about the movie is the god awful video image: the washed-out color, the flattened perspective, the blurry focus, the fuzzy edges, the scummy surface. 2000.

● (UA HORTON PLAZA 14)

Deezled — What passes as Hollywood creativity at the turn of the millennium: take the title, idea, and structure of a dimly remembered comedy of thirty-three years earlier — the Devil will grant seven wishes, always with a catch, in exchange for a soul — and then pour your own cruder gags into it. (To start, make the Devil a de-collect disk.) The basketball segment at least demonstrates that the writers have watched their share of postgame interviews. With Brendan Fraser, Elizabeth Hurley, Frances O'Connor, directed by Harold Ramis. 2000.

● JAMISON DRIVE IN; PALM PROMENADE 24; PARKWAY PLAZA 18; UA HORTON PLAZA 14)

Best in Show — Christopher Guest's gallery of caricatures of the people at and around the fictional Mayflower Kennel Club Dog Show funny, yet disappointing. Or in other words: not as funny as his *Waiting for Guffman*, and lavishly overpraised in the reviews. (It gives reviewers a chance to be funny, in turn, by passing along the jokes.) The so-called "mockumentary" technique, at least as practiced by Guest, is too inherently faulty to merit endorsement as a formula. The air ripener interview bits, more convenience than necessity, are simply an easy way (a little akin to voice-over narration) to dispense information, tell jokes, etc., without the trouble of constructing serviceable scenes and situations. At the same time, or rather at different times, the hand-held camera is privy to behind-the-scenes activities to which no documentary film crew would ever gain access — and without the responsibility of selecting an angle, setting up a composition, etc. It is a technique that yields more excuses than results. The cast members — Eugene Levy, Catherine O'Hara, Michael McKean, John Michael Higgins, Michael Hitchcock, Parker Posey, Jennifer Coolidge, Jane Lynch, Bob Balaban, Fred Willard, Jim Piddock, Guest himself, several of whom were also in *Guffman* — are well in tune with the semi-improvisatory comic style, though not free from the occasional over-reaching stinker. A special gold star, rich to O'Hara as a small-town Norwich owner whose extensive sexual history is forever catching up with her; to Willard as the stock TV commentator whose speech is never preceded by thought (see Garagiolo, on the Westminster telecast, would be the obvious model); to Piddock as Willard's straggled British straight man; and to Guest for his Carolinian drawl and his logging cat alongside his prize bloodhound (but not for his out-of-character ventriloquism). The dogs themselves are accorded little room to roam, little space to stretch. This, too, is disappointing. 2000.

● (HILLCREST CINEMAS, LA JOLLA VILLAGE)

Bitzy Elliot — Fluffy and forgettable bit of uplift about an unlikely lad in Margaret Thatcher's England, who drops out of the local boxing club, drops in on the all-gait ballet class that convenes in the same gym, and proves himself (not to the untrained eye, which might concede his potential as a clog dancer, but rather to his chain-smoking, maternally teacher) "good enough" at age eleven to audition for the Royal Ballet School. How nice. How very, very nice. The kid, Jamie Bell, is likably kidlike, and the smoothness of Stephen Daldry's direction is stopped short of slickness with a sprinkling of actual snow. Julie Walters very Lewis. 2000.

● ICEOVE, FASHION VALLEY 18; GROSSMONT; TRICKLEY, LA PALOMA; PALM PROMENADE 24; UA HORTON PLAZA 14)

Blue Velvet — David Lynch's "controversial" version of what really goes on in the

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Calendar
MOVIES

Solas — Low-suds soap opera about an estranged daughter — poor, pregnant, unmarried, alcoholic — who has her provincial mother on her hands while her father recuperates in the hospital. Ana Fernandez, a shade too beautiful for the part, throws herself into it with abandon, and Maria Galana unites her with stolid minimal-

ism. Written and directed by Benito Zambrano. 1999.
* (LA JOLLA VILLAGE)

La Strada — A Fellini circus film — yes, yes, all Fellini films are circuses, but this is a literal one, about a brutish strongman, the simple-minded waltz he brutalizes, and a philosophical clown. It is closer to the sawdust of circuses than to the cotton candy of them — as in Fellini's much later *The Clowns*. Overrated on most counts, particularly the waltz-impersonation of Fellini's wife, Giulietta Masina, it is undeniably lugubrious, but perhaps deniably tragic.

laura linney • mark ruffalo • matthew broderick

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Anthony Quinn, Richard Basehart. 1955.
* (MILCREEK PHOTOGRAPHIC)

Unbreakable — Reviewed this issue. With Bruce Willis, Samuel L. Jackson, Robin Wright Penn, and Spencer Treat Clark, written and directed by M. Night Shyamalan.

**** (GAMMAL MOUNTAIN; CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 13; FASHION VALLEY 18; GROSSMONT CENTER; HAZARD CENTER 7; LA COSTA BL. LA JOLLA 12; MIDTOWN VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SANTIAGO DRIVE 9; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14)**

Venus Beauty Institute — Nice idea to set a women's picture in and around a beauty salon. And nice amount of attention to the utopian ambience thereof, the as-

sorted products and treatments, and the relations among staff and clientele. (An aging Bulge Ogier, immaculately groomed, makes a perfect proprietress.) But the heroine's personal story — the pathological promiscuity, the ardent courtship by a younger wild-haired sculptor — is cheaply novelistic. To complement the delirious world of the salon, the personal story needed only to be down-to-earth and true-to-life. Instead it is moonshine. Nathalie Baye bestows some intelligence and sensitivity, and there are tiny gems for the great Emmanuelle Béart and Edith Scob (fans of Georges Franju will not question the qualifier), and one for Michelle Prêtre, the mother of the film's writer-director, Tonie Marshall. With Sam Le Bihan, Audrey Tautou, Mathilde Seigner. 1999.
* (LA JOLLA VILLAGE)

What's Cooking? — Another art-house

food movie: Turkey Day in the L.A. melting pot, a celebration of (you guessed it) diversity. African-American, Jewish, Chicano, Vietnamese, young, old, lesbian, vegetarian, dachshund, whatever. Good strong work from Alfre Woodard (as usual), Mercedes Ruehl (ditto), Maury Chaykin ("You know Michael Landon from *Bonanza*? He was Jewish"). The whole Cartwright family was Jewish. In particular, liberally sprinkled with moments — roughly the size of the one, for instance, when the stereotypical Jewish Mother positions mini-marshmallows atop the sweet potatoes. But on the whole, overly contrived and calculating, unusually diplomatic and namby-pamby. With Joan Chen, Juliana Margulies, Kira Sedgwick, Laine Kazan, Debra Hayden, directed by Gurinder Chadha. 2000.
* (MILCREEK CINEMAS)

Wild at Heart — The downside of an artist attracting a crowd is that he is tempted to start playing to it, and pretty soon his Unique Creative Vision gets broadened and coarsened, and cheapened, and David Lynch starts looking like John Waters — or making John Waters look like R.W. Fassbinder. Fitted in between the first and second seasons of his TV show, *Twin Peaks* — a media triumph if no other kind of triumph — Lynch's camped-up road movie follows two young lovers on the lam, their tanks fueled with Elvis solitaire and Wizard of Oz imagery. Forward movement, though, is impeded by unmythical cross-cutting and flashback, and such a high incidence of oddness and perversion as to turn it all as common and dull as dirt. That, and such a high degree of self-indulgence as to make it just too easy. Nicolas Cage, Laura Dern, William Baltus, Diane Ladd, Harry Dean Stanton. 1990.
* (MILCREEK PHOTOGRAPHIC ARTS, 11/24 AND 26, 9:30 P.M.)

The Wind Will Carry Us — Reviewed this issue. With Behzad Dourani and the villagers of Sahi Tarek, written and directed by Abbas Kiarostami.
*** (KEN, 11/24 THROUGH 30)

You Can Count on Me — Reviewed this issue. With Laura Linney, Mark Ruffalo, Rory Culkin, and Matthew Broderick; written and directed by Kenneth Lonergan.
*** (MILCREEK CINEMAS, LA JOLLA VILLAGE)

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"STUNNINGLY LYRICAL AND ELOQUENT!"
LESLIE GAMIH, THE NEW YORK TIMES

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RESTAURANTS

Nouveau Brasserie



Nouveau Brasserie

If you've a sneaking yearning for the life of a monkey *fin de siècle* Paris bohemian, then surely in some past incarnation you must have frequented restaurants that looked very much like the Royale Brasserie. Were you the customer vaguely reflected in the mirror in Manet's *Bar of Folies Bergere*, meeting the pretty barmaid's direct, apathetic gaze? That gorgeous Art Nouveau decor, that simple, satisfying Parisian cuisine (briny raw oysters, earthy sausage-and-kraut), that tingy sense of imminent pleasure — does all that seem poignantly familiar? But wait, that's just my dream of the scene of a painting — where are we really? Oh, it's the Gaslamp District at the turn of the millennium, a hundred years later and half a world away.

Walking into the Royale, you'd be fooled. Vast (8000 square feet) but sectioned into intimate subdivisions, retro but shiny-new, the restaurant is a mass of eye-filling artisanal detail reproduced at a scary-to-imagine 21st-century cost. You stroll through an entrance lettered in the Art Nouveau style of old Paris Metro entrances, your appetite rising to the fine aroma of the foyer oyster bar. Then you step into a multiroom reproduction of a world long gone. Tiny tiles form miniature floral arabesques on the floor; there are warm brown-tinted ceiling panels painted with sinuous flowers, "period" lights (so suitable in the Gaslamp District); thick and blurry stained glass for room dividers and the bar ceiling. But the bar has a TV and gets boisterous when the Chargers play. The bathrooms have antique-looking free-standing cast-iron sinks — and electronic sensors that turn on the faucet as you approach. The heart of the action is a glass-walled exhibition kitchen of awesome scope and gleam, where shiny, useless copper اسپيد molds hang in prominent public view.

King's Seafood Company — a restaurant chain, but a chain with class — is behind the project. "We wanted to create a restaurant that has the look and feel of an authentic Parisian brasserie," reads Sam King's press release, "without the stuffiness so often associated with a traditional French restaurant." This statement made me worry a little — somebody thinks brasseries are stuffy? Yeah, about as stuffy as Manhattan delis. Big, noisy, informal, as brassy as their name suggests, brasseries serve plain fare — typically, cold seafood platters and classic, bourgeois-cuisine dishes from the boons. Parisian brasserie waters may be made (in Paris, who isn't?), but not out of any snooty class consciousness —

like New York deli waters, they're rude because they enjoy it.

So I worried that Royale would be a theme-park brasserie — Bofinger World, Lipp-Land, Les Disney-Magots. To some extent, it's exactly that: No stinky Gauloise cigarettes will ever stain the exquisite ceiling, no autumnal Parisian mud will besmear the mosaic floors, and of course no waiter will ever insult you. But it's more: What finally makes it work is the bottom line for any worthwhile restaurant — tasty, honest cooking.

It's near-impossible to emerge from the oyster bar without developing a yen for the big house specially — and I do mean big: The "plateau de fruits de mer" is a cold shellfish assortment available in size huge (feeding two as an entrée or four as an appetizer) or size humongous. A platter heaped with ice and crab strands holds a pyramid of fresh-tasting, tender seafoods including Maine lobster, Dungeness crab legs, shrimps, prawns, half-shell oysters of Atlantic, Pacific, and European varieties, and a circle of mussels interspersed with tiny periwinkles impaled on tall thin pikes, as though a

miniature Vlad the Impaler (later known as Dracula) had conquered their village. To dress or dip, there are lemon wedges, fresh horseradish sauce, a gentle red wine vinegar mignonette, aioli, and cocktail sauce. There's nothing to stop you from delecting the cocktail sauce with the lemon and/or horseradish.

Whoever you share this platter with, you'll have a closer relationship by the time you're done.

Another appetizer that invites sharing is yellowfin tuna tartare. Yellowfin, the fish of Hawaiian *pōk* (which the tartare resembles), is not the same as yellowtail (the firm, farm-raised jack known in sushi bars as *hamachi*). It's a plentiful warm-water tuna with lean, soft pink-to-rosy flesh, found wherever it's summertime and most of all in Pacific shallows. (Many supermarkets sell yellowfin at an inflated price calling it "ahi," which it ain't — ahi is a fat-rich, maroon-red cold-water tuna. Go ahead and buy pink yellowfin by whatever name if the price is right, just don't expect ahi.) Royale's yellowfin is Grade A dayboat catch, cured lightly in lemon juice and mingled with diced aioli, toasted pine nuts, celery heart leaves, and fresh mint. Leaping out of the

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PRICES: Appetizers \$7–\$18, entrees \$15–\$32 per person, shellfish platters \$58 and \$99.

WINE LIST: Full bar with a smart, amusing drinks menu and a wide choice of wines, including seafood-loving affordable French whites (Muscadet, Vouvray, Cote de Langoude) available by the glass.

NEED TO KNOW: Reservations essential, even for twosomes, weeknights. Night, you may crowd. Heated street patio dining; banquet room.

WHAT THE STARS MEAN:
(None) Poor to satisfactory
* Good
** Very Good
*** Excellent
**** Extraordinary

Ratings reflect the reviewer's reaction to food, ambiance, and service with price taken into consideration. Menu listings and prices are subject to change.

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brasserie mode, this exquisite, unlikely combination is a highlight of the menu. It was pleased that the requisite Hudson Valley *foie gras* isn't stunted, for a change, but in true brasserie fashion is molded into a luscious, easy-going chilled terrine, served with hillocks of smooth rhubarb-orange juice, marmalade and chunky shallot-red wine chutney, and a ribbon of poit wine-honey reduction. The starters list continues with a host of old-fashioned French favorites (escargots, frog's

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legs provocante, onion soup, pureed fish soup with rouille, duck rilletes, beef tartare, Lyon sauté (salad, etc.). The half dozen we sampled in the course of several visits were all agreeable-tasting, with no serious flaws but no great singularity of character.

The menu is reprinted daily to reflect the slight changes in the bill of fare, e.g., one day there's duck, the next day there's rabbit. Entrées continue the pattern of classic Gallic flavors. Musicals (available in three treatments, including a fine Belgian-style remoulade made with keds and ale) arrive with crisp pommes frites — that's french fries to you, bab, and even though there's the usual mess-boost for dipping them, whenever the fries hit the table at the Royale, so does that of Heinz ketchup. (I guess that's

what Sam King meant when he said, "without the stuffiness..."). Local striped bass is crisp-skinned and moist-fleshed, among atop French bread croutons coated with a puree of powerful Kalamata olive paste. (The French bread, by the way, comes from Bread & Cie.) Roast chicken "Grand mere" has a similar crisp-moist crust and is garnished with juicy roast shallots and, alas, dead-tasting boiled sprouts and big old mealy green peas. (This long past prime pea season, even brussels sprouts might be preferable.) The same damned peas dot an intriguing casserole of rabbit meat.

Deserts, like entrées, rotate nightly. Our favorite was a take-no-prisoners blood orange sorbet, a fiercely refreshing conclusion to a hearty meal. Crème brûlée is soft and creamy, but a little sweeter than usual, while chocolate pudding for grownups — is less sweet than you'd expect.

Along with the regular menu, there's a weekly special

ing in profile. By the end of an evening, he's every diner's mascot. He's probably belching after all the good food. ■

man worked for several major New York restaurants, concluding with a solid sous-chef stint at holy-of-holes La Grille (and later, at its branch at the Bellagio in Las Vegas). I wondered why he'd go from Le Cirque to a simple brasserie. "I had been looking for a position that would offer me more management experience," he explained. "The restaurant business is more than just cooking, so I felt this was a great opportunity to take the reins of a larger restaurant." The Royale is a very large restaurant indeed, seating 180 in the dining rooms, 80 at the bar and 40 on the patio. These seats are rapidly filling, and weekend reservations are already hard to get — partly because Gossmann and the management aren't ready to pack the place. "We want to slowly build our business and keep our standards up," Gossmann says. "And we have to keep morale high in the kitchen — it's important that our whole crew is happy.

Back in the U.S., Goss-

Calendar RESTAURANTS

ABOUT THE CHEF Hawaiian-born chef Hans-Trevor Gossmann was raised in San Francisco, where he trained at the CIA and interned at Masa's, one of California's top restaurants. Traveling through Europe, he worked for a year as assistant fish-chef at Munich's legendary Aubergine (no relation to the Galapag entry of that name). "That was directly out of cooking school, and I was about as green as you could be," Gossmann recalls. "Coming from San Francisco, you hear about all these fish — Dover sole, Brit-tany lobster, John Dory — but I'd never been exposed to them except as pictures in books. I actually got to work with every one of them there, in the open-air pens."

Back in the U.S., Goss-

Calendar RESTAURANTS

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Back in the U.S., Goss-

Rough Family

We're eating with classy ghosts here. Don't want to look cheap.

Hear ye! Hear ye! The Old Globe Theatre has stopped putting on plays! Now it puts on breakfasts!

Think I'm kidding? Just come on down. Right at this moment I'm sitting next to the stage, scarfing. Guess this is the only way you'd catch me in a theater anyway. Fact is, this was the Old Globe Theatre. It's the little cottage where they used to present their plays during World War II. I'm munching on eggs and zucchini and home fries and bacon and onions and toast and jam and coffee. Chewing down while this chow dog stares up at me from the back door and a pig cooks from below the window. Out in the country on Sixth Avenue!

Who knew? I must have passed by this little green house a zillion times before. It's just up from Balboa Park. Maybe it's because the buses don't use this street.

Whatever, this morning I was on foot. Saw the banner. "BREAKFAST! I fought. Fought hard. But the place looked so lush and overgrown. With its veranda and umbrella tree you almost think Kingston, Jamaica. So I just stepped up to peer through the window.

"Come in," says this woman at the door, "we're open." And before you can say Jack Robinson she has me sitting down with a cup of coffee and a yellow menu. Turns out she's Kathryn

Boone (related to Dan'l Boone by her first marriage; "rough family," she says). But what gets me is the place. Wow. Wood beams, sloping ceilings, giant brick fireplace, beautiful timber floor, and...stuff! Big ol' sofas, moon-faced clocks, gilded Victorian portraits, deer heads with antlers, a blond-wood upright piano, tinkling chandeliers, golden screens, throne chairs, mannequins with '30s duds on, even a stuffed parrot.

It's a trip. Kathryn says the building's over 100 years old. Has been everything from a dance studio to a white Arvans' meeting place to a homeless folks' meal hall.

OK, honeymoon's over. Now she's waiting for my order. Ho boy. Carla and I already had "breakfast." Those \$1.99 "Great Starts" frozen omelets you heat in the oven. Mini omelet, mini home fries, mini appetizers. And that was two hours ago. Now I'm looking at "Kathryn's Favorite Country Scrambled Eggs with bacon, potatoes, onions, zucchini, basil, cheese, and toast." Or add avocado and jalapeños and call it a Californian Scramble. Both cost \$6.95. Then there are omelets. Two eggs for \$6.25, three for \$7.95. But you can stuff them with four items, like broccoli, tomato, avocado, spinach, ham, bacon, mushrooms, jalapeños, sour cream, jack cheese, and cheddar cheese.

Still, not sure I can handle seven, eight bucks.

Calendar RESTAURANTS

I check Number 5. Two eggs, hash browns and toast, \$4.95, or the Thick Sliced Country Bread French Toast (\$4.95), or the egg sandwich (\$2.95). Or even just a \$1.50 muffin.

I think, I ponder. Should stick with the muffin, right? *D'aaagh!* I order Kathryn's Favorite Country Eggs (\$6.95). Hey, we're eating with classy ghosts here. Don't want to look cheap.

While I wait, Kathryn's in and out. She shows me a photo of pop-eyed Globe players in hats and floppy pants and long skirts. They're dancing on this stage area right beside me. In 1942. Place was known as Dartle Hall back then. The incredible thing is the room looks exactly the same. Except for signs Kathryn has, like "Aunt Cecil's Home-Made Cookies, 3 for a dollar."

Turns out they're for real. "Aunt Cecil's," she says. "She cooks these for the church and gives me some to sell here too. My mom helps her. She's 79. Can't beat her snickerdoodles."

Uh, snickerdoodles? "Cinnamon-flavored cookies. They do these peach and plum jams." I see jars selling for \$4.50. Talk about *Y Oldie Curiosity Shoppe*.

Next time she comes out she has my breakfast. The eggs and bacon and home fries and zucchini make a pile in the middle with two slices

of toast wedged them on either side. Drop a little Tabasco on and, yes. It works. Tastes fresh, and surrounded by all this flapper furniture, feels like you're dining at, well, Dartle Hall. She refills my coffee. I munch through the eggs, spread some of Auntie Cecil's great plum jam on the toast and — man! Now that really is home cooking. Thick jam. Plum skins in there... Reminds me of my own grandma. Her name was Cecil too. Ah! Those autumn jam-making sessions. Us kids'd get sick from the lickings.

Must tell Carla. I see Kathryn has a poached salmon special for lunch; \$7.95 with veggies and mashed potatoes or rice. It would be great out on the porch under the umbrella tree.

As I leave, I've gotta check out the oinker. She's a Vietnamese pot-bellied pig. Her territory is down by the rear garden tables. Name's Lily, like the restaurant. She waddles over, squinty-eyed. Mr. Magoo with a wet nose. She makes whines that sound almost like words. Huh. Kid swine with the kind of whine. "She's intelligent," says Kathryn. "You have to treat them like regular folks. Like, now the nights are cooler, she sleeps in a woolen blanket."

Pig in a blanket? Snickerdoodles? Sounds straight out of a play for the Old Globe. ■

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Calendar RESTAURANTS

Horrifying Conclusion

"It always amazed me that San Diego was one city where people didn't want to buy the local wine."

After starting a vineyard as a tax shelter in the early '70s, Justice Charlie Froehlich and attorney Micky Friedman found themselves in a pickle: they found there was no market for their grapes. So, they decided to take matters into their own hands and build a winery, San Pasquale Vineyards, hoping the finished product would be easier to sell than the raw material.

That was some 25 years ago. Froehlich has "since figured out that in the wine business, the first thing you should do is see if you can sell wine. If you can sell wine, then you're entitled to build a winery. And if you build a winery and you really want to, then you can grow grapes for your winery. But you shouldn't do it the other way around," even though Froehlich thinks that's the way it usually happens. "Most people make a ton of money on the stock market or in oil or something, and then they go look at beautiful vistas in Napa Valley and decide they want to plant a vineyard." Then they say, "This is no good. I'm getting only \$400 a ton for my grapes, and I can't make any money."

"So they start a winery. Or maybe they go and build a beautiful winery building first—that also is silly. About three or four years down the road, they come to the horrifying conclusion that if they're ever going to make money, they're going to have to go out personally on the road and sell this stuff. That's a big shock."

After the shock wore off, Froehlich and Friedman got to work selling product. The wine was good—Dan Rittel, Tchelstcheff, now the winemaker at Jarvis, came up from Mexico and helped out with the blending, and Kerry Danaky, now a consulting winemaker up north, came down from Napa after a few years to take over as winemaker. As a result, the winery, while not a cash cow, "had positive cash flow. We had pretty good distribu-

tion for quite a while. We sold wine in all of Southern California, including Los Angeles. We sold a lot of wine to Trader Joe's."

Even early mistakes paid off. Micky Friedman: "The first year we made Sauvignon Blanc, we picked the grapes too late, and it wasn't very good. We kind of left it in the [fermentation] tanks. The next year, we figured we'd do it better, so we picked them too early, and they were too high in acid and low in sugar. So, we decided that we would blend the two years and make a nonvintage wine. That's how we won our first gold medal [at the State Fair]—two mistakes made a gold."

Still, there were obstacles. "It's a very creative business, but an awfully tough one. It always amazed me that San Diego was one city where people didn't want to buy the local wine. You go to Monterey or [Santa Barbara], and every restaurant features local wines." Not so, San Diego. "I would walk into a restaurant and tell them I would like to have them try our wines, and they would tell me, flatly, 'No.' I would say, 'Look, let's make a deal. You tell me what wine you like, and I'll buy those wines. We'll put our wine in [the group], and we'll do a blind tasting. If we don't beat at least half of your wines, I will never bother you again.' They wouldn't even take me up on that."

They did manage to sell to Anthony's, but even that victory was tempered. "The Ghios came out and tasted our wines. Toed liked sweet wines, so our Muscat was his favorite wine. They bought wine for the Star of the Sea Room and for Anthony's, but in the Star of the Sea Room, he put in nothing but the Muscat. The Sauvignon Blanc and the Chardonnay, he put into [Anthony's]. We went to the Star of the Sea Room for dinner one night, and I said, 'Don't you have some San Pasquale wine here?' The matter of fact says, 'Yeah, but

that's too sweet.' San Diego is funny in that way; they always think it's better from someplace else."

But the real blow came from Pierce's disease. The vine-choking bacteria has the California wine industry up in arms today, but back then, says Froehlich, "People in Southern California really had forgotten about Pierce's disease." This was perhaps understandable—the destruction of the wine industry in Anaheim had been wrought 100 years previous—but Froehlich admits that he's "always been a little bit bothered" that his UC/Davis consultants didn't warn him of the danger.

What's more, they didn't recognize the blight even after it hit. "We experienced a gradual decline in the vines, and we didn't know what it was. We had some Davis people down, and they didn't know what it was. They said, 'You're not fertilizing enough; you're not watering enough,' which wasn't true at all. By the time we figured it out, it was too late." What he figured out was that his vineyards were planted in a watershed—the favorite habitat of the Pierce's-carrying blue-green sharpshooter.

Froehlich and Friedman bought grapes from Santa Barbara and San Luis Obispo, branching out into varieties like Chardonnay and Cabernet Sauvignon, but they still had to pay the lease on the land under the dying vines. Further, going outside the Valley for fruit violated the city's understanding that the venture was essentially agricultural, and so they had to pay the city an extra fee on the fruit they imported. "We woke up one day and the realization that it was costing us \$40 a case to make wine and we were selling it for \$35. That's the wrong way to do it."



Charlie Froehlich

of the Jaeger family. Bill Jaeger, who had helped found Fremont Abbey winery in Napa, and his sons left and took. "We sold it for enough money to pay off most of the debt we owed, but the investors didn't get any money back. They didn't seem to mind. They had a good time," says Friedman. "First of all, the investors could buy all of their wine wholesale. Second, we had at least a couple of parties every year where all the investors were invited out and we would barbecue sausage and get a bunch of vegetables from Chino's [Ranch] and just have a party out there. [The investors were given] all the wine they could drink and so on. All of us lost money, but we all enjoyed it—if you have to lose it, that's the way to lose it."

RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by our reviewers. Individual restaurants will appear once or twice a month. A complete searchable list is available online at SanDiegoReader.com. Price estimates are based on the latest information available for a mid-range entrée. Inexpensive: below \$10; moderate: \$10 to \$19; expensive: \$20 to \$24; very expensive: more than \$25. Please call restaurants in advance for reservations.

NORTH COASTAL

CAFE SEVILLA CARLSBAD 3056 Pio Pico (off Carlsbad Village Drive), 760-730-7558. The atmosphere is cozy

and pleasant. Dine upstairs for larger tables. Tapas and Spanish specialties of average competence. Music will warm your blood. Lunch Monday through Friday. Dinner nightly, to midnight Friday and Saturday. Moderate to expensive.

CALYPSO CAFE 576 North Highway 101, Encinitas, 760-432-8252. Located on the border of Encinitas and some-what difficult to find, this lively café serves French and Continental cuisines, and plays every Thursday. Unique recipes, modest prices, and live music Friday and Saturday. Noise is nerve-shattering weekends. For a less hectic evening, dine weekdays. Dinner nightly. Low to moderate.

DEL MAR PIZZA 211 15th Street, Del Mar, 858-481-8888. If you've heard about, dreamed about, or were merely curious about New York pizza, the best local practitioner is now in Del Mar, complete with New York pizzaria, the best sandwiches are good, but the pizza is in a league by itself. The secret lies in the crust. Leasing and stuffed eggplant

also available as well as cannoli for dessert. Open daily. Low.

THE DINING ROOM Auhaga Hotel, 1540 Camino del Mar, Del Mar, 858-259-1515. Early evening dinner, 5:00 to 6:00 p.m., nightly offers well-prepared four-course meal for \$24.95. Excellent value, good service, relaxing atmosphere.

RAZZO'S SOUTHWEST RESTAURANT 1550 Camino del Mar, Del Mar Plaza, Del Mar, 858-259-9966. Patrons frequently call this establishment the New York Stock Exchange because of its high energy, young crowd, and exciting atmosphere. Good dishes include southwestern style tapas and spit-roasted items. Sunday brunch is a la carte. Sister restaurant of Calypso. This place is always crowded. Open daily. Moderate to expensive.

LE BAMBOU 264 Del Mar Heights Road, Del Mar, 858-259-8138. Nouvelle Vietnamese cuisine is prepared here that's fresh, light, delicate. But the portions are small and two people should order three entrees for a satisfactory meal. Soups are outstanding and the imperial rolls, lemon grass chicken, soft-shelled crab, vegetarian rolls, and char-broiled pork do well here. The wine list includes 40 items. Fast service and ambient surroundings. Closed Monday. Lunch Tuesday to Friday, dinner Tuesday to Sunday. Low to moderate.

NEMMANS 300 Carlsbad Village Drive (corner of Carlsbad Boulevard, Carlsbad, 760-739-4131). The peak dining room has been refurbished and looks like a circular country inn. All you can-

eat buffet brunch with all-you-can-drink champagne, mimosa, orange juice, and coffee. Traditional offerings include fried chicken. Daily, 9:30 a.m. to 2:00 p.m. Expensive.

PACIFICA DEL MAR 1550 Camino del Mar, Del Mar Plaza, Del Mar, 858-792-9676. Select the fresh fish prepared in the simplest manner and you'll do fine here. The setting and view remain delightful and the service excellent. Work items available. Open daily for lunch and dinner. Moderate to expensive.

PAROLI ITALIAN BISTRO 647 South Highway 101, Solana Beach, 858-735-2525. Italian dishes from every section of Italy are prepared with loving care in time-honored tradition. Specialties are risotto, ravioli, leg of lamb, duck breast, fresh fish. Charming atmosphere with fireplace. Open daily. Moderate.

PISCES DELICACIES ON THE SEA Costa Spn, 2100 Costa Del Mar Road, Carlsbad, 760-438-9111. This long-established and still excellent restaurant is

located at the spa itself, in a gorgeous room one flight down from the lobby. The menu includes fresh Maine lobster, lobster Maryland, and Dover sole. Abalone and Maryland soft-shell crabs are seasonal. Please call for directions. Open nightly for dinner. Expensive.

RIVER'S CROSS STEAKHOUSE, DEL MAR 11582 El Camino Real (exit Carmel Valley Road), Del Mar, 858-755-1854. First-rate appetizers, steaks, chops, lobster. You can make a meal from the crab cakes and smoked salmon platter. Outstanding desserts, large enough for two or more. For more romantic atmosphere, take dinner upstairs. Not as noisy as downtown. All vegetables à la carte. Dine early during racing season. Open 4:30 p.m. Saturday and Sunday. Very expensive.

SBICCA AMERICAN BISTRO 215 15th Street, Del Mar, 858-481-1001. The roof garden has an unobstructed ocean view and is especially pleasant for very good American or Mexican breakfasts. Select simplest preparation for dinner: Chicken w. basil, salads, soups. Roasted

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Calendar
RESTAURANTS

half chicken best bet. Lunch Monday through Friday, dinner nightly. Brunch Saturday and Sunday from 9:00 a.m. to 1:00 p.m. Moderate.

TOM GIBLIN'S IRISH PUB AND RESTAURANT 640-A Grand Avenue, Carlsbad, 760-729-7238. Open for Irish rather than American dishes. Recommended are the stew, shepherd's pie, and fish and chips. Beefy dishes added to the menu. A brown bread, baked on the premises, is available for takeout daily.

VILLAGE MILL BREAD COMPANY 12843 El Camino Real, Carmel Valley (Del Mar Heights), 858-794-4994. Sixteen varieties of bread, all fine for sandwiches. Best bet are honey anise and cinnamon swirl, which makes excellent french toast. The bread is soft with soft crusts, children love it. Open daily.

VIVACE Four Seasons Resort Avila, 7100 Four Seasons Point, Carlsbad, 760-603-6999. The well-prepared food is no more expensive than the offerings in any upscale San Diego restaurant, but it is an experience to dine in such luxurious surroundings. Menu change seasonally. The appetizer list offers unique selections. For entrees try chicken in clay pot or daily french fish. The Four Seasons lounge is a great place to visit and listen to live music. Case the hotel. It's worth the trip. Open nightly, 5:30 to 10:30 p.m., dimmers only. Expensive.

WILD NOYR CAFE 143 South Camden Avenue, Solana Beach, 858-259-7310. Located adjacent to the Belly Up Tavern, this upscale decorated room offers excellent salads, pasta, fresh fish, and burgers. The new chef adds to the new menu. Loving and attentive service. Open daily. Low to mid-moderate.

NORTH INLAND

ATHENS MARKET CAFE 11640 Carmel Mountain Road, between Pacific Theatre and Sportmart in Carmel Mountain Plaza (close to Rancho Bernardo) off I-15, 858-675-2225. The same recipes that you know and love at Athens Market downtown are even more lovingly prepared here. All entrees with soup or salad. Excellent moussaka, baked chicken, lamb kebabs. Excellent value and tasty portion. Open daily. Low.

FISH HOUSE VERA CRUZ 360 Vera Cruz, San Marcos, 760-744-7346. This family-style restaurant serves seafood and fresh fish that changes daily. Simple but honest preparation, good value. Open daily for lunch and dinner. Buffet menu for summer diners. Open to closing on Sunday. Low to expensive.

BEALI STRAUSS BREWERY GARDENS 8675 Scavron Road, Sorrento Mesa, 858-587-2710 (behind San Diego Tech. Building). The garden with bridges, hot pond and outdoor seating are major attractions for summer diners. Looking to dine by first-rate chef and portions are massive. Try the chicken salad, oven-roasted salmon, salmon salad, fish-and-chips. Diet options. Buffet brunch average. Closed Saturday. Lunch weekdays, dinner Sunday through Friday. Sunday brunch. Low to medium.

MILLE FLORES 6099 Paseo Delicias, Rancho Santa Fe, 858-298-0808. There's no doubt that in Rancho Santa Fe, this restaurant walks away with the prize. The la carte menu, which changes daily, provides exquisite appetizers, soup, and entrees. First-rate seafood dinner and a stunning wine list. Open daily. Lunch, Monday through Friday, dinner nightly. Expensive.

MINICOUNTRY 12750 Carmel Country Road (Country Plaza Shopping Center), North City West (adjacent to Del Mar), 858-792-2933. Elegance describes the interior of this restaurant. Some unusual preparations include duck, pan-fried, pungent shrimp, three-mushroom delight, langoustine beef, and items on the menu. Open daily. Moderate.

ONAMI JAPANESE RESTAURANT 240 East Via Rancho Parkway, Becon-

ids, North County Fair, 760-738-7522. One hundred sixty-foot Japanese redwood buffet, hot Japanese dishes, salads, desserts, all you can eat. Tons of fresh food. Seats 250. Open daily, lunch and dinner. Expensive.

RANCHO VALERIA 5921 Valeria Circle, Rancho Santa Fe, 858-756-1123. The dining room and surrounding grounds are gorgeous, the meals beautifully prepared. Great place to take a guest to lunch. Best bet: fresh fish. All California cuisine dishes have Mediterranean influence. Open daily. Expensive.

SAN DIEGO ARTISAN BAKERS 1551 South Escondido Boulevard, Escondido, 760-740-5963. The grains are ground daily for this wonderful European-style bread. Every bread has dense consistency and an amazing crust. Among the best are the baguette, the sourdough with Greek olives, and the country sourdough. Recipes come from France, Italy, Germany. Closed Sunday. Open Monday through Saturday. Low.

WINE KILLAR AND BRASSERIE 9550 Waples Street #115, 858-450-9557. This is the sister restaurant to Laurel and the food is a delight to the palate. Lunch on Saturday served by itself or in conjunction with the wine-tasting. Call for directions and special hours.

LA JOLLA

BARBARILLA 2711 Avenida de la Playa, La Jolla Shores, La Jolla, 858-464-7323. Don't miss this lively bistro that offers sandwiches, soup, pizza, entrees. Lovely atmosphere. Bib salad and Max's pizza outstanding. Arrive early or late to avoid wait for tables. Open daily, lunch and dinner. Low to moderate.

BERNINI'S 7550 Fay Avenue, 858-451-8013. This cafe has full service and will provide you with breakfast, lunch, and dinner. Lunch and dinner menus are the same and offer four kinds of soup, several salads, including grilled chicken Caesar, and pasta dishes. A variety of desserts is available all day. Open daily. Low.

THE BIRD ROCK CAFE 5656 La Jolla Boulevard, 858-551-4996. Don't miss this small cafe that serves delightful food. Dishes are divided into small, medium, and large plates. Try the free-range chicken, tuna, risotto, crab cakes, lunch, and dinner. Lunch and dinner menus are the same and offer four kinds of soup, several salads, including grilled chicken Caesar, and pasta dishes. A variety of desserts is available all day. Open daily. Low.

CAFE LAPENGO 8900 University Center Square, executive complex, 858-450-3555. The decor is smashing and the Pacific Rim food — with influences from Japan, China, Hawaii, Thailand, and California — is beautiful to behold. Outstanding appetizers. For entrees, try roasted duck with crisp vegetables or shrimp and scallops with spicy peanut sauce. The sushi bar is one of the city's best. Please make note of the prices — if you get carried away you may be in for a large bill. Open daily. Expensive.

DAILY'S 8913 Towne Center Drive, Renaissance Towne Center, 858-453-1112. The restaurant is owned by a doctor who has developed a menu that's low fat, low-calorie, low sodium. The dishes look and taste wonderful. All items are made for takeout. Same menu lunch and dinner. Open daily. Low to moderate.

DONOVAN'S STEAK AND CHOP HOUSE 4340 La Jolla Village Drive, La Jolla, 858-460-0666. Very cozy room and detailed service tend to make the experience more special than ranking. Average steaks and chops, though nothing memorable. Popular "in" spot. Closed Sunday. Dinner, Monday through Saturday. Expensive.

HOPS BISTROT AND BREWERY 4353 La Jolla Village Drive (next to University Towne Center), 858-587-2710. Dishes are brewed on the premises. Open daily for lunch and dinner. Moderate.

LA FONDA 5792 La Jolla Boulevard, Bird Rock, 858-456-7171. If you've visited La Fonda Roberto's in Tijuana, you'll enjoy these gourmet regional Mexican dishes (on faces, tostadas, or enchiladas). Excellent crepes, excellent

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salad, soup. Best entrees, spicy lamb wrapped in banana leaves, shrimp in two salsas, fillet steaks, Chile en nogada. Romantic room with fountain. However, cooking trends light oneness. Sometimes excellent, sometimes average. Open for dinner nightly. Moderate.

MATRE D' 5323 La Jolla Boulevard, 858-456-2111. Two separate dining rooms, an elegant ambiance, and the presence of the owner himself (formerly with the Plaza Hotel in New York) contribute to a fine dining experience with facilities service. The half lobster appetizer is a house specialty, and the rack of lamb or fresh fish are always outstanding. Excellent place for large parties and Russian specialties when available. Closed Sunday and Monday. Diners only. Tuesday through Saturday. Expensive.

PANDA COUNTRY 4150 Regents Park Row #190, University Towne Center, 858-552-1385. Gorgeous surroundings and stunning presentations carry the day here. The extensive menu displays particularly well with its 13 appetizers and its 30 seafood and fish dishes prepared Mandarin or Sichuan style. Scallops and shrimp receive special treatment. Open daily. Low to expensive.

THE PANNIKIN CAFE 7467 Grand Avenue, 858-454-5433. The outdoor seating area is almost always crowded with tea and coffee drinkers who sun themselves, read, or chat. Light meals, including breakfast (steamed egg, bagels, fruit plates) and sandwiches, soups, salads, as well as beverages and sweets are served. It is a well-known hangout and always crowded. Open daily. Low.

SKY ROOM Top floor of La Valencina Hotel, 1132 Prospect Street, La Jolla, 858-454-0771. The stunning ocean view makes these essentials for a memorable evening: privacy, intimacy, and the ability to talk without the intrusion of noise. The executive chef offers food that is a feast to the eye as well as the palate. Best bets: abalone and scallop steak appetizer; daily soup; diver scallops lobster. Open nightly, diners only, two seatings. Friday and Saturday night. Expensive.

STAR OF INDIA (LA JOLLA) 1000 Prospect Street, 858-499-3355. The Indian food is good. The best bet is the all-you-can-eat buffet lunch on the Saturday and Sunday champagne brunch. The seafood chicken and lamb dishes are outstanding, and vegetable specialties are recommended. Somewhat pricey. Open daily, lunch and dinner, brunch Saturday and Sunday. Moderate.

TAPENADE 7612 Fay Avenue, La Jolla, 858-551-7700. Surely one of the best restaurants in the city, it offers superb French cooking. We are privileged to have the famous chef of our menu. Each dish is perfect. Excellent, no butter or cream used in sauce. Thick reduction, mucousy duck, forgas, fresh fish are small triumphs. Worth every penny. Closed Monday. Lunch, Tuesday through Friday. Dinner, Tuesday through Saturday. Expensive.

CLAIREMONT & KEARNY MESA

THE GOOD GUY 7947 Balboa Avenue, Kearny Mesa, 858-565-4244. The menu offers omelets, gourmet pancakes, waffles, and several different kinds of fritattas. Freshly prepared fruit juices are available, and the chef's "in" spot is soups, salads, and a long list of sandwiches. Good value here. Open approximately 8:30 a.m. to 9:00 p.m. Low.

HIDAYOSU JAPANESE RESTAURANT Hazard Village, 948-B Claremont Avenue, 858-566-0808. Kearny Mesa, 858-569-9595. A delightful restaurant tucked away at the far end of a small shopping center. Fine sushi bar, and unusual appetizers. A "demon home" "Taka special" for two or more, is worth ordering. Visually and gastrically a treat. Closed Sunday. Lunch, Monday through Friday. Dinner, Monday through Saturday. Low to expensive.

KOREA HOUSE 4620 Conroy Street, Kearny Mesa, 858-360-0000. Korea House offers floor seating or a table if you want to barbecue your own food. The menu offers five "demon home" Korean food, such as traditional mandu (dumplings), soup, barbecue, and a rare cow, and pork, with a special tartare worth trying. Make a meal from enor-

The Best in Casual Dining
Serving Great Food! Fabulous Cocktails!
Mouthwatering Appetizers!
Live Music 7 Nights a Week!



HOUSE FAVORITES

Artichoke Dip	\$4.95
Buffalo Wings	\$6.95
Hand-tossed Pizzas (assorted varieties)	\$7.95-\$8.95
Hurricane Shrimp	\$8.95
Big Burger	\$7.95
Stuffed Chicken Breast	\$12.95
Prime Angus New York Steak	\$17.95
Prime Rib Regular (10 oz.)	\$14.95
King (16 oz.)	\$18.95
Seafood Lasagne	\$11.95
"Award-Winning" Baby Back Ribs	\$17.95

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5-COURSE DINNER
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\$130 PER COUPLE
\$70 SINGLE

Package includes cover charge, champagne, party favors & souvenirs.
Cover only \$35 in advance (includes party favors & champagne).

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Give Thanks Dinner

Featuring Late-night Indian Jazz starting at 9 pm

2 seatings: 5:30 pm & 8:30 pm • \$35 per person
Thursday, November 23 • Reservations required.

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Saturday night is Prime Rib Night at the Bahia Cafe. Feast on our tender Roast Prime Rib of Beef carved to your order, a colorful salad bar, slow-baked potatoes and garden-fresh vegetables.

Available 5:30-9:00 PM

\$12.95

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Henry's COFFEE SHOP

Open Thanksgiving
7 am-2 pm

Try our famous Hot Turkey Sandwich served with mashed potatoes and gravy.

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Featuring over 30 authentic Thai dishes including:

- Stir-fried Glass Noodles • Thai Peanut Chicken • Salt & Pepper Shrimp
- Curries (Red & Yellow) • Hot Basil Mussels • Tofu with Vegetables & Garlic

Lunch \$5.50 Dinner \$6.99

Includes soup & dessert. With this ad.

THAI CAFE

4666 University Ave. • 619-584-8028 • 4722 Clairemont Mesa Blvd. • 858-270-8303

Voted Best Buffet 1999 by **San Diego Reader**

Calendar RESTAURANTS

NEW SHANGHAI 601 Conway Street, Clairemont Mesa, 858-569-4833. New Shanghai is busy, friendly, and draws a mouth-watering clientele because their Chinese food isn't "Americanized." Whenever your gastronomic palette, try the generous platter of stir-fried shrimp, the hot wings, and the suppers red bean pancake dessert. Low to moderate.

SORRENTINO'S 4724 Clairemont Mesa Boulevard, Plaza Shopping Center, 858-483-1811. Though the main restaurant has closed, Sorrentino's deli continues to offer superb pizzas and excellent pastas. Open daily. Low to moderate.

THAI HOUSE CUISINE 4225 Encinitas Street, Kearny Mesa, 858-278-1800. Not to be confused with Thai House in Point Loma, this attractive and well-decorated Thai restaurant serves four gourmet Thai specialties. Enjoy the Thai Beef filled with seafood. The appetizer prepared from ground shrimp and chicken is a delight. Closed Sunday. Open: Monday through Saturday. Lunch and dinner. Low to low moderate.

TROPICAL STAR 6163 Balboa Avenue, 858-574-7827. A modest cafe and grocery offers Puerto Rican and Latin American food and groceries. In a modest surroundings, good authentic, inexpensive food. Closed Sunday. Same menu all day Monday through Saturday. Low.

THE BEACHES

CHATEAU ORLEANS 976 Torrey Pines Road, Pacific Beach, 858-488-6744. The exclusive of this Cajun and New Orleans restaurant has rarely looked better. All diners include house salad, a Cajun stuffed pastry, and popovers. The menu offers blackened prime rib, crawfish étouffée, and Cajun-style chicken, fish, and pasta. Very large portions, excellent service. Closed Sunday. Open Monday through Saturday. Diners only. Low moderate to expensive.

KINO'S 704 Garnet Road (end of street towards ocean), Pacific Beach, 858-485-1669. The "Big Breakfast" consists of eggs, pancakes, potatoes, bacon, and English muffins for \$4.25. It's served from 7:00 a.m. to 3:00 p.m. Paper plates and plastic utensils are used. On weekends, serve early to avoid a wait. A lunch menu (salads and sandwiches) is also available, and hamburgers are cooked from noon to closing. Charming owners. Open daily. Low.

OWING'S BAR & GRILL 504 Santa Monica Avenue, Ocean Beach, 619-222-1101. A splendid ocean view, a good sushi bar, nightly happy hour, and fresh fish are the main attractions here. Friendly service. Long flights of stairs to the dining room, with an elevator for wheelchair access. Open daily. Moderate to expensive.

RESTAURANTE MICHELANELO 10000 Torrey Pines Road, Torrey Pines, 619-224-9478. A good place for family and friends with children enjoy the pizza, pasta, and shrimp fare well here. Recipes cover the range of Italian cuisine. Restaurant seats 140. Open daily, lunch, Monday through Friday, dinner on weekends. Low moderate to expensive.

SASKA'S 3768 Mission Boulevard, Mission Beach, 858-488-7311. Saska's is the perfect spot for innocuous. Hearty breakfasts, which include meat and eggs, are served Sunday through Thursday from 11:00 p.m. to 2:00 a.m., to 3:00 a.m. Friday and Sunday. The dinner hour starts at 2:00 a.m., as well. Saturday and Sunday brunch offers lunch, Monday through Friday, dinner on weekends. Beachcomber atmosphere. Open daily. Breakfast low; dinner moderate.

SUSHI OTTO 4529 Mission Bay Drive, Pacific Beach, 858-270-5670. This franchise Japanese restaurant deserves your attention especially for its excellent sushi bar and the 30 appetizers. Combination plate entrees are offered but none is as exciting as the appetizers. Unless you arrive when it does open for lunch or dinner, there's a wait at the sushi bar.

CELEBRATING 11 YEARS!

50% Off Dinner

Buy one dinner at regular price and receive 2nd entrée of equal or lesser value for 50% off.

Offer excludes soup or salad. One-in-one only. 1 coupon per table.

Specials not included and not valid with any other offers. Must present coupon when ordering. Valid Mon. - Sat. 4:00 pm - 10:00 pm. Expires 1/2/00.

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Sushi for your party?

80-Piece California Roll Platter only \$199

Wide selection of platters available.

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339 West Broadway • Downtown • (619) 233-3072

LARGE LASAGNE PIZZA FOR TWO \$10.49

With any one topping. Each additional topping \$1.20. \$10 pizza (no size limit). Lunch and dinner. With tax. Expires 12/31/00.

The rate only \$10.49 for 1 and orders at San Diego's best authentic Italian dining. Lunch or dinner, dine in or take out. (By container \$9.99)

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half off any entrée

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Order one lunch or dinner entree of our regular menu at regular price, receive the second entree up to \$10 free. Must present ad. Exp. 12/7/00. Maximum 3 sub per table.

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The Mediterranean Room and the Whaling Bar & Grill feature a tantalizing five-course gourmet meal, premium champagne toast and party favors.

The Sky Room, voted "Best Restaurant for Romance" in the San Diego Reader, features six- and seven-course dinners, paired wines to complement each course and party favors.

Entertainment by Bill Shreeve and Aire Play, 9 pm-1 am in La Sala.

\$25 cover charge—complimentary when dining on New Year's Eve at La Valencia.

Please call now for reservations.

La Valencia Hotel

1132 Prospect Avenue, La Jolla • 858.454.0771

Online Restaurant Coupons

• indicates at least one North County location.

- MIDWAY, OLD TOWN & MISSION VALLEY**
- CAFE CODYTE 261** San Diego Avenue, Old Town, 619-291-6695. Cafe Codyte is a good spot for a light Mexican meal with Southwest influences. Best bet is a carne asada black bean chile, quesadilla with peppers, onions, carne asada, carnitas, and Margarita chicken. Breakfast includes blue corn pancakes and American dishes. Young adults gather here. Open daily, breakfast, lunch, and dinner. Low.
- EL TROPICANO 610** Friars Road (between 11th and 12th World Drive), 619-295-2887. Popular for over a decade, this Mexican restaurant with two seating areas serves Mexican City-style food that's not too spicy and 100 percent vegetable oils. Best bets are the two preparations of carne asada and the serenos, many layered pastel. Aztec. All vegetarian dishes filled with cheese. Very tasty food. Lunch and dinner, Monday through Saturday, closed Sunday. Low to moderate.
- FABRIZIO CAFE AND GALLERY 1166** Midway Drive, 619-225-0308. Took out this family-owned and operated restaurant for wonderful Lebanese and Greek food. The owner, a noted artist, displays his paintings on the dining room walls. The extensive menu offers excellent lamb stuffed grape leaves, and a wide selection of exotic vegetarian meals. Copious all-you-can-eat buffet available at lunch or dinner in addition to the regular menu. Given 24 hours, this cafe will prepare an automatable Lebanese feast at low cost. Open daily, lunch and dinner. Moderate.
- JACK AND GIULIO'S ITALIAN RESTAURANT 2391** San Diego Avenue, Old Town, 619-298-2074. The former owners of Giulio's in Pacific Beach now operate Jack and Giulio's. Best bets are angel hair pasta, minestrone soup, and their famous scampi. Old-style chicken caesar is always on the menu. Outdoor patio is one of the strong features. This is a low-cost family restaurant with fresh, casual food. Open daily, lunch and dinner, continuous service weekends. Low to upper moderate.
- EAST COUNTY & STATE COLLEGE**
- ALPINE INN 2225** Alpine Boulevard, Alpine, 619-445-5172. If you're a beef lover, try the Texas burger served on a Kaiser roll with steak fries. Stay with beef here. Dark interior with large booths. Very crowded but both lunch and dinner on Sunday. Early bird dinner, Monday through Saturday, from \$7.95. Call for hours. Open daily, lunch and dinner, continuous service on Monday through Sunday. Low moderate to expensive.
- ARIZONA'S 3575** Balboa Drive, Suite 110, La Mesa, 619-469-3157. Here's a great bargain Japanese restaurant. Among the best are the combination plates which contain sesame chicken, tempura, and gyoza dumplings. The vegetable and shrimp tempura is outstanding. Closed Sunday. Lunch and dinner Monday through Saturday. Low.
- CLAIM JUMPER 5500** Grossmont Center, 619-449-3927. The portions are so large they fill a space (the prime rib served weekends is 36 ounces). The food isn't memorable, just more than any one person can eat. Among the attractions every day are the huge salad bar, barbecue ribs, ribs, and turkey dinners. Open daily, call for hours. Great wait on weekends. Low to expensive.
- Angelo's** Free dinner
Ashoka 50% off lunch or dinner
Atlanta Free Brimble
Bahia Cafe Prime rib buffet \$12.95
Blue Crab Lunch for \$5.95
Bollicine Free dinner entrée
Broken Yolk Cafe \$2 off breakfast or lunch
Buffalo Joe's 2 for 1 dinner
Caesars Cafe Free holiday
Calypso Cafe 50% off dinner
Canes \$1 Bloody Mary
Casa Picante Free dessert
Casa Sanchez Free appetizer
Chau Chau Orleans 2 for 1 Cajun/Creole entrée
Chophan Afghan Cuisine 25% off lunch or dinner
Cottage Cafe Free apple strudel
Cucina Fresca Free appetizer
Deluca's Cucina Italiana 20% off entire bill
Deluca's Cucina Italiana \$10 off dinner
D'ush Agency 1/2 off dinner
Elphart & Cattle Complimentary appetizer
Fifth & Hawthorn Free dessert
French Gourmet 50% off dinner
Galley at the Marina \$2 drink specials
Genzo Susho Free dessert with dinner
Grangers & Ethiopian Cafe 2 Ethiopian entrees \$15
Green Village Free samurai!
Hard Rock Cafe Free collectible gift
Harry's Coffee Shop 20% off breakfast or lunch
Hollywood Star Grill 50% off 2nd entrée
Honey's Drive Free dessert or drink
Hornblower Cruises & Events \$5 off dinner or brunch cruise
Jewel Box Bar & Grill 2 for 1 menu item
Juke Joint Cafe Complimentary dessert
Lahana Beach House \$1 off appetizer
La Mission Free margarita
Lips Restaurant 50% off dinner
Mandarin Plaza 2 dinners for \$12.95
Martini's \$10 off Moroccan cuisine
Mikko 50% off sushi
Mirage Coffee Company 2 for 1 Espresso
Ole Mackid 50% off pizza
Palomino Loro Bistro Free gourmet pizza
Pampas Argentine Grill Free appetizer
Passage to India 50% off dinner
Pasta Espresso \$4.50 pasta
PB Thai Cafe 10% off entire bill
Pizza Nova Dinner for 2 \$12.99
Raw Mania \$5 off sushi
Rock Bottom Free appetizer
Roma Mia Lobster or steak for 2 \$49.95
San Luis Rio Downs 2 for 1 lasagne
Sanfilippo's Pizza or burger for 2 \$10.49
Saska's Buy 1 dinner, get 1 free
Sekai \$7 off Panella Valenciana
Shanghai 50% off BBQ dinner \$8.50
Sheeba's \$34 off dinner entrée
Star of India 2 for 1 appetizer
Su Casa 25% off entire check
The Surfside Free appetizer
Thai Chada 50% off entire bill
Thai Foon 2 for 1 dinner
Thai Orchid Cuisine Free dessert
Thai Time II Restaurant Free dessert
Toi's 20% discount for seniors
Todai 20% discount for seniors

Calendar RESTAURANTS

LA MESA OCEAN GRILLE AND SEAFOOD MARKET 5405 Lake Murray Boulevard, La Mesa, 619-463-1548. Fish and seafood of good quality served in large room with huge TV. Food is served fast but not hot. Fine for quick meal or takeout. Open daily, lunch and dinner. Low.

THE LIVING ROOM 500 E. Camino Buckwalder, 619-286-8434. This cafe/diner/bistro, a favorite of university students, is a cottage painted yellow inside. Items featured are scrambled eggs, quiche, salads, and chicken in a cream sauce. Placed in a crust and served by the slice. Diner and all other items are prepared on the premises. Open daily, 6:00 a.m. to 2:00 a.m. Branches in La Jolla, at 1610 Prospect Street, 619-487-1187, and Hillcrest, at 1417 University Avenue, 295-7911. Open daily, 6:00 a.m. to 2:00 a.m.

LUCKY STAR SEAFOOD RESTAURANT 3981 54th Street, corner of University in St. Mary Shopping Mall, 619-225-8228. The Cantonese and Mandarin menu runs to 225 dishes and is perfect for large parties or banquets. Not so mixed as local seafood call in advance to order, or prepared whole fish. Dungeness crab in special sauce. Daily. The best seafood market. Call ahead for large parties. Open daily for dim sum and dinners. Low to upper moderate.

TOSHI SUSHI 3943 E. I. Capon Boulevard, College Area, 619-287-5536. 17 appetizers, 30 items of sushi, 19 specialty rolls — all excellent and exciting — are served in a modest premises that seat 10 at the sushi bar and holds 12 tables. The best moderate special, the "1 of a kind roll," and the Toshi tempura roll are all worth the trip. Diners are modestly priced, but watch

CENTRAL SAN DIEGO

LAO CHINESE CUISINE 4212 National Avenue, Logan Heights, 619-263-0914. This restaurant is a simple place, large and spare around formal tables, that serves incomparable, home-style Lao cuisine. It's not so very heavy. Open daily, lunch and dinner. Low.

ZIA'S AFGHAN CAFE 4118 36th Street, 619-285-1633. This storefront cafe with only eight tables serves creative but very prepared Afghan food. Try their bean soup, stuffed pockets appetizers, hummus squash with spicy yogurt sauce. Lunch and dinner buffet of Turkish rice with toppings for \$6.99. Open daily for lunch and dinner. Low.

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DEE SEA RESTAURANT 4717 University Avenue, East San Diego, 619-285-9722. This Ethiopian restaurant offers a changing but well-authentic Ethiopian cuisine. A spungo-like head, chicken feet better than beef, which leads to be chewy. Chicken was (new) with hand-broiled egg and the vegetarian plates are among your best buys. On weekends students congregate here, so it's very heavy. Open daily, lunch and dinner. Low.

THE PINEAPPLE 6010 San Diego Avenue, Hillcrest, 619-574-7878. The big attraction consists of about nine varieties of light cream cheese vegetable, sun-dried tomatoes, strawberry, and spinach. Open daily. Lunch specials available. Open daily.

DONMAY RESTAURANT 4118 36th Street, 619-285-1633. This storefront cafe with only eight tables serves creative but very prepared Afghan food. Try their bean soup, stuffed pockets appetizers, hummus squash with spicy yogurt sauce. Lunch and dinner buffet of Turkish rice with toppings for \$6.99. Open daily for lunch and dinner. Low.

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PLAN. THE FOOD IS AMERICAN WITH FRENCH AND MEDITERRANEAN INSPIRES. OPEN FOR LUNCH, MONDAY THROUGH FRIDAY, NIGHTLY FOR DINNER. VERY EXPENSIVE.

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UNUSUAL SQUID BURRITO, VEGGIES TOASTED, FRESH BREAD AND COLLARD SALAD. OPEN FOR LUNCH, MONDAY THROUGH FRIDAY, NIGHTLY FOR DINNER. VERY EXPENSIVE.

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TOSHI SUSHI 3943 E. I. Capon Boulevard, College Area, 619-287-5536. 17 appetizers, 30 items of sushi, 19 specialty rolls — all excellent and exciting — are served in a modest premises that seat 10 at the sushi bar and holds 12 tables. The best moderate special, the "1 of a kind roll," and the Toshi tempura roll are all worth the trip. Diners are modestly priced, but watch

DEE SEA RESTAURANT 4717 University Avenue, East San Diego, 619-285-9722. This Ethiopian restaurant offers a changing but well-authentic Ethiopian cuisine. A spungo-like head, chicken feet better than beef, which leads to be chewy. Chicken was (new) with hand-broiled egg and the vegetarian plates are among your best buys. On weekends students congregate here, so it's very heavy. Open daily, lunch and dinner. Low.

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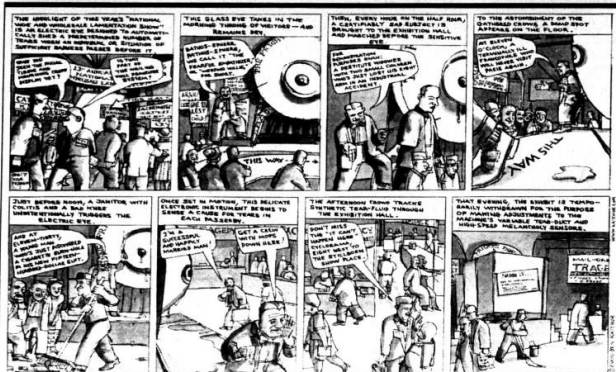
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kid stuff

BY ANNE ALBRIGHT.

Heartburn, Headache, and Varicose Veins

I love the idea of Thanksgiving—the overwhelming buttery smell of roasting turkey stealing through the haze. I read homemaking magazines and dream of my dining room table laden with Thanksgiving buffet: chestnut dressing and mashed potatoes and gravy and yams and hot rolls and butter. My mouth waters at the thought of pumpkin and apple and pecan pies topped with heavy dollops of freshly whipped cream. In my Thanksgiving fantasies, my husband and children gather around the table and exclaim over my culinary prowess. I sit at the head of the table and bark in my family's admiration.

Last year, I prepared Thanksgiving dinner for my husband Jack, my four children, my parents, my husband's parents, and one of our favorite priests from the local parish. What I got, besides a good case of heartburn, were a splitting headache and varicose veins from being in my feet all day. I started cooking the day before. I had decided to try a cornbread dressing recipe I'd seen in Sunset magazine. I made two big pans of cornbread Wednesday afternoon. "What are you doing?" demanded my eight-year-old Rebecca when she saw me mixing batter in a big metal bowl. "Making cornbread for the stuffing tomorrow," I answered. "Cornbread stuffing?" Rebecca curled her upper lip in distaste. "Is that the kind we usually have?" "No," I'm trying something different. I think it will be really good. It has sundried tomatoes and artichoke hearts in it." "Ewww," Rebecca pouted. "I wish we were having regular stuffing." The next morning before Mass, I cut the cornbread into cubes. While Jack helped Angela, Lucy, and Johnny get dressed upstairs, I toasted the cubes on cookie sheets in the oven. When Jack came downstairs, he smiled the warm combed smile. "Is that breakfast?" "No," I answered. "It's cornbread for the stuffing." "Cornbread?" He tilted an eyebrow. "That's not the kind we usually have." "I know, I'm trying a new recipe. It won't be an award in Sunset magazine." "It has artichoke hearts in it," Rebecca told

Jack. From her tone of voice, she might have been saying, "It has chooped-up abbs in it." After Mass, I mixed the toasted cornbread cubes with chicken broth, poultry seasoning, sundried tomatoes, artichoke hearts, and onion and celery sautéed in butter. According to the recipe, the dressing would serve eight to ten adults. Maybe if they were adult lumberjacks who hadn't eaten in a week. The dressing filled two oversized lasagna pans. While Jack barbecued the turkey outside on the Weber, I popped the pans full of dressing into the oven. My mom and mother-in-law peeped potatoes. My father-in-law hovered around the kitchen trying to clean up and getting in the way. The kids floated between the backyard and the kitchen, begging for snacks and asking when dinner would be ready. "In a little while," I told them over and over. "Is that very long?" three-year-old Lucy asked. "Not very long," I answered. "Keep Johnny away from the grill," I called out the back door to Jack. "I will," Jack barked back. Around 2:00, Jack carried the barbecued turkey into the kitchen on a large wooden cutting board. "It looks good," I told him. "The meat has a definite smoky flavor," Jack said. "Try some." Jack pulled a small strip of meat from below the turkey's thigh. "It doesn't taste like regular Thanksgiving turkey," I told him after chewing the slightly dry meat. "But it tastes good." While Jack sliced the turkey with his electric carving knife, I whisked turkey broth into a

pot to make gravy. Rebecca helped my mom and mother-in-law set the table. Johnny clung to my legs and cried to be picked up. Jack's dad entertained our priest friend out in the living room. I set the gravy to stay warm on a back burner and whisked the boiled potatoes with an electric mixer. "Go see Grandma," I told Johnny. "He'll read you a story." Johnny clung harder. My head felt as though it might explode. I shuffled across the kitchen dragging Johnny along with me and pulled the dressing from the oven. "Stay back," I warned Johnny. "An hour's time had made a crunchy top on the dressing. I took a spoon and punched through to the moist cornbread below the surface. "It's good," I told Jack. I held out a bite for him to taste. Jack swallowed the bite and smiled. "Mmm-hmm," he said. "Dinner's ready." I called out. Jack and I spent the next ten minutes preparing plates for the kids. We cut turkey into bite-sized pieces, chopped mashed potatoes and gravy onto kid plates, placed tiny dabs of dressing beside the turkey, and cut or buttered four rolls. By the time we served the kids, the food had cooled. We said our blessing. "Delicious dressing," my mother told me during dinner. The kids all made faces and asked for more rolls with butter. After dinner, I still had a pan and a half of the dressing left. I threw it away a few days later. This year for Thanksgiving, I've made reservations at the local Miami Cafe. I'll miss the smell of roasting turkey. But not much else.

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