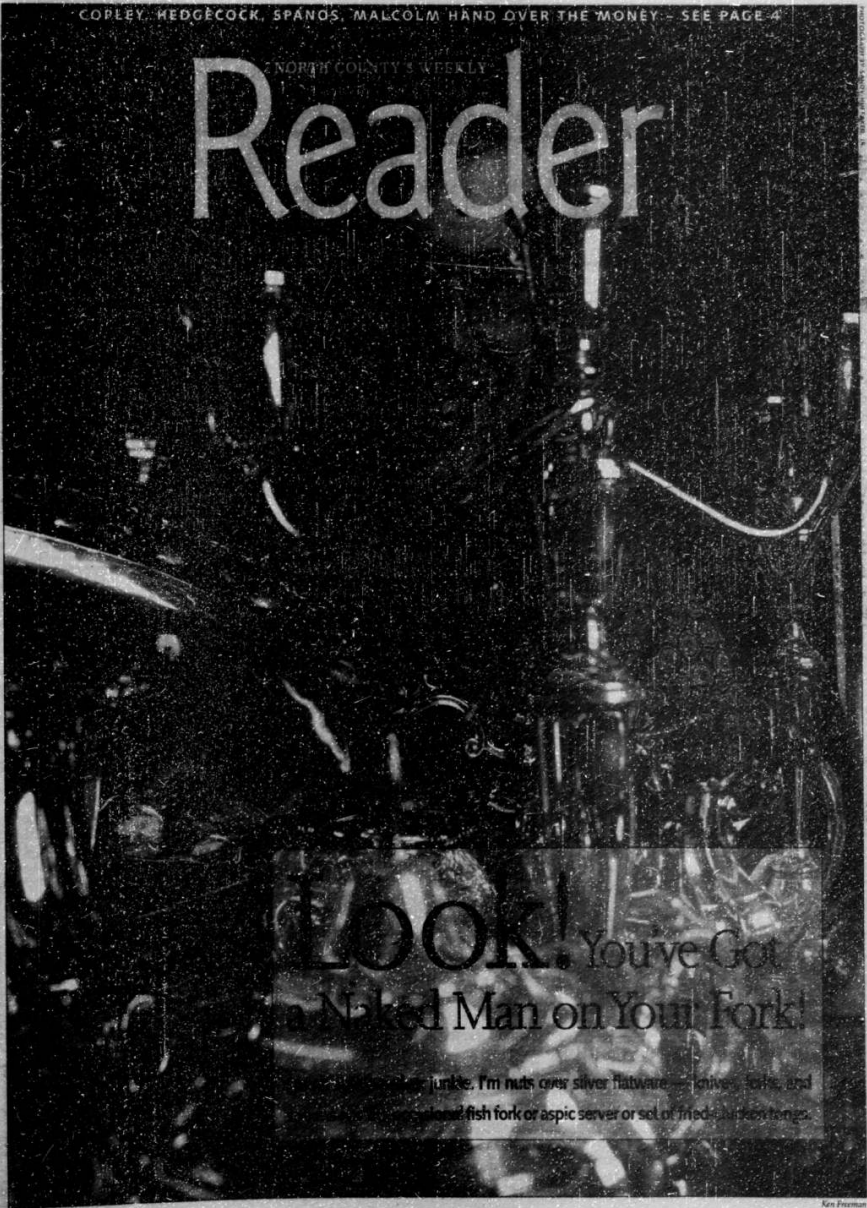


Volume 20 / Number 42 / November 11, 1994

COPLEY, HEDGECOCK, SPANOS, MALCOLM HAND OVER THE MONEY - SEE PAGE 4

NORTH COUNTY'S WEEKLY
Reader



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a Naked Man on Your Fork!

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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-5000, or fax them to 619-231-0489. 400 address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; e-mail them to letters@sdreader.com; or fax them to 619-231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Deliberate Little Limbaugh Jobs

I'm in the middle of reading your front-page story for the November 4 issue. "Can't I Just Get a Damn Valentine?" by Lisa Michaels. Part of this is deliberately mendacious bullsh*t. I refer to page 49, the fourth, fifth, and sixth columns. She's recognizing the story she got from Marg Stark. She's recognizing the story she got from Rush Limbaugh, and "ruins that she missed her chance, to draw him in the bathtub." Well, in the first place, Rush Limbaugh was born and grew up in Cape Girardeau, Missouri, the same place that my pastor came from. Right after that lie, the very next sentence in the same paragraph — no new paragraph — she goes on to say that when Marg Stark's mother was young, black women were not allowed to try on clothing in department stores, which is true. I do not deny that, but she has that immediately after the mention of Rush Limbaugh, trying to connect Rush Limbaugh with Jim Crow practices and race prejudice and so forth and so on, which is bullsh*t. If you ever listen to him on his radio program, he's nothing like that, nor was his family anything like that. So it's just deliberately slanting the story to stick in a little jab at Rush Limbaugh. Name withheld.

Marg Stark told the author that her mother grew up in a Mississippi River town. Copy Girl, read it. *Minutemen*. The Reader regrets the error. — Editor

Politically Contaminated Fog Of Hate
I am very disturbed by Bill Mennan's article "Behind the Master Curtain" ("City Lights," November 4). Julia Lopez and Tom Davies are probably sincere in their desire to help

the Mestizo people, but the tenets of their program lack both integrity and conscience. Lopez and Davies are academics who profess the desire to protect the Mestizo culture. Their agenda, however, is more political than it is pedagogical, and they use a positive-sounding word like "multicultural" to gloss over the radical nature of that agenda. They want to create texts designed especially for Mestizo children, but Lopez and Davies have made it clear by comments in the Reader that historical accuracy will take a back seat to their propaganda. To wit: Columbus brought to Latin America a long list of items, including "his religion, his customs," all of which are completely "evil. Yes. Evil." To state unequivocally that Columbus was evil incarnate is not only inaccurate but irresponsible for someone who calls himself an educator. Davies and Lopez imply by such statements that the Mestizo people are completely docile people whose practices were pure and devoid of all malevolence until the satanic Columbus arrived with his shiploads of demons. Columbus did make many mistakes, and he was not devoid of human weaknesses, but let's keep the record straight. The indigenous people of Mexico, the Mayans, Aztecs, and Incas, among a host of other indigenous peoples, constantly battled with each other, mingled cultures, committed brave acts of torture, and participated in religious practices that included the practice of human sacrifice. The Spaniards, though certainly not always consistent in bringing the best of Western culture to the Americas, did ultimately bring about an end of the more brutal practices and helped to form the rudiments of a government that was more inclusive than the tribal factions that were inhabiting the region at the time of their explorations. They imported language and an education that ultimately brought the Americas into contact with the rest of the world.

My wife and I serve as the administrators of a Christian ministry in the Mestizo area of Tijuana. The indigenous people of Mexico do experience a great deal of prejudice and inhuman treatment from the general population. The answer to their problems, however, will not be accomplished by teaching them to hate the heritage of the culture around them. Neither will they find a place in Mexican culture by perceiving themselves as victims who, as falsely characterized by Davies, were beat up by the Mayans, the Aztecs, the Spanish, and the Mexicans.

In point of fact, the Mestizo united with the Zapotecs to defeat the Aztecs and thereby drove them out of the region. Their unwavering courage and persistence can be observed in the stark reality that

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NOVEMBER 11, 1999 WWW.SDREADER.COM

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Sciatica

Q. Dear Dr. Harvey I have been suffering from sciatica for the past month. I have tried a number of different treatments, but nothing has worked and the pain is getting worse. What is the chiropractic approach?

A. Sciatica is a very common problem which usually results in some type of symptoms down the leg. This condition is usually the result of inflammation of the sciatic nerve, the largest and longest nerve in the body. It is composed of five smaller nerves that leave the spinal cord from the lower (lumbar) spinal column, join together and then travel down the leg. It then divides into many smaller nerves that travel to the thigh, knee, calf, ankle, foot and toes.

People with "sciatica" suffer from a wide range of symptoms. Some people may have only mild pain which travels down the back into the upper leg. It may feel like a dull ache or numbness. For others, the pain may be very severe and may travel down the leg into the foot and toes. Many factors affect the pain of sciatica. Prolonged sitting, poor posture, or lifting can increase the pain, as well as working out or running. Twisting activities, especially golf and tennis, also have a tendency to cause a flare-up in sciatica pain. For some, the pain may be in both legs or may change from side to side. For a number of others, back pain may occur before the sciatica itself does.

Sciatica can occur in a number of different areas. The first place to look is the lower back (lumbar spine). A misalignment of one or more of the lumbar vertebrae, resulting in pressure on the nerve, is common. This condition is known as a subluxation. There may also be disc involvement. The disc is the pad between the vertebrae. The disc may bulge to one side, resulting in what many people call a "slipped disc," although disc herniation is a better way of describing this condition. Degeneration or arthritis of the spine can also irritate the sciatic nerve. Trauma such as car accidents or falls may

also result in sciatica.

The medical approach to treatment varies. It may include using painkillers, muscle relaxants, or anti-inflammatories. Traction, physical therapy, or injections may also be used. In severe cases, surgery may be necessary.

The chiropractic approach to this condition varies. In our clinic, a complex history is taken to determine how the problem may have started. Next, X-rays are taken and a complete exam is performed. Those tests are reviewed and presented to the patient. Recommendations will vary according to the severity of the condition. With most, a series of adjustments to move the related vertebrae back to a more normal position is helpful to reduce the pressure on the nerve. In some cases, the use of ultrasound and ice is all that is needed. In our clinic, we employ two full-time massage therapists who are trained in reducing pain related to muscle spasms. The combination of adjustments and physical therapy has proven very successful in treating sciatica. In the most severe cases, where we find a spinal fracture or some type of pathology such as a tumor, we will be sure to refer you to the appropriate specialist.

Whenever the cause of your sciatica, it is important to seek the advice of your chiropractor or physician for treatment. Too many people wait, hoping the symptoms will just go away or get better by themselves. Usually, it is much easier to treat a problem when it first becomes noticeable. Too many people wait until they can't stand the pain anymore, and then come in wanting immediate relief.

In conclusion, it is important to seek treatment as early as possible for symptoms associated with sciatica. Be sure the doctor of your choice performs a complete exam with X-rays, and explains his or her approach to treatment in detail. If you do not receive positive results, don't hesitate to seek a second opinion.

If I may be of further help, please contact me at my clinic.

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STRAIGHT FROM THE HIP



BY MATTHEW ALICE

Illustration by Bob Gentry

Okay, mat, I'm sitting here in an otherworldly intoxication and I noticed a fly "buzzing around" my room. I got to thinking as it whizzed past me for the 50th time...hey, how do flies land on the ceiling? Do they hop, hover, turn over, and connect? Do they barrel in, grab on front feet first, and then swing their back feet up and grab and And also how do they take off? Do they hang by their back feet and then zoom away, or do they hang by their front feet, drop off they go...or do they release, hover, turn over, then off they go. I would really like to know... Thank you very much and take life at a cruise...peace...

— confused in it, oh, sun, diego...

Time flies, and flies fly, and they're both pretty mysterious. The flies are actually building robotics to use as prototypes for spy planes, to figure out how the dang bugs do it. Their little wings can go up and down, back and forth, and twist in a figure eight, when the need arises. They hover, fly sideways, and fly backwards. The fly on the ceiling got there by zooming in, front legs first, grabbing the gunnits, then swinging its back legs up. The precise aerodynamics of takeoff and landing are murky. Taking off involves the bug's rapid rotational reflexes. Flies have to make very good use of air currents to accomplish their aerobatics and to augment the puny lift they get from those wings. And here it comes, whizzing by you for the second time — the fact that the flies are interested in fly flight. That means grant money. That means someone will actually pay you to stare at flies all day. Peace...and life at a cruise, you bet.

Mat:

Just as you came as a surprise to many of you Internet chuckleheads out there, but the symbol @ does not mean "at." It means "each." So what I wanna know is, what illustrious computer bozo suddenly decided it means "at"?

— Mark Schimming, Oceanside

I know I speak for all Internet chuckleheads when I say — how do I word this for maximum impact...where's a Rudolph's Thesaurus when you need one... Hey, Mark, interesting fact. I don't know how old the word chucklehead is? When I hear it, I always think of somebody with a head made out of Chuckles candy, those little fruit-jelly pillows. Somebody like the Kewpie Truckin' guy, but with a big ol' lime rectangle on top. Anyway — boy, am I wrong. It's possible that the first person ever to be called a chucklehead was Thomas Paine. Or Frederick the Great of Prussia or Bach or Voltaire or Pope Clement XII. Maybe the guys who rowed Washington across the Delaware called him a chucklehead for standing up in the boat. Not out of the question.

"Chucklehead" is even older than "chuckle," testamined heh-heh-heh. Some of the first people ever able to chuckle: Queen Victoria, Robert Browning, Renoir, John Stuart Mill, Abner Doubleday. Chucklehead has always meant blockhead, because a "chuck" was a lump of something, usually wood. How we'd say "chunk." And etymologically, a heh-heh-heh chuckle seems to have more to do with chickens than wood.

But back to our friend @. It's a thing with no name, other than the "at sign." AT sign. Not "each" sign. Merriam Webster's Collegiate tenth edition: @, each; @. But that's just because it's a new dictionary. Old dictionaries don't offer you the choice; @ meant "at." The circled @ evolved as a shorthand notation for the Latin ad, "to" or "at." Four feet of type @ 50 cents per foot = memo. @ 50 cents per foot. Drop the necessary and clarifying "per foot," and I suppose the @ doubles as "at" and "each," but only because you've forced it to. V, however, else it may mean @ definitely means "at."

The illustrious computer bozo who coded the first "at sign" was probably Berkeley's Eric Allman, who devised delivermail, the original e-mail system. As it happened, Allman chose the "at sign" as the protocol for ARPAnet e-mail. Other protocols included I and . symbols that have nothing to do with delivering mail "to" or "at" anybody. And simply because you choose to communicate through traditional systems, do we Internet chuckleheads send you rule mail?

The Mispronounced Street Names Committee left for lunch the other day and never came back. I guess the project is over. Mike Harris and the lovely and talented Jimmy the Worm of El Cajon nominate Jamacha Road, and who could argue? "Ha-MA-cha," insists Mike, noting its Spanish origin. Jimmy thought it was "Jamaica" Road for a few years. "HAM-a-shaw" is wrong, they say. Beryl is "BEAR-I," not "Bull," says Bob Reams. Cat McCollum nominates "CHAI-sa-doney," which is properly "Ka-SED-ney." For years Heidi searched out "Martina" Boulevard, which of course should be "Mo-RAY-na," more mangled Spanish. And MZ on Menorca Drive notes our schmo take on "Vita," e.g., Kearny VII-la Road and Vee-ya La Jolla. But she was forced to move from LA for referring to the infamous boulevard as "Se-pul-VAT-tha," much too correct.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 83803, San Diego, CA 92186-5803, or fax your questions to 619-231-0405, or e-mail to matthew@paul.com via the Internet.

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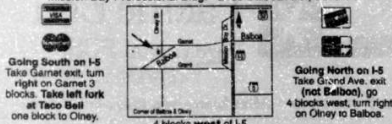
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By Patrick Daugherty

WE'RE HAPPY FOR YOUR SUCCESS



Readers will recall that the death-of-history axiom states that any event that occurred more than three months ago shall be erased from the bin's consciousness. Sadly, this column requires a small dose of history, but I promise to keep it short.

After the 1996 football season, Chargers general manager Bobby Beathard fired retired cheerleader Bobby Ross. This was the self-same Bobby Ross, who, in five years, led the Chargers to a 50-36 record, three playoff appearances, plus an AFC Championship game and a Super Bowl game.

On January 13, 1997, Ross was hired as head coach of the Detroit Lions. Twelve months later things still looked pretty good. The Lions had completed the '97 season with a 5-7 record, got into the wild-card playoffs, and lost to Tampa Bay. Not bad.

But, 1997 was an anomaly. Even Bobby Ross couldn't withstand Detroit's contemporary football tradition. The real Detroit Lions are represented by their 5-11 record in 1998 and their 3-11 record in 1999. Detroit has been the quintessential ugly team. Years go by. Saplings grow into majestic oak trees. Coaches, players come and go. Detroit remains second-rate, save one exception. That exception is, or was, Barry Sanders, the finest running back who has ever played professional football (My apologies to Walter Payton and Jim Brown).

Okay, what do we care about the Lions? Well, at 6-4, Detroit has the best record in the AFC and they've done it without Mr. 1500 Yards Running Per Year. They've done it with a fired San Diego head coach and a starting quarterback, Charlie Batch, who is known only to his dependents.

On second thought, last Sunday, Detroit beat St. Louis without Batch. Batch was hurt. Detroit's second-string quarterback, Gus Frerotte, won the game with a last-second touchdown pass to Johnnie Morton. Let us forget, Detroit's superstar wide receiver, Herman Moore, was injured and out of the game. Of course, you don't need a veteran superstar when you have Gus Frerotte and Johnnie Morton at the helm. The Lions' quarterback (I cannot bring myself to write their names again) has far more experience and... you get the point.

The foregoing impacts San Diego fans in two delightful ways. Bobby Beathard — surprise — has been shown to be right one more time. Although firing Ross only to witness his later success is not a stake through Beathard's

heart, we might start thinking about kidneys.

Bobby Ross must be toping out of his house at 3 a.m., throwing off his robe, and dancing naked in the streets. The natives of Detroit were getting restless about Ross. The loss of Sanders was considered his fault. One more bad year. Instead, his team is number one in the AFC. No

one, no one capable of breathing oxygen predicted that.

Barry Sanders has been able to destroy a lifetime of goodwill in five months. If Sanders was 1450 yards short of breaking Walter Payton's NFL rushing record. But that's nothing compared to his reputation.

Following are some Sanders info bits, in no particular order. Sanders was still living in a \$175,000 house he bought in 1989 long after he was making millions and long after he bought his parents a 7000-square-foot house.

Sanders, losing millions, turned down most endorsement offers but was happy to do commercials for the state of Michigan seatbelt campaign. Sanders won the Heisman Trophy in 1988. He was invited to the White House, but declined, explaining that he had to study. Sanders was one of 11 children; he grew up in an 840-square-foot house and so on. Mention Sanders' name and the universal response is, "A class act."

Then, two days before training camp opened, Sanders announced his retirement. Sanders' father said Barry was "tick of losing, sick of the whole situation." Barry's fans said, "I can see that."

Then, the Lions asked Sanders to return his signing bonus. Then, Sanders' agent said Barry will keep \$5.6 million of the \$11 million signing bonus. Then, Sanders' agent said his client would be willing to repay aforementioned signing bonus if Detroit released him or traded him to another team. Then, the Lions said, "No way." The issue is now in arbitration and nobody is talking.

In the meantime, Detroit is 6-2. Sanders is regarded as a scheming gremlin. Bobby Ross is a hero. Bobby Beathard still has a job, and none of this will matter if Detroit loses its next three games or San Diego wins its next three games. Here in sports world, the death-of-history axiom states that any event that occurred more than three days ago shall be erased from the fan's consciousness.

Still, San Diego/Detroit comparisons will continue to please. In fact, we are beneficiaries of a rare bit of scheduling as San Diego and Detroit both play Chicago, Minnesota, and Denver between now and the end of the season. Frighthing isn't it!

The Sporting Box solicits your comments via the Internet: sportbox@ix.netcom.com. To check football contest standings: www.sdrreader.com.

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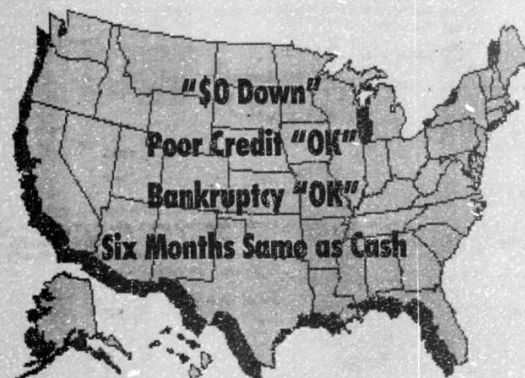
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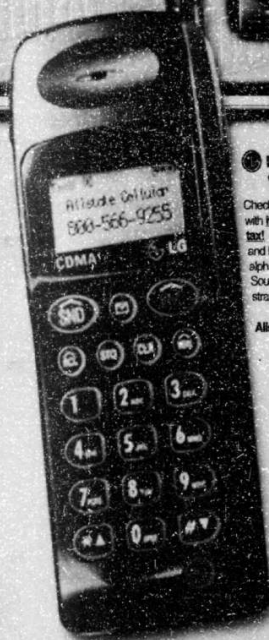
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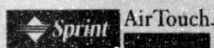


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lage setting, a hero with faintly aristocratic family connections, a plethora of red herrings, and a tendency to commit homicide with sterling silver letter openers and poisons imported from Paraguay."

The 1920s witnessed the emergence of Black Mask or "hard-boiled" fiction. Authors like Dashiell Hammett and Raymond Chandler sired such memorable characters as Sam Spade and Philip Marlowe, protagonist detectives who eked out ethical behavior in an antagonistic world; their introversion barely masked a potential for explosive violence. Today's detectives, whether in books or on TV, also conform to Poe's early paradigm. Both Mel Gibson's and Eddie Murphy's cops were Ishmaelites, outcasts who searched for truth from the fringes exclusively. What makes American mysteries and detective stories so appealing is that despite their narrative uniformity they have managed over the years to adhere to the social subversion that Poe personified in Dupin. Justice is never detected from inside

the judicial system. Hero detectives must break the law in order to enforce it.

Besides tracking the evolution of the written and the television mystery from Poe to the present, this site includes thorough biographies and profiles of mystery authors and characters, ranging from Agatha Christie to the Saint. Among other provocative tidbits, we learn here that Dashiell Hammett grew up in Philadelphia, 'the ice den city' where Poe wrote his darkest fiction) and Baltimore (where Poe met his mysterious death and one of today's most menacing cities — the setting of the defunct *Homicide: Life on the Streets*). Hammett, it turns out, was no stranger to violence: in the 1920s he worked as a union strike-breaker, a job he quit after his cronies were implicated in the vicious murder of Frank Little, organizer of Industrial Workers of the World, in Butte, Montana. That's the other great thing about American mystery fiction — material has never been a problem. ■

— Justin Wolf

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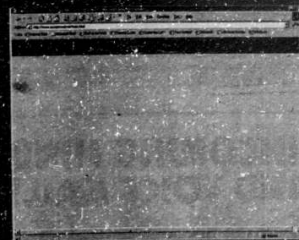
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Matthew Hincman

WHERE DID I COME FROM? HOW DID I GET HERE? WHERE AM I GOING?

UCSD Students Ask the Big Questions

Wendy's dad escaped from Bulgaria when she was 21. His daughter is now a third-year student at UCSD, veering from caustic to kitted depending on her audience and subject.

returning to Bulgaria or being sent to a refugee camp in Italy. They opted for Italy.

"He was in Italy for six months. He

learned Italian in a week so that he could be a translator instead of having to do the manual labor." After six months, he was offered American citizenship if he would fight in Vietnam. He agreed but was sent to Korea instead and fought there for the U.S. Army before he was a citizen. "When he got out, he came to California with five dollars in his pocket. He went to community college for two years, worked, met my

about anything a person could want as far as economics, as far as family, a stable life and a good head on his shoulders."

But Wendy, after a childhood festooned with parental restrictions (no TV!), did not inherit that good head, or at least she laid it aside for a while. She filled the head she had with "a lot of pot, quite a bit of cocaine, a little bit of psychedelics and hallucinogenics," as well as plenty of booze. "I was a bad kid," she admits. "I didn't think my parents had the right to give me rules.... I would not come home at night just to spite them. I would take the car and drive to Florida for the weekend. I thought I was invincible."

"They did the wrong things at first, and we all learned from that. They grounded me — 'You can't leave the house, we're not giving you any more money,' things like that. That pretty much made me get worse and worse. I got money from friends of mine who happened to get it illegally. But they did finally do well. They told me that I had to make my own decisions, and they weren't going to put any more rules or restrictions on me as long as I graduated from high school and got into college. If I

hadn't graduated, they were definitely threatening to give me the boot. I was not 18 yet, so they could have easily put me in — I mean, they put me in rehab; they could easily have put me in the loony bin or something. I don't know what they could have done."

Knowing that she wanted to go to college and that she needed her parents' money to do so, brought her around. "When they told me I could make my own decisions and do what I wanted to do, I stopped trying to do the opposite of what they told me and started doing what was best for me. I cleaned myself up and got into college, and now I'm doing well."

Wendy talks about her parents with something close to adoration, rattling off virtues and achievements without effort or pretense. The prodigal has returned. "I mean, everything that I find important in my life, they pretty much gave me. Unconditional love, no matter what happens or what goes wrong. Parents are cool like that. I wouldn't have been able to make it through all the shit I made it through without that."

Parents are perhaps the most immediate cause of the sort of person that a col-

She tells the story of her dad's escape with the tone of a well-worn groove, but she is still plainly impressed with the details. "He got on a train that took him to the closest point to the border, got off the train with his cousin, and scoped out the guards at the border. For three days, they were hiding in the bushes and watching the pattern of transitions — when they changed guards

"I mean, they put me in rehab; they could easily have put me in the loony bin or something."

and when was the best time for them to run through." On the fourth day, they ran. They made it into Yugoslavia, only to be captured soon after their dad's freedom. They were offered a choice between

never went to graduate school here at UCSD, continued on to graduate school, got his Ph.D. and MBA. The rest is history. He's very selfless, very hardworking, very intelligent. He's worked his way out of nothing to just

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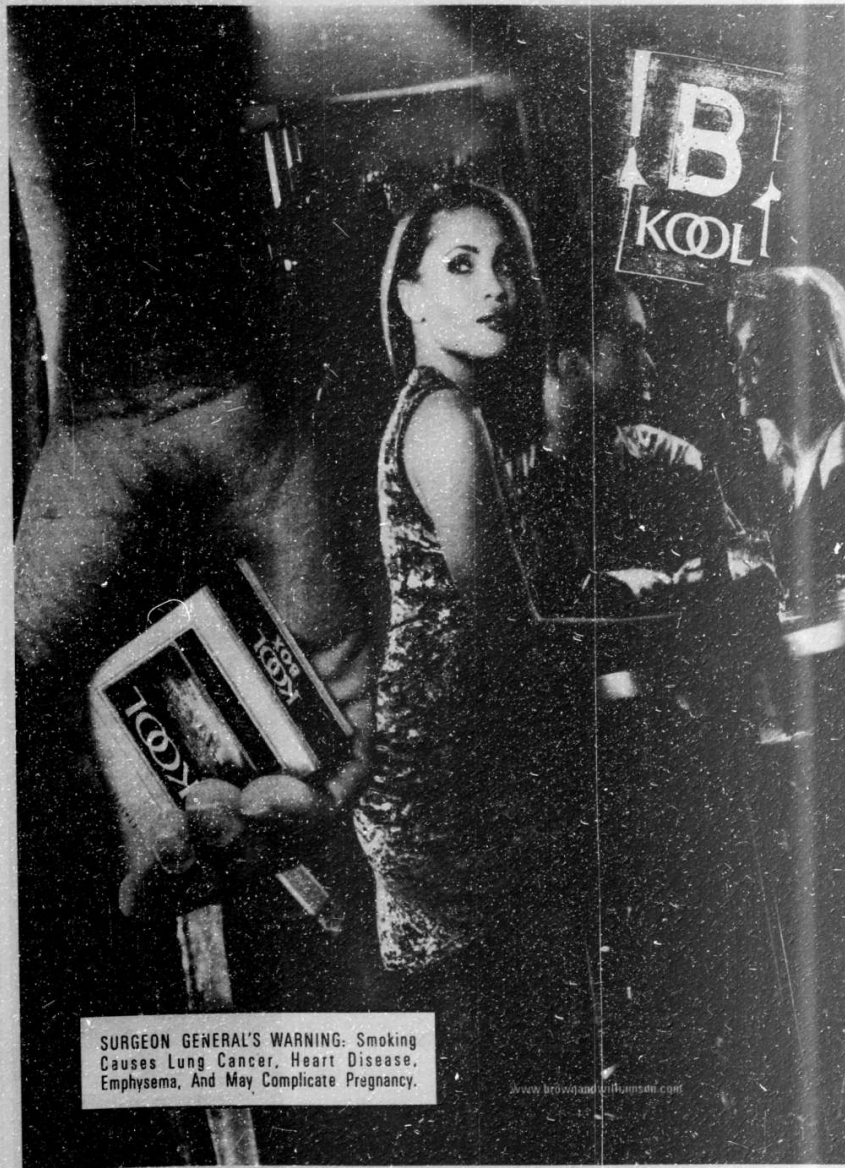
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key-age student has become. Wendy crept to her parents with almost everything. I'm curious about other shades of her personality. "Do you read poetry?"

"I used to read a lot. I would look for poems about... I liked learning about things that were not earthly. That's why I know the sonnet about *Her lips are brighter than the sun of day*, and things like that. I know poems that have to do with things that are undeniably in a way. The unimaginable, I guess you could say, if that's something you could imagine. Being a science major and a prospective doctor, I have to have some kind of extracurricular thoughts."

During one of her trips to Europe, she devoted some of those thoughts to the *Sistine Chapel*, a work that fascinated her. "I guess it was the fact that it was such a difficult thing to do, to paint on the ceiling, and it's so intricate and so vibrant. I learned about each painting so I could appreciate it more. I learned what each angel meant. And I'm really interested in the whole idea, the creation of man and the creation of the world. I have a minor in biological anthropology, so I'm an evolutionist all the way. [but] I think it's cool to see both sides of everything you feel very strongly about, just in case you're going the wrong way. If you set your heart on one thing too soon, you may miss out."

"When it was first proposed, I think that it was a scary thing for people to realize that we're just animals. That we're not, in my opinion, any different from any other animal trying to survive. We happened to evolve into a society that makes us almost innately believe that we're superior to other animals. We try to think we're superior to things evolving at a faster rate than we are, things that are evolutionarily more developed than we are. Things like viruses. There are viruses that can evolve into a certain environment at a rate that is unimaginable to humans. There are viruses that can evolve in a matter of hours, and they're more successful than we are."

"We're just animals here. We have created this society and all these things

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that we call life, but we've created them in our own minds as the way things are, when really we're just monkeys that happen to think we're superior to the other monkeys that live in the trees because we have cities and roads and cars. That's not the case, in my opinion."

I mention that we might think we're superior because we don't need to have trees around to build a place to live in — making us more adaptable than our tree-dwelling cousins. Wendy is not impressed.

"Because we can build a house anywhere in the world means we can populate the world, and we're going to do that, but is that best? Is that what we should be doing? Is that evolutionary superiority?"

"It's successful in terms of propagating the species."

"It's successful, unless we kill ourselves out."

"What's the point of life?"

"I don't know."

"If we're just animals, then the point is to keep the species going, yes?"

"Exactly, and that's where the contradiction lies."

That's why I like to learn about other explanations, because you never know if there's more out there than what you really think is out there. In that case, we could be missing out."

Mulling it over, I thought it interesting that when Wendy brought up her look at the other side of the evolution question, it did not stem from a discussion of the biological difficulties in getting from a single cell to an eyeball, or anthropological considerations like the existence of art and religion, two human pursuits that have little to do with the survival of the species. Rather, it came from talk about art itself — albeit art that depicted creation. It was as if she made an implicit distinction and association: there were two sides, evolution and creation, and two corresponding pursuits: science and art. Her scientific soul believed in evolution, but the Sistine Chapel was her counterargument, her "extracurricular thought."

I was thinking about Wendy, and about why anyone would want to be a virus, no matter how adaptable, and how astoundingly adaptable we already are even without genetic mutation, when I chanced upon a fallen bollard — one of the many short gray poles that block off certain sections of roads from vehicular traffic. This bollard was not like the bollards on either side of it; a stern-faced metal head had been fixed atop it, and a strident, erect phallus had been molded to its middle. Ah, here was art, delightful and useless for survival.

Later, through pure serendipity, I had a chance to talk with the man responsible: Matthew Hincman, 29, a second-year grad student in the art department.



Hermes bollard

Hincman is pleasant all through: there is no exterior mark of bitterness or suffering about him. He seems a good-natured artist, producing good-natured work like his Hermes, which in ancient days ward off evil with their powerful members. I asked him a question from somewhere near Wendy's side: If art is not about survival, what's the point of it?

"The purpose of art may be trying to get people to look at the world differently or see things that they haven't seen before," he answered. "When I would describe this project to people on campus, I would say,

"You know those gray posts all over campus? — these things are everywhere — and people would say, 'No, I don't really know what you're talking about.' They don't even see them. People don't look at their surroundings, so [the goal] could be as simple as just getting them to look at where they are."

The significance, if not quite the usefulness, of Hincman's decoration of the island bollards is as follows: "There are a lot of control issues on campus — controlling crowds, not giving crowds big areas to be in. After the uprisings in the late '60s and early '70s, they really modified the campus so there couldn't be a group of 10,000. This is a very compliant campus. The students here are very happy to go through their routines and stuff. Nothing happens."

"These bollards sort of epitomize that idea about control, and then they also delineate the space between vehicular and pedestrian traffic. Hermes was the god of travel and the god of boundaries. That's how he was used in ancient Athens."

He'd be right outside your door, he'd be at the midway point between two cities. [Here, he's serving the same purpose.]

(Whatever the truth of Hincman's observation about campus complacency, there is a tranquility about the UCSD campus, an air of quiet and reserve. This tranquility is so enveloping that a pounding beat from a big-gish sound system set up outside the campus center, combined with a lunchtime rock concert outside the nearby Price Center, do not shatter it but merely throw it into relief. I think of a lunchtime gathering on the broad steps outside Price Center at SDSU, a melded wall of students crowding around to watch the members of the African-American fraternities tout the excellence of their way of life. The men, several of them shirtless and chiseled, dancing in carefully choreographed athletic steps as they chanted the glories of their houses, bouncing and thrashing to their self-generated beat, the sister sororities giving their particular squeals and screams upon

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acknowledgement from the brothers. There, the noisy spectacle was an outgrowth of the general hum in the air; here, the guitars and drums feel more like a distraction.)

I noticed the Hermes bolland in part because it was lying on the ground. A few days later, it had been righted, though it listed a bit to the right. I watched the purposeful throng of students passing it by on their way to class. Nobody took notice of the erected god—this was not a lane for strolling and taking in the sights. A Dumpster hulked just to the left of the bolland; a parking lot sprawled nearby. Almost everyone was on their way to some-

place else, too engrossed to see.

But long after even the latest classgoer had straggled past, a glowing couple moseyed down the path. The guy looked back as he passed the headed pole and kept looking as he continued walking. An embarrassed smile spread across his face when he noticed the god's sky-reaching phallus, and he pointed it out to his lady companion. They were still talking about it when I approached and inquired as to their reaction. Only the guy responded; the girl just smiled and laughed.

"I thought it was a fine piece of art until I looked a little lower and saw the..."

ius distracting."

"No. Actually, I think it's kind of unique. You don't find artwork that is... I'd say this is a pretty conservative college when it comes to socializing and parties particularly—we're braced every time now. Actually, it's a welcome change..."

"Do you think the statue signifies anything?"

"Emancipation?" I related what Hincman told me about the piece, and the guy nodded. "So focusing attention on that allows you to focus on the boundary. That's pretty unique. I wouldn't think of that when I saw it."

Hincman's Hermes reach back into antiquity for their theme, but Hinc-

man himself sees novelty as essential to art. "In some sense, art is kind of like the sciences. It's some sort of research, maybe aesthetic, maybe cultural." Digging deep into the past, even to comment on modern campus design, raises the question: Is there anything left, anywhere else to go? Are we coming to the end of Western civilization? "Yeah, sometimes I think we are. It seems right now, most of us in the department will claim that there's not a heck of a lot that's interesting going on in the art world, for instance. It's like, something's got to break—you feel sort of a tension there, that something is going to happen." Descending from ques-

tions of whether we came from monkeys or whether we're heading for the end of Western art, back to the level of two parents and their production of a child—in particular, a child who tries to give some account of things on paper. I talked to writing minor (history major) Nicole Gonzalez and asked her much the same question: Is there anything left to write?

"Like my journalism teacher told me in high school, nothing is written, it's rewritten. I only write what I know about, what I've experienced. I feel that's the only thing I have to tell." "What have you experienced?" "Pain. Betrayal." When

she was eight, her mom took her and her brother to live with another man she had been seeing. "They used a lot of drugs, they physically abused my brother, they would buy a lot of things and charge it to my dad's credit card so that later, my dad had to file for bankruptcy because he couldn't keep up with the payments, and just a lot of other things." When she finally confronted her mother, "She put what she could fit of my stuff in a trash bag—everything else she gave out to the kids in the neighborhood." She drove Nicole to her father's and left her there. Like Wendy, Nicole seized a chance to pull out of the ensuing tangle, one that

saw her enter a gang in junior high. Happily, she attended Beverly Hills High instead of the high school that her father had been kicked out of years earlier for his civil rights work.

Mom never faded entirely from the picture. "Every four years or so, she would come back and say she wanted to come back into our life, but she was still doing drugs and still messed up and never really cared. It's like the same lies, the same BS."

Then, "about a year and a half ago, I started dating someone and opened myself up a lot, because I was, like, 'I should stop blaming my insecurity on my mother.' I was trying to get past that. That ended up being really bad. He was actually engaged, and then he had other women, and we were together for a year." Nicole says he gave one girl an STD and borrowed a total of \$2000 from the three of them without paying it back. "That's mostly what I draw from. The confusion I feel, the pain I've felt."

"Writing for me is like therapy. In terms of offer-

ing something new to the writing world or the reading world, I don't think I have anything new, because there are people who have been through similar things or even worse things than I've been through. But I think it's the way you say it. You hope that someone will read it, and it'll trigger something, and they'll look at it and they'll say, 'I know exactly what that person is feeling.' And if someone can say that to me, that's all I need."

Gordon Chang is another writer, mostly poetry. Favorite poets? "Actually, Rimbaud is my favorite. He wrote poetry when he was 16. When I go into a bookstore and look at the poetry section, it's all 30-year-old, 50-, 60-year-old people. All his poetry was written from age 16 to 19—that, I think, is a prime time for human beings. I think after 18, you're pretty much dead. I just value that period more. During my high school period was the time when all the hormones kicked in, and it's a time when your life rattles. You realize you can have rebellious thoughts. You rattle



Peter Cohen, UCSO

so much, and your mind is actually opening at a very fast rate. It's a time when you can go to jail or you can go to college like this, and you can become a total conformist. I think that's a really critical period of life."

"After that, things stretch out more. I can read books, but it wouldn't be like the first time I read [during those prime years]. The impact would be different; my direction might be twisted, but not like the initial experience." Such talk might not sound surprising coming from a 17-year-old, but Gordon is 19. "Are you past your prime?"

"Yes, and in a month I will be 20, so I will really be desperate."

Gordon came here from Hong Kong five years ago, first to Northern California and then to UCSO. He was not terribly pleased with what he found here in the southern half. "I think these people here, at least most of them, come from pretty good family backgrounds, including myself. Actually, when I was small, I had a Filipino maid. I could lift my foot up and the maid would put my sock on that kind of stuff. I immigrated to the United States five years ago. Before that, I was in the same mode [as my

parents]. They were typical Hong Kong Chinese types: be respectful, don't mess, you want to get to the highest social position possible, instead of really fighting for the right, fighting for the good. I don't mean they were wrong; I mean, that's not what they put in a priority."

"Northern California was a totally liberal place. People were much more—they cared about humanism. When I came here, people were bioengineering majors. I watched *Dead Poets Society* and *Total Eclipse* before I came here, so I was in that kind of nonconformist mode. I was observing what was going on in the culture—the sickness, what's wrong with men. I was away from my parents, and I don't have friends—that helps, actually."

Chang writes for himself, to track his own intellectual development. He admires Charles Bukowski and Jonathan the work of renowned professors, "as Bukowski said, 'Dunking doughnuts and writing poetry.' They are tedious; they don't have to worry about getting

a job. I don't think poetry is crucial when people are already happy. Bukowski writes because he considers the world a madhouse. In that agony, how can you make some value out of life? I think that's valuable."

From his vantage point at the science-heavy UCSO, he shares something of Hincman's dim outlook on the future of marriage between art and civilization. "When it goes to a more scientific era, which our world is going toward right now, I think the impact [of art] will be less and less. The reason is because people's minds are becoming more and more shallow. During the '60s, people were more spiritual, more passionate. They were moved when they read about someone getting killed. Now, people just tend to watch TV and go with the crowd. I can see it shifting more and more that way. People are becoming more and more physical. They tend to gain pleasure from the physical side—'Oh, I have a car'—instead of something much deeper. But I think eventually it will come back." ■

—Matthew Lidzons

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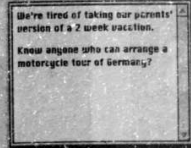
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Deadly Weapon
A WIDE MILLER
"I keep for getting that your two best friends have been killed. I've never told you how sorry I am."

Mexican Hades

Deadly Weapon, a Wade Miller mystery set in postwar San Diego, heads south to Tijuana as private eye Walter James fleshes out the dope-ring connection between star stripper Shaati Lynn and the Filipino knifed in the burlesque's audience last Saturday night. James has brought along Laura "Kevin" Gilbert, who was sitting next to the murder victim the night he was killed. It turns out her father was "supporting" the stripper's habit. Now she and James will find out just how wide a circle this dope-ring draws.

Chapter 15

Tuesday, September 26, 10:45 a.m.
Kevin waved to him madly from where she sat in front of the college's Moorish-type administration building. As she scrambled into the Buick, she asked, "Where we going?" "South of the border," said Walter James. He wore a lightweight powder blue suit and a Panama hat. "I took your tip about the weather and got this yesterday afternoon." "You look good," she said critically. He spun the car around on the visitors' parking area and headed away from the school out College Way. "At least I won't feel like I've been jerking weights all day. I think Clapp believes I have a guilty conscience because of the bonds of perspiration on my forehead. He doesn't know it's my East Coast wraparound." "I don't know why I'm looking these in my

lap!" Kevin said suddenly and tossed her books in the back seat. "But why are we going to Mexico? And why me along, Walter?"

"You ask more questions than I do, redhead," he observed.

"I know. But why?"

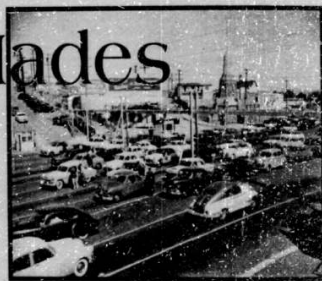
"I have to see a man in Tijuana. You have to get me there."

"Turn right on El Cajon and go down to Jackson Grammar School. Turn left there to National City. From there on we can't miss. Now why am I really along?"

"Maybe I just wanted to have you here." She tucked her feet under her and pushed across the seat until she was close enough to put her arms around his elbow. With one ear on his shoulder pad, Kevin exhaled a long and artificial sigh. "And then again, maybe I need you to drive back."

The girl looked up at him. "Are you going to stay down there?"

"I don't intend to settle. But talking to your guardian angel last night, he told me about this big operator in Tijuana—a guy that knows pretty much about everything that goes on in both towns. I thought I'd drop in and see what



Entering San Ysidro from Tijuana, 1954

he has to say." He paused a moment. "He may not care for me."

"Ooh!" she murmured and giggled excitedly. "Walter, darling."

"What?"

"This is my first adventure."

Walter James laughed. "I was hoping you'd count last night."

She chuckled and squeezed his arm.

It was high noon when he rolled the Buick over the ramshackle bridge that led into the sweltering border town. Waves of heat hula-ed up from the hard dirt streets. A few people sauntered along the porch sidewalks but only a few. Most of the souvenir shops were closed. One or two of the bigger 19th-century firms, pregarious sheet-glass fortresses, condescended to leave their doors propped open.

"It looks like Tuesday isn't the big day here," said Walter James. "Know where the Devil's Bar is?"

"I think I've been there. Turn at the Foreign Club. It's down that street, to the right. Oh, I hope you find out something, Walter!"

"It's about time," he said flatly. "I'm just starting thinking I'm a washout as a partner."

Kevin patted his wrist. "I keep forgetting that your two best friends have been killed," she said softly. "I've never told you how sorry I am. I really am."

The slight detective pressed his lips together. "Ethel may not be completely lost—there are other answers. Amnesia. They may be holding her. She may be running away from them and not able to get in touch with me. She may have learned whatever Hal knew and is afraid to come out of hiding. She doesn't have to be dead."

"There it is!" she pointed. "That blue and red sign!"

Walter James spurred the car past the tan adobe front of the—

down again as he drove round the block, scanning the other buildings. Three quarters around, he wheeled the Buick into a parking place by an alley.

"This must lead to the back of the place," he murmured. He unstrapped his shoulder holster, locking it and the .32 in the glove compartment.

"Mightn't there be trouble?" asked Kevin innocently. "Please don't let anything happen to you."

He smiled. "I think this is a spot where I'll be welcomed without it." He pushed a kiss against the end of her nose. "Kevin, tell me something. I'm going to mention Shaati Lynn in my interview here—just on the last mad chance she's got a finger in this. I'll need to know which nights your father was away from home. Then at least I'll know which nights she was clear."

Kevin clamped her teeth on her lower lip.

"There's nothing to worry about," he added as he saw her jumbled expression. "Your father's absolutely safe. It's just that I have to know everything. Trust me."

"I trust you, darling. It was Tuesday night last week. Wednesday night the week before that—and—and Friday before that. That's all the farther back I go."

"Thanks, redhead. That'll be enough. I probably won't get a chance to even use it."

They crawled out of the car and walked arm in arm to the Devil's Bar. The cocktail lounge was circular, plainly edged with square dark teatubs. From behind the oval bar in the center of the room, the two related bartenders could keep an eye on the needs of every table. The cycloramic walls of the room were raw adobe muraled with an American artist's idea of a Mexican Hades. Vile devils roared half-stripped scrota over strangely frozen flames. Other more functional devils wrestled with other, more fortunate scrota. There was one voluptuous female devil pursuing a wildly fleeing peon boy.

"You and me," Kevin giggled, as they took seats at the bar.

"I wonder if you have to be a Mexican citizen to

die and go there?" Walter James murmured.

There were four other people at the bar. Two round-faced sailors and a young girl, whose fresh expressions contrasted with the sly leers of the mural, and a tired-looking brunette behind a half-empty Manhattan. The sailors and the girl were huddled in a low-laugh conversation. The brunette contemplated puddles around her glass, stirring them idly with a crimson nail. Walter James noted that the painted devils had identical faces—the same tip-tilted brows, the same hairline mustaches, the same pointed chins. He was about to comment to Kevin when one swarthy bartender stirred and glided toward them.

"Two tequila stingers," he said instead.

"Are the pictures supposed to increase the body temperature so we'll buy more drinks?" Kevin whispered wickedly.

"Maybe the owner doesn't realize it, but he has the makings of a fine Chamber of Commerce here," he answered. The waiter was back already. "They must

have this stuff really mixed."

Walter James laid the money on the counter and flitted his hand over it. "My name is Walter James. I want to see Steve," he said.

The bartender regarded him steadily. "Big or Little?"

"Big."

The swarthy man turned to his long-suffering partner. "Walter James. Señor Luz." The other bartender disappeared to the rear. The swarthy man took the bills and stood flapping them against the edge of the bar until the other man returned. They murmured together for a moment. Kevin sucked in her breath.

Walter James muttered in her ear. "In the car—20 minutes," then the swarthy man said, "Come with me." He sid obediently off his stool and followed the man to a velvet curtain at the rear. In the small corridor behind it, the bartender ran light fingers up and down his sides.

"Never use them," Walter James said. The bartender grunted and motioned him toward a door. He walked through it unattended.

It was a long office of

more raw adobe, hung here and there with small Spanish tapestries. Two men sat in straight-backed chairs along the wall—a beefy American and a dapper, florid Mexican youth. Behind a carved desk at the other end of the room, an older man toyed with a salad in a wooden bowl. The older man rose.

"Good afternoon, Mr. Walter James. I have been expecting you."

Walter James advanced to the desk and put his forefingers on it. It seemed as though he had seen this man before. The mural in the bar. The man before him had the same features as all the identical devils: tip-tilted brows, hairline mustache, pointed chin. His complexion was satiny tan and he lacked horns—that was the only difference.

"You have the advantage," said Walter James.

"I am sorry," said Big Steve, inclining his head.

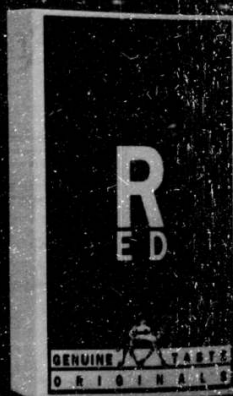
"My name is Esteban Luz."

Slender fingers gripped the proffered olive hand. "The young gentleman is Esteban Luz, my son. This is Mr. Darmer, my executive

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The men traded nods. "Will you sit down, Mr. James? If you will excuse me, I will continue with my luncheon."

Walter James stayed on his feet. "I suppose Dr. Boone took you I was coming?"

"Hardly." Luz sucked in a strand of lettuce. "I had heard you had come to San Diego and were working with the police there."

"Shall we say involved instead of working?"

"Very well. Involved." Darmer spoke weight-

by "I'm sorry to hear that, James. It's safer to stay on the right side of the law."

"I've been trying," smiled Walter James.

"Did you think we could help you with your trouble?" asked the young Luz softly.

"My son means that in my years in Tijuana I have acquired a slight reputation as a local philanthropist. Many people come to me with their needs." Luz added white teeth to his satanic features. The slim man smiled back.

"I'm hardly a charity

case," he said. "But the man in Atlanta recommended you highly. He said you were an excellent source."

"Atlanta?" Luz lifted an eyebrow. "I was not aware I had any friends in Atlanta."

"It was one of my friends. And Dr. Boone has passed through Atlanta a great many times."

"Dr. Boone," considered Luz. He pushed the salad bowl aside and placed the fork in it. "It has been quite some time since we have had the pleasure of Dr. Boone's company. How long

was it, John?"

Darmer said, "Quite some time."

"Yes. It must have been at least six weeks since he was last here. I hope nothing has happened to him. I doubt that anything could, however — he was such a large, healthy man."

"But so hurried to do business with," said Little Steve. "That was his one and only fault."

"Perhaps his mind was unsteady," suggested Walter James.

"Not from a disturbed

conscience," smiled Luz.

"It will be hard on business for a while. The Filipino's dead."

"So I have heard. So many odd bits float across the border, and my foolish mind insists on retaining some of the most unrelated. The Filipino is dead. However, he is not alone. There are many dead people, Mr. James."

"They've been stockpiling for years," Darmer added dryly.

Luz raised a hand. "And I should note here that I cannot see the connection

between the Filipino and your visit."

"I thought perhaps I could help you," said Walter James courteously. "My own vices are many and my burden is heavy, but Allah be willing, I might furnish a new contact. A less fallible contact. The mail must go through, Luz."

"I still fail to see —" began the elder man.

Walter James picked up the telephone receiver. "Let me make a connection," he said flatly. He placed a call to XREGC and hummed as he

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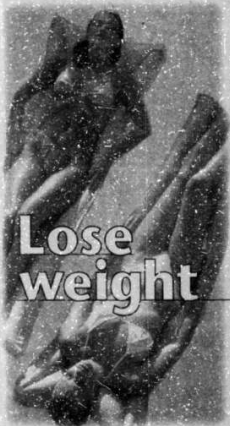
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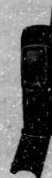
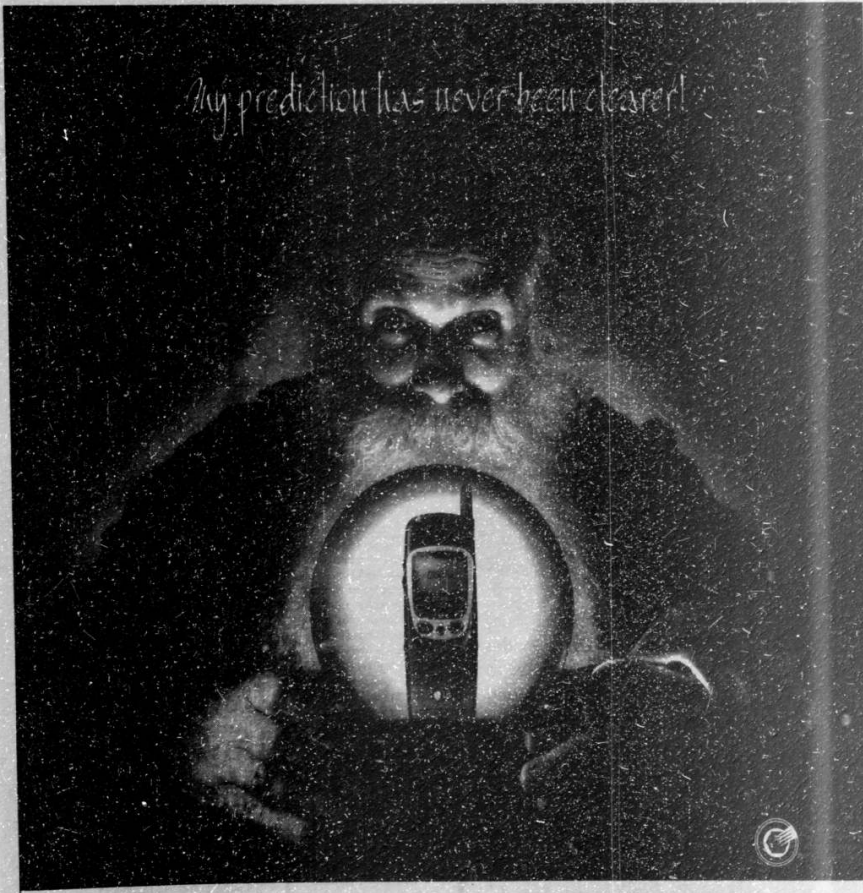
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valued. "Advertising, please," he asked and hummed some more. A voice crackled in the earpiece.

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The receiver clicked down in a deep stillness. Young Esteban Luz rose slowly. Darmer stroked the cleft in his chin.

Luz's chest moved, the only indication that he was laughing. "Very interesting," he said. "And how much further can you follow that connection?"

Walter James spread his fingers modestly. "No further—yet. I haven't been in town a week."

"I don't think you should stay in town a full week, Mr. James. Let me point out a few facts. I see no reason for my cooperating with you — no possible advantage. Again, I am on my side of the border; the San Diego police are on theirs. It would require virtually an act of your Congress for them to take issue with me."

"I may take issue with you." The slender man's eyes began to fade. Luz held up one finger.

"That is my point. You are not in Atlanta where you should be."

"He's right," said Darmer. "This is Tijuana, this year. This is not Atlanta in 1942, '44, or '45."

Walter James turned. "I'm glad to see the Atlanta report has arrived."

Luz revealed his teeth. "John is outspoken but that is our argument. We have knowledge of your brutality, Mr. James. Should it come to such an uncivilized result as open warfare—" He took his devil's head out. "I am in my country surrounded by business associates. You are alone, unsupported. I am afraid the contrast in firepower would prove too much—even for a man with your record."

"You may be right."

"I have never been more positive. You may return to San Diego now."

"And pack your suitcase," added Darmer.

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"There are two things you must not do, Mr. James. One is to pay another call on Lieutenant Clapp. Another is to visit a private residence in San Diego — your discretion will tell you which one. Now I must ask you to leave by the patio gate. I hope you will absorb today's lesson. *Una lección de silencio.*"

Somehow, the native phrase seemed odd on the elder man's tongue. Walter James nodded without speaking and moved toward the indicated door. He could sense Darmer and Little Steve coming up behind him. He opened the door and stepped into the vibrating heat of the patio.

A flash of reflected sun-

light bit the corner of his eye, and he twisted. The haft of the knife clipped the side of his neck instead of the back. He threw a fist into young Luc's soft belt line, and the Mexican staggered against the door jamb.

Walter James turned toward the gate in the high stucco wall, but Darmer's foot caught him in the small of the back. He fell, rolled over a stubby bush, and staggered to his feet. His forearm stopped two of the beefy man's short jabs. The third blow got through — a long right that grazed metal knuckles across his cheek. The left side of his face went numb.

"Little different without a gun!" grunted Darmer. The Mexican was coming

up again. He had left his knife in the doorway. Walter James ducked and pistoned both fists against Darmer's heart. The beefy American gasped. In the pause, the slight detective broke and whirled. The narrow edge of his hand dived into Little Steve's throat and the Mexican sank to his knees. He put both palms on the grass and began to vomit.

The metal knuckles pounded mercilessly against his head. He drew a pointed toe into Darmer's kneecap, but he couldn't move his arms or his head fast enough to avoid the blunt metal rings. Walter James felt himself sinking; the sun had gotten inside his head some-

how and was trying to burn

its way out. Blood was bright on his powder blue lapels.

He lay down. It was the easiest way and the grass was cool. Darmer was wearing heavy, high-topped shoes. He could see one of them swinging back and forth methodically. There was no feeling except in the hot ends of his fingers and inside his skull. From the way his body was jumping, he realized he was being kicked. He remembered Clapp's objection to a finger in the kidneys and he wanted to laugh. How was it you laughed, now?

A voice murmured, "Enough, John." Then he was being dragged across grass and over near rows of round stones and by low bushes. For a while it was

pleasant being suspended in space, then there was beige dust all around him.

Walter James cushioned his face in the dust and stared at it. It was adobe-colored and alive with prancing red devils. He said aloud, "This is the alley."

After a long time he managed to balance himself on his elbows and his knees. The red devils resolved themselves into dark, dusty globules of red. He spread his fingers among them and shoved up. The ground spun around and he nearly fell over. His side was beginning to ache now, in low rhythmic throbs.

He crawled and hoped it was in the right direction. He concentrated on mov-

ing his hands. From the hips down there was no feeling. When he ducked his head, he could feel his knees moving, so he knew he was crawling.

His dust-covered hands reminded him of Kevin. Their hands were almost the same size. "Kevin," he called. That was useless — there were still 25.140 miles to go. That was the circumference of the earth.

His head rammed something and he felt it. Adobe. Was everything adobe in this damn town? He put his shoulder against the rough surface and forced his body up.

It was pleasant up here without the dust. His nostrils began to clear. Looking back

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to see how far he had come, he saw the patio gate a yard away; he had crawled in a short semicircle into the wall.

Walter James felt for a cigarette, but the pack was empty. He said, "Hell!" and threw it down. Probably walking wouldn't be so bad now. He still couldn't feel his legs and that might make it easy.

It did. He stopped at the end of the alley and straightened his coat. It was impossible to brush much of the dark red mud off it. He drew in his breath and

stepped into the street.

Kevin looked at him without recognition. Then she let out a short scream. "Walter!" She scrambled out of the Buick and ran toward him.

"It's your turn to drive," he said.

She was crying. "Walter, Walter!" she choked. "I'll kill them! I'll kill them!" He held on to her shoulder with one dirty hand. "Later. Let's get back to town."

She helped him into the car and tried to wipe some

of the caked blood off his face. "Don't," he said. "You'll just open them up again. The police surgeon can fix me up. For God's sake, start driving!"

His voice was out of control. Sobbing, she jammed at the starter and rumbled the car away from the curb. He fumbled in her purse for a cigarette with trembling fingers. Somehow he lit it and dragged deeply.

"I'm sorry," he said. "I'm always like this afterwards. I'm all right while it's going on but afterwards I

get the shakes like hell."

Kevin's fingers gripped his leg above the knee. He could see her hand making furrows in the cloth but he couldn't feel anything. "But they've hurt you, darling," she said. "I can't stand to see you like this. I love you so, Walter. I can't stand to see you hurt."

"I'm not so bad off," Walter James insisted. "They won't like me at the border, but I'm still in fair shape." He ran cautious fingertips over himself. "Let's see. Three cuts in the head. Most of

them are above the hairline so they won't show much. This cheek's a little beat up. And I'll need some tape on these ribs."

He put his hand under his coat and felt his back. "I'll be glad when my spine comes to life. That son of a bitch kicked me square in this." He pulled out his hand; in it was a snub-barreled pistol.

"You had a gun?" Kevin said. "Why didn't you use it?" He considered. "I guess I would have if they'd really

gotten rough."

Mystery fans know Bob Wade from his U-7 column, "Spade-work." With writing partner Bill Miller, who died in 1961, Wade received the Edgar Allan Poe Award from the Mystery Writers of America for the short story "Invitation to an Accident." In 1988 Wade received the Life Achievement Award from the Private Eye Writers of America. He lives in San Carlos.

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cruise dirty little junk shops and yard sales and antique stores in search of flatware pieces in patterns made in the last century. I look for Dominick & Haff's *Renaissance*, first produced in 1894. *Renaissance*, on the spoons' heels, features a maniacal male face, that some collectors claim is the face of the North Wind. I hunt for the various togs in Gorham's *Versailles*, a pattern first turned out in 1888. Figures on *Versailles* stems are modeled after statuary in the gardens or art work in the palace of Versailles. I am always on the lookout for a gravy ladle in *Mythologique* that features on its stem a muscular, nude Vulcan. These

old silver patterns fascinate me. They boast bugs or berries, angels, devils, fruits, nuts, foliage and flowers, or scantily clad classical figures, Egyptian rulers, lace, geometric or linear designs, animal heads, seashells or sea creatures, both real and mythological. Modern flatware pales in comparison. With antique silver, I am a total pattern degenerate. I want to own one of every old pattern ever made.

Like many of my fellow degenerates, I remember designs on flatware patterns better than I remember faces of people I meet. It's not unlike being a flatware idiot savant or a preadolescent girl who can tell you every detail of Ricky Martin's life. After a dinner party, I may not recall who sat next to me, but I will never forget that we ate with Alvin's 1903 *Bridal Rose*, an ornate silver pattern off whose finials sprouts a blowy full-blown rose.

It's not lost on me that the drug and antique worlds share a vocabulary. Both worlds thrive on human "have to have it" weakness. Certainly, as it is with junkies, I always want more. One minute the chubby naked cherubs inviting me up the stairs on the back of a *Versailles* dinner fork (the front, or obverse, of the stem shows a man wearing nothing but a wild boar's head helmet) are the most enthralling silver sight I've ever seen. Then I pick up a piece of Schulz &



Dinner fork, Versailles by Gorham, c. 1888

Fischer's *Cleopatra* or Towle's *Pomona* and I'm off in pursuit of Gorham's *Isis* or Whiting's *Berry*. Until I fell in love with antique-silver flatware, I never knew I was fickle.

I love Margaret Visser's assertion, in *Much Depends on Dinner*, that "nothing is intrinsically boring, least of all the everyday, ordinary things." Four years ago, I am not sure I would have agreed. I didn't even like silver. I didn't much care for having to polish it—that only added to the burden of living with someone else's things. Then at an auction I bought a tub of silverware, hoping to get enough to set a table for the holidays. The tub turned out to be three-fourths forks, about 475 of them, in at least 107 different patterns. The tools I had used for so many years suddenly became fascinating. A curious, inexplicable passion ignited. Imagine troll dolls or Beanie Babies that will actually have resale value. I began to hear the siren song of silver. Now, I buy food magazines not for recipes but to see pictures of the flatware with which the meals are served.

For more than 5000 years silver's been a metallurgical expression of human history, stamped out in repoussé,

chased, and hammered to the manners of the day. Fueling wars and fantasies, silver has been prized by almost every culture from the Aztecs to the Chinese. Silver keeps faithful records of births, weddings, anniversaries, and deaths in a way that cotton can only envy. Silver is timeless, yet mercilessly driven by fashion. Like clay, it has been cast and recast for causes noble and ignoble. We have used it to decorate homes, horses, and our wrists and ears. On our tables the silver spoon transfers food from plate to mouth. Silver is also the only sure way to kill a werewolf.

In the 17th and early 18th Centuries, the well-heeled traveler carried a place setting, consisting of a knife and a spoon of silverware for his or her own use, in a silk-lined leather traveling case. No tin or wax station would provide such things. Later, in the evolution of flatware, "table spoon" or "table fork" came to designate pieces developed to stay on the table while the others might travel abroad.

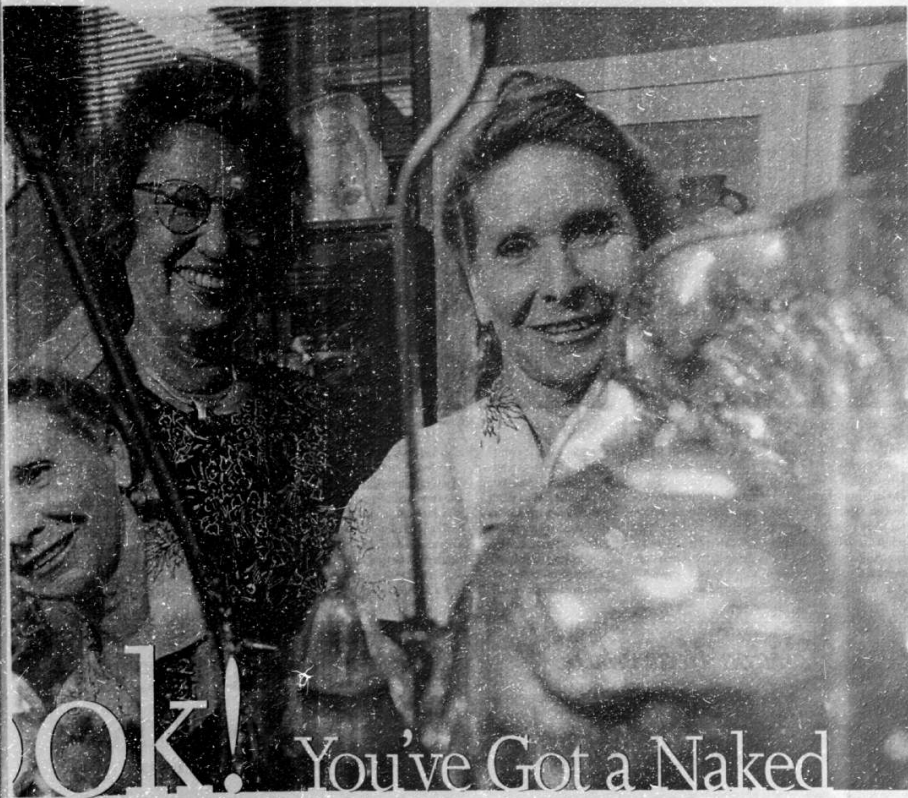
Even if you went to the palace to break bread with the king, you brought your own.

This overcast, blue-gray morning, "sitting at Wendy's drive-through for my chili, I'm thinking that was a sound custom. Contemplating cloudy skies, my upcoming appointment, the approach of the millennium, and plastic silverware (which I hope Wendy's staff remembered to put in the bag), I'm struck by two things—that the drive through empties into a one-way street, going the wrong way, away from I-5, and that the 19th Century's most innovative and ingenious culture at designing and creating silver flatware is reduced, three generations later, to eating with a plastic "spork"—that half-spoon, half-fork implement that is a direct descendant of the turn-of-the-century ice cream fork.

In 1910 Americans could choose from approximately 1100 flatware patterns available domestically. "By 1937 the



Della Crabman and Mary Enayale



You've Got a Naked Man on Your Fork!

Jewelers' Circular-Keystone Sterling Silver Flatware Index listed 1300 flatware patterns, of which 908 were still available—and this compilation did not even include silver plate patterns, which were even more numerous," according to Charles L. Venable in *Silver in America, 1840-1940: A Century of Splendor*. By contrast, the English had roughly 7 patterns until about 1850, and although those patterns might have many variations—39 variations to the *Kings* pattern—the American output and consumption of sterling was to the English, at best, myopic. In 1878 parliamentary hearings, English makers were questioned about their opinions as to "why silverware production was so prosperous in America and so stagnant in England." One witness proclaimed that "Americans are ostentatious people and they

like expensive articles that reflect their increasing prosperity."

More than the number of new patterns highlighted the cultural differences. Until the mid-19th Century an English place setting consisted usually of 6 pieces. American manufacturers, fighting more to outdo each other than anyone else, created as many as 20 different spoons, 12 different forks, and 10 different knives for one pattern. A complete American flatware set could consist of 57 distinct items. Compound that by the fact that most pieces were made in four different grades or weights to mesh perfectly with the weight of the new porcelain dishes. (Heaven forbid a guest accidentally drop his or her heavy spoon back into a Belieck bowl.) If you could not rest until you owned every piece in

your pattern, in every weight, your flatware set might consist of 3560 pieces. No wonder so much survives. Yet all the exuberance of the Victorian age, the excess, specialization, and art for art's sake, is the reason silver flatware is still available. If mass quantities had not been made, I would have no hope of finding, and no joy in the discovery of, the occasional fork too pretty to make a wind chime out of the spoon too heavy with design that I wonder how they got all the nooks and crannies clean. Collector Sam Wagstaff may refer to it as "the later acts of baroque and vaudeville silver." I am not so well-bred.

San Diego County not only is home to several antique-silver experts but also is the site of the editorial offices of the only international glossy publication that focuses on the art of sil-

A complete American flatware set could consist of 57 distinct items.



Back of Versailles dinner fork



Olive spoon, Love Discovered by Rod & Bertie, c. 1889



Medallion spoon (from left): soup spoon by Haché & Scheraga, c. 1870; teaspoon by Gorham, c. 1864; demitasse spoon by Ward, c. 1862

ver, Silver Magazine. When I ask about town for the antique-silver expert, Lou McGee's name keeps popping up. At least five dealers put Lou forth as the guy to talk to. Considering the professional jealousy that exists among antique dealers, where "I saw it first" is a legitimate

claim and not a cry from a grade-school classroom, it's almost awe-inspiring that so many of his peers recommend him. "The dean of San Diego silver," some call him. Lou's house is in a middle-to-upper-middle-class neighborhood that echoes the same floor plan up and

down the block. It's what I call a *My Three Sons* Southern California house. Bird of paradise juts its exotic orange and purple blooms over the path I take on the way to introductions. Lou is tall, good-looking, sixtyish, with the manner of a college athlete-turned-country gentle-

man. His voice is soft and rich when he invites me in. The tiled entryway opens into a living room furnished with three antique chairs, a coffee table, a curio cabinet, a side table, and a couch. The most remarkable thing in the room is the cerulean carpet with a featherlike fan-pat-

tern. The couch is not a viable option for sitting — shoe boxes full of slips of paper are heaped there. Lou laughs and explains I've caught him in the middle of taxes. The only silver I see is on the coffee table, which is covered with cut-glass pieces, a cof-

fee urn, and a teapot. These pieces have a crowded, working feel to them. The curio cabinet contains nothing shiny; the side tables have good lamps on them but nothing silver. Whatever I expect to see in the home of San Diego's dean of antique

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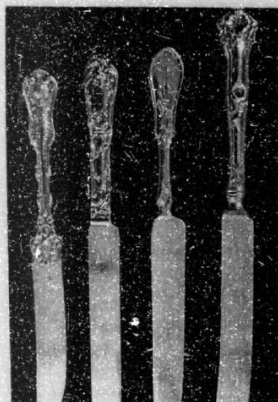
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From left: tea knife, Imperial Queen by Whiting, c. 1905; tea knife, Hansover by Carham, c. 1895; coin silver tea knife, Bouquet by Dyrain, c. 1860.



Teaspoon, Labors of Capital by Danneberg & Hoff, c. 1900



Berry spoon and lettuce fork, Potomac by Tawle, c. 1887

silver, I'm disappointed. At first, Lou is a study in friendly, precise reserve. Practiced and patient, his manner is a product of dealing for years with the abuse of the general public. Lou makes his living by traveling the

antique-show circuit from Baltimore to San Francisco. He arrives a few days before the show, sets up his display, and, over the course of several days, he answers questions, listens to stories, and gives off-the-cuff appraisals,

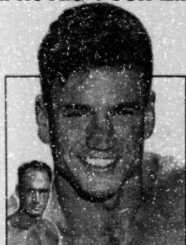
which at times are only educated opinions. At a good show, he may deal with 10,000 people a day. The population of an entire small town. Asked if he is comfortable with the word "expert," Lou laughs. He is not. "I make mistakes too. I just had a problem with a piece that I

thought it was something and in looking at it and going over it, turned out I had made a serious mistake, but you know, you learn from your mistakes. When you get to the point that you think that you're, "he laughs again, "perfect, then you've got a real problem 'cause that's hard

to live up to. Believe me, I didn't feel like much of an expert on that particular day." Telling me of this mistake he made, he is so open and vulnerable, I get uncomfortable and end the painful confession by changing the subject. I never do find out what the mistake was, but he

tells me later that he contacted the woman who had bought the piece and bought it back from her. He is halting. "I don't consider myself an expert, I consider myself... I, uh, I would consider myself more of a connoisseur. I have a vast appreciation for silver.

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a terrible, affected English accent. "I think my interest in silver kinds came along purely by accident. I've probably been in silver now 13 or 14 years. I was drawn to silver because of the combination of art and the fact that it sells. It's with any art form or antique, the more you know about it, the more appreciation that you have for it. Silver is fascinating because, if not abused, it will last forever. It's like gold, it will not corrode or rust. In its pure form, silver is not affected by the elements. It oxidizes or tarnishes because of the alloy. Silver's too soft a material to last or to have patterned designs that will last without making it a little harder. So they mix it with a little copper, zinc, or tin, and they call it sterling."

The word "sterling" probably originates from a corruption of an early racial slur. The British used the word "Easterling" to refer to

the continental races (mainly the Germans). In roughly 1300 a group of German silversmiths introduced the standard of 925 parts of silver per thousand at the command of King John. That standard was to be indicated by the "King's mark," the lion's head. The British were particularly sensitive to the manipulation of silver in coins and plate since fraud and forgeries threatened the stability of their sterling standard. This touchmark, or hallmark, system guaranteed an item to be at least 925 parts of silver per thousand. Over the course of the next 400 years, the English system of touchmarks evolved into the most sophisticated in the world. By 1720 the system was so well developed that you can tell from the marks where a piece was made, in what year, who made the piece, to what standard it was made, and, in some cases, who was on the throne and the taxes paid on



Lou McGee

the piece.

The Georgian period usually refers to George, Prince of Wales (Prince Regent) from 1811 to 1820 and George IV from 1820 to 1830, who, it would appear from his receipt, was a natural antiquary and heavy

patron of the silversmith's art. Silver from the Georgian period could have six or even more touchmarks. English pieces usually carry four touchmarks, but many items are marked in a checked manner. If a piece wasn't made for resale, it may have

only the sterling-standard mark and a maker's mark or the year mark. During short periods of time in both England and America, the work of silversmiths contained an even higher percentage of silver, 958 parts per thousand, the French first-quality

standard. In England this standard was indicated by the figure of Britannia (a woman seated on a throne).

In European countries, like Germany and Austria, they used 800, 835, or 900 parts per thousand — they alloyed it even heavier, Lou explains. Unless dropped, crushed, or scratched, silver holds its form. Which is not to say silver doesn't have any enemies. Under the right — or wrong — conditions, it's reactive. Salt eats it, sulfur (airborne or in eggs) tarnishes it, even the innocuous rubber band will so corrode the surface that a silver-plate item will need replating and sterling will have to be buffed professionally.

Lou is a cautious dealer. In silver, as in the stock market, the ideal is to buy low and sell high. Fall in love with something and you may pay too much to get your money back. Lou got a call from a guy in Florida wanting to sell

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him a Paul Storr teapot for a couple of thousand. He passed. "Paul Storr is a London silversmith, probably one of the most famous from the early 19th Century, but that's outside my specialty. I don't handle English silver because I don't know the market. I don't know what pieces are worth, I don't have a clientele that looks to me for that. And I'm not wealthy. I don't have enough money to where I can actually speculate in a market I'm not familiar with. Basically, my main expertise is American silver." He could easily have paid two months to have a famous silversmith's work among his wares.

"Coin silver was the early standard in this country," Lou says. "It was many years before there was a bank in town. Coins were inconvenient and awkward sitting around in bags."

People took their bags of coins to the local silver-



Lou De and Alan Pagherth

smith and commissioned a mug or a set of spoons or knee buckles. Stolen coins, once turned into something utilitarian, were hard to trace.

Coins minted before 1837 had a composition of 89.2 percent silver, but after 1850 you could count on coin silver items to be the

objects produced under the coin standard at this time varied from 71.1 percent to 84.8 percent. In January 1837, the silver content in American coins was increased to 90 percent silver, and after 1850 you could count on coin silver items to be the

.900 fine standard. Those pieces might be marked "coin," "pure coin," "dollar," "standard," "premium," or nothing at all. Americans marked their pieces "sterling" as early as 1800 in Baltimore and about 1860 in most other parts of the coun-

try. With the Stamping Act of 1806, the federal government made it law that if it was stamped "sterling," it met the standard.

Before 1828, the chief spoon-making method was to cast molten silver into bars that were cooled, then surface-cleaned and rolled into thin strips one-half inch wide and cut into spoon-length blanks. At this point they were either worked with a peening hammer and steel stake or shaped with a die or a hand-carved wooden mold. When worked, silver becomes hard and brittle and must be annealed (reheated to a red heat, then quickly cooled to regain its malleability). One coin silver spoon might be annealed as many as nine times in the manufacturing process. Most handmade coin spoons are plain and light. It's remarkable how many have survived. In 1828 William Gale invented and patented a rolling die press

that made ornamentation on the handles easier. Before that, two men working their hardest could produce two dozen spoons by hand in a single day, but haste made waste, and the spoons rarely resembled each other, much less looked like a set. Gale's invention changed silver-smithing forever. The next development was a mechanical drop-hammer method using flat dies, but much man power was still required to lift the heavy die. About 1853, a steam-powered drop press became available. The drop press allowed John Gorham in ten short years to transform the Gorham Company from a small shop with 14 employees into a leading force in the silver world.

Polishing to a brighter finish—a butler's finish—gives silver the shine most of us think of when we think of "silver." This highly reflective surface was part of the reason silver was so popular for

the dining room. Back when the only sources of light were candles and oil lamps, the more reflective the surfaces, the brighter the room. A French finish has a matte appearance.

Many turn-of-the-century silver manufacturers employed a surprising number of women. Tiffany's workforce was approximately 6 percent female, all doing the finishing work of buff, sizing and polishing (a woman's skin was thought to have a better "texture" for the finish work). They were paid about half the wage of a man doing the same job. One step in the finish work was a ten-minute process called "bobbing" or "brushing," when scratches and file marks were removed with a solution of purpure and oil placed on either a walrus-hide buff or a hair brush. Sadly, the large, modern manufacturers can't afford that process now. In minutes, Lou explains centuries of the history of antique silver.

"I had a shop off five years down in La Jolla, off of Pearl on Cuvier Street. When I opened it," he says with the rueful chuckle of 20/20 hindsight, "I didn't sell an awful

lot. Generally speaking, when I'd sell something in the shop it was because someone had seen me or met me at a show and happened to be in San Diego and they'd stop in. I closed my shop down there about three years ago." Now he has showcases in a shop in La Jolla, D.D. Allen, but the shop belongs to someone else. "They have a pretty upscale shop so they get the fine silver in La Jolla. I resign myself to the fact that I can't buy from them. As much as the things are wonderful, they are not at a price that I can entertain buying them for resale."

Lou hunts antique malls looking for pieces to buy for resale. He shows me some teeny caddy spoons he picked up in San Diego the day before. He isn't specific as to which mall, and I don't ask. It's a code among prospectors—don't ask, don't tell—that prevents the appearance of claim jumping. Lou says he does most of his shopping at shows he attends. There the selection is limited only by the depth of your pockets.

I ask Lou what flatware pattern he collects.



Cornie McNally

"At one time," he says, "we collected a pattern for about ten years. Imperial Queen by Whiting. Do you know that pattern?" I nod. "I think I had the only pair of asparagus tongs I'd ever seen in it. Individual asparagus

tongs. I had over 500 pieces and the engine blew in my old truck. I needed money, so I sold it, mostly to other dealers. When all was said and done, I made about \$30,000. But it was nice because we collected it over a period of

time."

I ask, "If I were your fairy godmother and could give you a complete set of something, what pattern would you choose?"

"Holy mackerell!" Lou gives it serious thought. "There's several of the Tiffany patterns, there's two that I like more than anything else. One would be Lap-over-edge and the other would be Chrysanthemum." His short list has four or five patterns on it; he can't narrow it to one.

How does an antique-silver dealer feel about the new restrikes of the old patterns, Love Disarmed, for instance?

"Oh, I see it all the time. I don't deal in it because it's a reproduction. They did that with Versailles and a lot of the old patterns. They called it the Masterpiece Collection. But the quality of the workmanship isn't there—you can really tell the difference. I don't handle much contemporary silver at all, like Grande Baroque or Francis I." Because of the resurgence of popularity in antique silver, many turn-of-the-century patterns are being reproduced by manufacturers

claiming to use the original dies. Just one slight problem of authenticity. Many of the old patterns were multi-motifs. The handle of each piece in a place setting might have a different scene on it. In addition, a piece might be the result of multiple dies. The front and the back of your fork, for instance, while designed to complete each other, could be two distinct designs. Versailles, the pattern produced by Gorham in 1888, is reputed to have more than 24 different obverse motifs in a set. Factor in the same number of back motifs and you're up to 48 different dies for one pattern. I have seen 15 of the motifs of this pattern (30 different die cuts). Over time dies wear out and the patterns become less sharp. In the 1980s some marketing whiz kid got the idea of restriking the pattern from the original dies and calling it their Masterpiece line. But by then many of the dies, especially the dies for the back sides of the pieces, were lost or unusable. Gorham has produced its "masterpieces" with dies that are different from those used

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"No," he laughs. "I shot some body accidentally. [Isn't that what they all say?] It was a through-and-through wound and it went through his shoulder. I apprehended a couple of guys that broke into a grocery store. One of them got attacked by me and I had a gun in my hand. Rather than shoot him, I hit him, and when I hit him the gun went off accidentally. That was the situation where I was out of control and it was the grocery store across the street from my house." The two were using newspaper racks to smash the doors of little neighborhood grocery stores, running in and getting beer and cigarettes and whatever could be in the till. "There had been a series of about 30 of 'em all over. So that brought

ver had been taken by some people who had been guests in his house during the year. So I've got this chest of all this wonderful *Madrasall* silver, over 100 pieces actually, that's still on police hold. I think it's going to be resolved in the fact that I will get to have the silver because this gentleman had insurance on his silver and the insurance company has settled. But I don't want to take the insurance money and buy the silver back. He thinks that he should confiscate it and give it back to him. But the law in California doesn't say that. Since I bought the silver I'm entitled to the amount back that I paid for it. If the want it then he should have to pay

Something makes Lou a bit more obvious. He's black. I notice early on. He brings it up after about three hours. "All of our relatives are somewhat awed by who we've been able to do. I don't like to mention this, but being a black antique dealer is very lonesome out there." He cracks up. "There aren't any of us around. I don't know why. It took me a while to get over the fact that, when I had a bed show, it wasn't because I was black and nobody wanted to buy from me. It was because everybody was having a bad show." He laughs at himself. "Always get enough wonderful people who were encouraging all the way around. It's a

it was a beautiful treasure
didn't sell it at a loss; I made
a very handsome profit
it because of the beauty
the taste of it, but had I re-
known who he was and wh-
it was, the value would have
probably been fivefold or
and above what I sold it for.
But you can't—you know
you read about the story
about the guy who went to
the flea market and bought
a picture frame for \$15 and
opens up the back of it and
it's a copy of the original De-
claration of Independence
signed and so forth that was
at auction for \$2.5 million.
He tells this story in a
breath and then explodes
laughter.... Well, you know
that doesn't happen often
and you can't know every-
thing. You do things like

Fabulous.

When asked if he has any pieces he'd like to be buried with, Lou chuckles. "You know, there is also something to replace some thing. Isn't that terrible? I have my inventory, I'm always setting up a display that looks nice, but you know, it's a thing, it's a business, it's a thing, it's a business. I would like to be a collector." He rolls the word "collector" around, making it sound pretty zesty. His eyes are twinkling and he's smiling. "I want to sing." "If I Were a Rich Man." "To be able to be a collector where I can am wonderful things—but not of the things I am sure are really for sale. And as long as I have my health and a way of marketing my things, that's the way it is. I accumulate

old-fashioned way. The husband, George, Arthur Stone, of Newbury Crafts, Al Adler, Porter Elanchand in California. They've owned I have a fondness for the Jewish movements, the art movement, George Jensen, the ever of that vein. Of course, taken on a special program myself. I'm trying to find silver jewelry pieces that were made by these craftsmen. The George Jensen, there Nelson Fromm from Denmark, Alphonse La Pa from the United States made silver jewelry for George Jensen USA, New York. He got a commission for International Silver Company. It's a challenge. The what I search for, to some of these old pieces. Lou asks if I would

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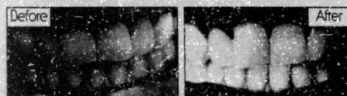
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to see where he has his cases. You bet. He makes a phone call to "the most beautiful antique dealer in San Diego." He asks, "Is it a good time to come over?"

I follow Lou's car down Torrey Pines Road, turn left on Girard, right on Pearl, right on Fay. Lou parks and waits. We meet on the sidewalk outside a small house that is now a designer-clothing consignment shop where much of the stock is on racks in the front yard.

Lou and I use the insider's entrance, the alley. When Lou calls into the shop, there's a shift in activity. My first impression of D.D. Allen after stepping out of bright sunshine into the dark back room is of stuff rather than people. Stuff is everywhere—glass and silver, trays, paintings, pottery and books, stacked and stored neatly and not so neatly on every surface. Lou and I wait as our eyes adjust, afraid to move for fear of causing an avalanche of art.

An older man comes up behind us wearing a Panama hat, barbershop-style work apron, and Bermuda shorts. He's carrying a large end, from the looks of it, heavy tray of flatware. I'm torn between getting out of his way and straining both his patience and his forearm by picking through it. I get out of his way. Introductions begin. The shop's owners are Dee Dee and Alan Pagenhart. The man in the hat is Art, Alan's dad. His mom, Kay, is a small, well-dressed woman with a lovely smile. Paul is the tall, focused right-hand man. Dee Dee and Alan have just returned from a show, hence the overrun of stuff. "Is this a bad time? Good time!" I ask. Dee Dee is smiling warmly, reassuring us.

Dee Dee and Alan are a young (late thirties), attractive, energetic couple gracious enough to make you feel that you are not a shopper in a commercial establishment but more like an old friend visiting their home.

Their La Jolla shop is set up in vignettes. It looks like a photo shoot for one of the better European antique magazines. No matter where your eye lands, you could snap a picture. At the front of the shop they show me a large Tiffany tea set with a tray that has been inscribed with a personal message and

date—a presentation date. The date causes some mild consternation. The numbers [pattern number] on it indicate that it's earlier than that [the date of the presentation]. And then, of course, Lou gives the impression of thinking out loud, "this one's got a warm-milk pitcher. And warm-milk pitchers were not a 1920s thing. This is probably much earlier. See, it's got a presentation date of September 27, 1924. So it was made, probably..."

"...1885, by the pattern numbers," Dee Dee finishes his sentence for him.

"The only problem is the lower-case m," Lou says, referring to a letter that helps fix a date on Tiffany pieces. "Edward C. Moore!" Dee Dee asks.

"Well, 1907 to 1937 mark. But still, I would say that you're probably right." He still doesn't sound completely convinced. They sound like lab partners trying to define someone else's results.

Dee Dee is sure. "The tray was commissioned in 1911 to go with the set. We got it directly from the family. It's really nice to be able to acquire things; you get a little bit more basis of knowledge from it. It was given as a wedding present in '24, September 27, 1924. And then each piece on the bottom was engraved with the date of the gift." The whole tea set is \$29,000. "It's 26 pounds of sterling." When you are talking about a metal that your own broker won't let you buy if it's higher than \$6 an ounce, that's quite a conversion factor. "And as far as polishing, all we did was use the Hagerty." "You're kidding?" Lou is surprised. "No, we did nothing else to it. That's how good a condition it came in." "It looks like you sent it out and had it done." "No, it came in to us like this. And, basically, it just had a little bit of tarnishing on it."

Polishing is a sticky subject with silver dealers. One thing collectors look for in old silver is patina. The bluish tone that silver develops with age. Much of an antique piece's value is tied to the patina. Too much or too vigorous a polishing can remove the time traveled by a piece, reducing its value to something shiny and new. Every time silver is polished, no matter what the method, some silver is lost. You can

also polish away the hallmarks of a piece over time, another key to its history and value. Always cover the marks with your finger or thumb to protect them. Because of the potentially damaging effects of overpolishing, choose your weapon wisely. You want the most gentle yet effective method available. All polishing is a process, a chemical reaction. Many processes, such as the dipping method sold on television, promise gentle, effortless results. That's an enormous array of these products continue to act on the silver until stopped by another reaction or process, such as simple dishwashing liquid. Hermetically sealed museum examples of Paul Reed's work show measurable loss to the metal from the centuries of care. Machine buffing can make crisp details in a matter of seconds and devalue an item. A tarnish is not patina. Tarnish is the reaction of silver to the elements around it, will put pits into silver if left untouched.

On silver plate, tarnish is the beginning of the end. Every dealer handles the question of polishing differently. As with religion, opinions popular to a wide and variable spectrum. Dee Dee's experience of sterling is complete. She says she "inhales its essence." "Sterling's really..." (she sucks her breath in looking for the right analogy) "it's like linen, you don't know it until you get your hands on it and start to polish it yourself. And then you get to know the feel of it, the weight of it, how it's made. And on linen, when you touch them, they come to life. When I do my linens, you wash them and you know to be very careful with them when they're wet. When you start to iron them, they come to life, you see the threads, the way they move, and how it iron out all the work."

Dee Dee is very much into the tactile side of sterling. "I can't shop anymore without touching something. You can feel so much like rough edges. I could be talking to you and letting my fingers do the studying. One day it was cold and we went to an estate sale and they didn't have the heat on and I wore my gloves." She pauses for emphasis. "I couldn't tell what I was touching. You may not even realize your fingers are communicating. That is a real advantage to going to antique shows over museums—you'll see more of the extraordinary at the museum, but nothing is touchable. It's like when people study gemology, they can do all of their studying in identification, then they send them the real thing so they can touch it and see it and feel it, test it. And without that part of the training they wouldn't be able to do it."

Alan reminds her that she can look under furniture at a museum. "As long as you don't touch it," he says. She laughs and drops her voice to the "it's a secret" level. "Oh yes, I did underneath a chair once, so I could see it."

Dee Dee and Alan have dealt in antiques for 11 years. Before that she was a registered nurse and he was a freelance photographer. They have a store in La Jolla for 4 years. "I remember the visual—most of the times I'll know it's this or I'll know it's that. Alan is much better with specifics. We do a little bit of everything here, as you can tell. Sterling is one of my biggest loves. And people are shocked when they come in and see how much we have. I don't think of it as much. When you go into other stores in the area you don't see much sterling, they don't deal in it." I see a great Mexican sterling tray. "Really a great piece, great weight, you have to feel it. Sometimes we say, we knew a piece was good two years before everyone else did."

Sterling creates connections to legends. There is a beautiful Mexican sterling tray. Dee Dee has that. It's a purchase it, she can tell me its provenance. Provenance is another aspect critical to antique silver value. Everything you owned by someone else. Being able to prove it was Abraham Lincoln and not Abbie the fisherman can mean the difference of several digits. "The owners of the pitcher had owned a beautiful sterling shop in Mexico City. They knew Bill Sprattling, they knew Hector Aguilar, he flew in Bill's plane down to Tlaxco [the heart of the great Mexican design movement] from Mexico City to pick up some silver jewelry. They bought all their silver jewelry and silver wares from Tlaxco. But the flatware and

the hollowware [tea services, bowls, candelabra] in Mexico City was fabulous, so they didn't really pick up that much hollowware from Tlaxco. These two pieces are still part of their collection that we obtained. The sweetest, sweetest people you've ever met. They have stories, stuff, and photographs. Mexican silver has a real richness that I enjoy."

Dee Dee collects Georg Jensen brooches and earrings for herself. The way she met Lou was to bid against his wife at an auction for a Jensen pin. "My first pin, his wife was bidding on and I was bidding on a ball game somewhere. My first Jensen pin was a fight between his wife and me."

"I didn't know that," says Lou.

"Yeah, she wasn't going to tell you," Dee Dee laughs. Lou has been a mentor to Dee Dee and Alan, strengthening the bond among them.

Lates, Dee Dee, Alan,

sheepishly, and then they crack up.

"She's the only one that still does it," Dee Dee explains. "I can't get up that early anymore." Kay comes to her daughter-in-law's defense just in case I believe Dee Dee is lazy. "She doesn't have time anymore."

I ask Kay if she has a showcase. She laughs. "I don't have a case. I'm just having fun."

"We always double her money," Dee Dee and Kay crack up again. What sports. I offer to triple her money. Her laughter is the kind television producers wish they had on their laugh tracks.

"It's pretty funny; she brings stuff in sometimes and we say, 'Okay, this is really nice, but you should take it home.'" Dee Dee's half laughing. "We've told her not to buy anything you don't really like." Kay has a little Fitz & Floyd bunny that Dee Dee turns down, saying, "It's too new, I hope you like it at your house." They both

Stuff is everywhere—glass and silver, trays, paintings, pottery and books, stacked and stored neatly and not so neatly on every surface.

and Paul are looking at a collection of seven or eight small items that Kay brought in that morning. "Oh, you found some Georg Jensen." Dee Dee's voice carries her excitement. Alan is curious. "Let's see." "Oh, that one, oh I saw that—that's Georg Jensen!" Paul sounds surprised and impressed all at once. "Oh, my God," Alan says, "Miss Five Dollars." Kay is beaming, radiant with her treasure. "I call her Miss Five Dollars 'cause she buys everything for \$5." Kay has found 1930s Georg Jensen earrings, Bakelite, and more signed sterling pieces with unfamiliar marks. "I think you really scored here," Alan says, smiling broadly.

Kay shows Dee Dee something and there is a sharp intake of breath. "Kaay," Dee Dee gives her name emphasis by making it polysyllabic, "we have to get the books out now." Kay is grateful. I ask where all this stuff came from, and Dee Dee and Kay look at each other, then look at me, and in perfect unison say "Garage sale"

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attached to our parents."

In reply to a question about stretching the truth a bit to sell a piece — "Never," Dee Dee answers in a quick, quiet, that's-too-stupid-to-consider manner, "but," she quickly remembers something, "there were two women, a mother and her daughter, at a show once that said, 'Well, tell me a story about it.' It was our second show, and I had this fabulous Royal Worcester pitcher. And the handle had been broken off. It had been reappled the old way with the metal around both handles and it was stamped 'Gump,' so it was bought in San Francisco. I could date it to be 1880 something so I told them that. 'Well, what else do you know about it?' I said, 'Well, you know, this was a family heirloom.' " She repeats the very elaborate story she told the women of the San Francisco earthquake but sustained some damage. At the end of the story both women were wide-eyed. "They absolutely loved the story and the older woman had to have it," I said. "But you know the story's not true." She said,

"Oh, I know the story's not true, but I'm going to remember that story and when anybody ever asks me, I'm gonna tell them that story."

Getting ready to leave, I hear a metallic crash. "Did something just fall?" Alan asks Dee Dee.

"It's stainless" is her reply, with not much concern.

Before 1825, meals were served Italianate style. All prepared food was placed on the table at once, in what my mother always called family style. It was a style brought to the French court by Catherine de' Medici in the 16th century. In 1825, Anthelme Brillat-Savarin, a Frenchman, wrote a book called *Physiology of Taste*. He introduced a new order to dining based solely on his own logic and confidence in his own good taste. Suddenly there were courses. If we were alive now he might be the founder of HGTV. He advocated that each course have its own complementary wine and that every meal should be a celebration. His book was only the beginning. Etiquette mongers were everywhere between 1830 and 1911. They published 306 separate vol-

umes dictating manners. That doesn't include revisions and later editions. Roughly every three months brought a new publication about how to behave properly. And with almost every new rule there was a need for a new silverware tool. American silver manufacturers did their best to entice us to use these new and wonderful tools for anything and everything, includ-

"That is a real advantage to going to antique shows over museums — you'll see more of the extraordinary at the museum, but nothing is touchable."

ing ice cream. Desert forks are particularly lovely, with curious, above the tines and bridges between the tines. The flourish of the design is carried deeper into the business end than in other forks. Luxury forks such as oyster, butter, and ice cream were made more available by the railroads making across middle America. As refrigeration came into the home, it seemed to create the need for oyster forks, ice cream

forks, and butter picks, or spreaders. Delightful serving pieces as specialized as mango forks, ice cream slices, buckwheat-cake lifters, and crawfish knives were new and must have additions.

It depends on which history you read as to which was first on the table, a knife or a spoon. In fact, for a long time the knife and fingers were the only tools. Even with the invention of the rolling-die press. All-silver forks were rare as late as 1835 and considered a luxury reserved for persons of established wealth.

Miguel de Cervantes coined a now-familiar phrase through Don Quixote: "Every man was not born with a silver spoon in his mouth." Victorian etiquette was more about proving who belonged in polite society and who didn't. If you could not gracefully use the right piece of flatware from the possible 22 pieces put in front of you to perform some culinary operation, you didn't belong there. Cartoons published in *Life* magazine in the 1880s and 1890s ridiculed manners of the day, sometimes the joke was in favor of the common man, more often than not, it went against him. Because forks were uncommon, cutting and eating with your knife was efficient and acceptable transport. Americans were instantly recognized and ridiculed when they went abroad. Jokes were made about someone being born with a "silver knife in his mouth." Children weren't even allowed at the adult

table until they could prove they could handle their silverware. A child was generally taught table manners by the servants and, when fully schooled and capable, given his or her own three-piece set of silverware scaled for smaller hands.

A design's success depends largely on the clarity and precision of the dies that cut the designs. Each die, once designed, might take a month to produce. F. Antonine Heller, a French painter, designer, chaser (chasing is a method of impressing a linear design into a piece using a blunt-ended punch, or chaser, struck from the front), and die cutter, worked first for Tiffany in 1873 but defected soon after to Gorham. He created many of the intricate flatware patterns that are considered true classics. Mythological, a multi-timorif design, is a walk through a stately garden of Greek gods. The pattern was so impressive, Greece made the French design produced by an American company its national silverware. Jerry, a naturalistic high-relief, multi-timorif pattern by Whiting, has handles strewn with

plump, juicy berries. The fruit varies according to the piece. On the teaspoons, they're blueberries; on soup spoons, strawberries. Other pieces are decorated with cranberries, currants, gooseberries. It's a pattern of increasing impression. It may not look like much in the teaspoon size, but on a larger canvas, say a 13-inch soup ladle with currants so ripe you can see the ribs nestled in the crisp notches of the botanically correct leaves, it is a wonder. Tiffany created a mysterious, exquisite pattern called Vine that was not only a multi-timorif, but most of the pieces also had terminals (the very end of the handle) that were shaped differently. That may be why so little is known about this pattern. You would have to have a good eye and a lot of confidence to believe the pieces were part of the same set.

After spending the day with Lou, I'm on my own to ferret out antique-silver sources. My search begins at Unicorn Antique Mall, downtown in the warehouse district. Inside I ask about antique silver, and both women working the first floor refer me to Ken on the second floor. "He loves the stuff," Anita, the cashier, assures me.

On the second floor, the first few shows, as hold nothing that gleams and, like a rat looking for silver cheese, I continue through the maze. Rounding a corner, I see an older woman in improbable broad-strapped pecked and yellow overalls picking or unpacking a cardboard box. I ask for Ken. "He's over there," she says, she indicates with her head. It coincides that as I round another corner and see four full showcases stacked with silver I hear church bells. Okay, not actual church bells but definite chiming. A group of antique clocks and one cuckoo are sounding eleven o'clock in relative union.

Ken Freeman, owner of Empire Enterprises, is talking with a Hispanic woman and her mother. Several small jewelry items are laid out on a desk between them. It's clear from the hushed tones a buy is happening. I shamelessly eavesdrop to get a pre-emptive feel for who Ken is and how he deals.

"You didn't pay too much for you, you paid too much for resale," he explains in a soft, matter-of-fact manner. "I can give you five for it. What do you want for this piece?" Her response is too quiet for me to hear. Both parties are intent. Again, Ken's voice is clear. "Now you're asking too little. I can give you ten for that. If you are too high, I'll tell you and if you're too low, I'll tell you that also." The negotiations continue with no detectable personality involved. The younger woman does all of the talking; her mother is seated, dejected, she could be sitting for her portrait. "I can't use that at all," Ken says, "sorry." The price for each item of interest is agreed upon. Then comes the paperwork, which is anything but a lightning round. I had missed the using each other up stage of the transaction. Trust is the critical element. Ken's demeanor smacks of an open "this is the way it is," a fine balance of tactful bluntness.

After the sellers have gone, Ken opens showcases in a soft, matter-of-fact manner. "I can give you five for it. What do you want for this piece?" Her response is too quiet for me to hear. Both parties are intent. Again, Ken's voice is clear. "Now you're asking too little. I can give you ten for that. If you are too high, I'll tell you and if you're too low, I'll tell you that also." The negotiations continue with no detectable personality involved. The younger woman does all of the talking; her mother is seated, dejected, she could be sitting for her portrait. "I can't use that at all," Ken says, "sorry." The price for each item of interest is agreed upon. Then comes the paperwork, which is anything but a lightning round. I had missed the using each other up stage of the transaction. Trust is the critical element. Ken's demeanor smacks of an open "this is the way it is," a fine balance of tactful bluntness.

When it comes to precious metals, Ken doesn't believe anything he reads. He acid tests everything. He lightly scratches a place on the surface of the piece: that is hidden, then places a small drop of acid on it. The silver or gold content is revealed in the color the acid turns. Then he quickly wipes it off. "Anybody can get a punch with 'sterling' or '925' on it," he guarantees me that one

other family heirloom to be weighed and melted. The Hunts were responsible for nothing less than an antique-silver holocaust. After a margin call they couldn't meet, the brothers lost a personal fortune of about \$2 billion. There was a trial and an associated scandal, but before it was over thousands of beautiful pieces of the past had turned into scrap. "I was too late to save that one, but I made up my mind to save as much as I could." He stands above me like an earnest knight. Or it may have just been my angle on the floor.

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the street. A form must be filled out for every item he purchases. If you come in with eight rings to sell, you have to stand there and fill out eight forms. Your fingerprints are taken, driver's license number copied, and you sign a statement swearing that you have the right to sell it in the first place. A copy of each form goes to the police department, where someone crosschecks for reports of stolen goods. Over the course of our interview, at least six people of different degrees of familiarity come in to sell him stuff. One young woman says almost nothing, makes no eye contact, and never removes her earphones. Ken recommends she get a copy of Kovel's book on spotting antiques. Last year, Ken estimates that he bought stuff from more than 500 people, many of them professional "pickers."

The pickers are the true gamblers who spend their

hobby is picking. Of medium height, with gray hair and beard, he has a genteel manner and intelligent blue eyes. If you were casting the part of a picker, he wouldn't even rate as audition. Too improbable. His interest is closer to that of a collector than a dealer. He keeps most of the antique silver he finds and sells Ken the rest. He is working on a collection of *Love Disarmed*, which seems to be the odds-on favorite flatware pattern among men, described by one as a "naked woman with long flowing hair covering strategic parts." In fact, she does have flowing hair, but she's fully clothed. Her gown is close-fitting and flowing. Like the old song of Kovel's book on spotting antiques. Last year, Ken estimates that he bought stuff from more than 500 people, many of them professional "pickers."

The pickers are the true gamblers who spend their

across the street there was another more to his liking. "I picked up a pair of marble bookends that still had the \$95 Neiman Marcus price tag on them. I asked how much she wanted and paid \$5 bucks for them." A pivotal point in his personal history, Steven had discovered the secondary market. As a child, in 1971 Steven had taken his allowance and bought silver dollars. "I've always been into precious metals." Seven years later he sold his collection for \$3000. Precious metals. It was only a matter of the right estate sale before he discovered antique silver. His first estate sale piece was a sterling footed bowl. He paid roughly \$30 and later sold it for \$1000. He was broke. Steven estimates he has more than 5000 pounds of sterling in his home. His collection covers the floors, and he decorates the walls of his bedroom with tea sets, pitchers, and trays.

For one whole year he bought. Garage sales, estate sales, and auctions. After the year-long binge of '95 he began the purge of '96, another user-turned-dealer. It can't be an accident that the antique-silver trade and the drug world share so much of the same language. Dealers, sources, users. "I needed to start selling or I would be in trouble." He sold to all the silver dealers in town. "I've sold to Connie McNally." That's a benchmark he's proud of. "She has a pretty push shop. She's kind of a mother-figure type, pretty plainspoken. She chewed me out once 'cause I let another dealer beat me to a tea service. I really respect her for that." Kind of a "Thanks, I needed that." Lou McGee helped him identify a foreign mark on a may be bought for \$12 and sold for \$400. He can't say enough good things about Lou.

"You can't be attached to your collection. You don't need 100 of something. I'll even buy those Franklin plates if they are priced right." He pays \$5 for the "sterling, limited-edition collector's plates." It's the same price paid for scrap but it's better than dollars dealers will pay. He loves "turning nickels into dollars. It gives you the treasure-hunt feeling." Last month he has his best ever; he estimates he made \$15,000. He still finds the occasional Armani jacket, but now he doesn't pay more

than \$20 for it at a garage sale. "You can't believe how much fun this is. I just get up every morning and slap my knees, I can't believe it." I drive to Rancho Santa Fe on a morning that is warm and misty. Even without direct sunlight I appreciate one of the loveliest places in Southern California. Old, comfortable, and well off, the community looks like the Mexican village set on the Disney lot in the 1950s, all white stucco, wrought iron, and red Spanish tile. It's quiet with perfect vegetation and almost no parking. I'm late for an appointment with Connie McNally, the owner-editor of *Silver Magazine*.

When I find a spot to park, it's off one of the main streets. I still need to find someone to point me in the right direction. I have tried to follow directions given to me by Vincent, Connie McNally's administrative assistant. He patiently repeated them several times over the phone a week earlier, but with no frame of reference

nothing is clear. When I finally find myself inside McNally's Antiques, I must look around even though I'm late. To a real silver lover, the shop has the effect of your first heartbeat. Every gleaming item is almost more beautiful than you can bear to hold in your hand. Small, clever boxes. Coffee pots with heraldic medallions, made about the time of the Civil War, graciously wait to pour out another afternoon tea. Handmade flatware sits on the velvet-covered cushions of a French Régence chair.

"Oh, yes, you're late. Connie had to go into another meeting." Susie, the small, attractive blonde who manages McNally Co. Antiques Inc., explains. She is seated at a desk in the back corner of the shop. "I'll let her know you're here." I am apologetic and, yes, late, an entire half hour late, because I got lost. I called, but there it is, 30 minutes that cannot be redeemed.

Connie glides down the stairs like a goddess. She is a classic beauty, blond, trim, fiftyish, whose voice has a crisp, sunny quality. She extends her hand with a very professional smile. "You're late." I explain and apologize again, this is not my best foot forward. "Come on up to my office. I've got a little bit of time." She disappears

quickly up the stairs and I dutifully follow.

Connie enters a large room with at least two desks, maybe three, pushed together to create a surface for computers, stacks and piles of paper, and boxes on top of stacks of paper. The walls facing east and west are lined with bookcases and cupboards. I am introduced to the people occupying the desks: Mary, who does the layout for the magazine, and Vincent, who describes his job as what used to be known as a girl Friday.

Connie warms up quickly. She tells me, "I grew up with silver. My mother loved it." She smiles, remembering. "And I loved polishing it." Connie is very polished herself. You can imagine her living with any of the beautiful things in her shop. "I love the research, who made it, where it came from. It's very fulfilling. As much as you know, you don't know as much as you

"A lot of dealers think everything they own is museum quality and they charge too much. Consequently, they go out of business."

think you do."

Connie is in a perfect position to learn. Her editorial column provides an international forum for obscure questions and questions that can only be answered by other silver addicts thrilled to be able to show off arcane knowledge. Many people who write in to answer questions posed in previous issues are archivists and collectors with family connections going back to the beginning of the industry. *Silver Magazine* may be the only place to finally, and with some authority, have that one nagging, narrow question answered.

The magazine also provides a direct conduit to people who need help with treasures. Connie shares the story of a 75-year-old gentleman who, "because of his age, felt it was time to divest himself of some of his heirlooms left to him by his father." The gentleman had been fighting in World War II when his father died, and unbeknownst to him, possessions meant for him were on loan to the Metropolitan Museum

of Art. When he returned from war, the museum neglected to contact him to let him know it was keeping his treasures for him. Years later, he found a copy of the will, and the museum agreed to send his things back. In the cartoon was a "gold Freedom Box from the City of New York presented to John Jay." He brought it to Connie and asked how much it was worth. She told me she could have paid the man \$75,000 and he would have been happy. Instead she put him in touch with an auction house, which sold it for him for \$460,000. "You holding it actually made me cry," said Connie.

She and her husband, Bill, bought *Silver Magazine* when the former owner and editor, Diana Cramer, died suddenly in 1993. Diana had been a woman of dynamic and varied interests. *Silver Magazine* was only one of them and had been published a bit erratically. The McNallys, like other advertisers in the

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question from someone who looks you in the eye can be completely misunderstood as genuine interest. You begin to answer. When you are dealing with a subject that has a 500-year history, there are no short answers.

Connie unpacks a carton of antique-silver flatware, piece after glorious piece, while we talk. Finally, I can't stand it anymore and ask where she came by such a stash. "I bought them from the estate of an older couple back East."

When I remark on the quality of the collection, Connie smiles. "They were dealers who didn't like to sell. They had over 3000 pieces."

In answer to my question of spectacular pieces, Connie walks to the cupboard on the back wall, opens one of the doors, and in a laborious motion that indicates an object of considerable weight she sets before me on the table the most stunning piece of silver I have ever personally seen. "It weighs about 20 pounds," she says proudly, "a wine cooler done

by Jean-Baptiste-Claude Odot." He was the master silversmith credited with creating and dominating the Empire style in France. Odot succeeded to his father's business in Paris in 1785. The most comprehensive collection of his work is owned by the British royal family. This piece is incredible. It stands 12 to 15 inches high and looks very heavy. I have to stand to pick it up. The interior is thick, rough repoussé work that creates a naturalistic exterior intended to look like a hollowed-out tree trunk. Vines crisscross with one-inch snails crawling at the base. The detail is perfect. You expect to see the snails inch forward. The handles on the sides of the cooler are the heads of spaniel dogs. Again, the detail is impeccable. You can see each strand of their hair on the dogs' ears. "It's one of a pair," Sotheby's sold the other at auction a couple of years ago for \$33,000. We may contact that buyer and see if he wants to buy this one or sell that one. They are always more valuable in pairs

than how they were made to be."

When I am walking out of McNally's, an inscription on a piece in a case catches my eye. "To Murine and Sullivan in memory of a perfect party, March 28, 1928." The precise letters of the engraving cut artistically into the smooth, liquid-looking silver surface of a simple 18-inch

mysteriously, but always in the fashion of the day. Part of the attraction to an old piece can be a cryptic message that you can weave a story around. Like a beautiful woman with a past, you must love her enough to overlook or benefit from her past. Trying to erase the monograms will destroy and devalue a piece faster than anything

an unmonogrammed piece." Connie is definite. "The monogram can give you its history." You also have the option to be creative with explanations of monograms. I wonder if Murine and Sullivan sold their wonderful hostess gift in favor of something more practical, like food, after the stock market dumped everyone. Probably not, that's too dramatic. Most likely, it passed downward through enough of the family's outstretched hands that no one remembered that perfect party anymore and the shiny moment slipped out of the family and into this softly lit showcase surrounded by other beautiful bits of time.

The drive to Ocean Beach is straightforward. Traffic is light and the haze is burning off. Along Newport Avenue a string of antique stores occupies the remains of what used to be family businesses and grocery stores before the mega complexes killed them. The exteriors have a great dated look, like firs on a car. Inside Newport Avenue Antiques

it's easy to see the antique-silver booth, but the dealer isn't in. However, the man behind the counter turns out to be a collector who works there. I asked his name.

"Roumaine."

"He starts giggling softly. I catch on. Just the first name!"

"Yeah."

He's worked at the antique mall for seven months. What draws him to the silver?

"I think the quality workmanship that went into it, the care, the design that they don't have today. I have a ton of different patterns."

Does he mix and match?

"No. I am collecting a bunch of sets right now. Once in a while you can find an odd piece here and there in a mall. If someone doesn't know what it is or what it's worth, you can pick it up."

He says he has no particular favorites so I pose the fairy godmother question.

"Well, if you could give me a set of vintage Love Disarmed, I'd be ecstatic," Roumaine says. He's quick

to respond and very definite. He laughs.

Vintage?

"Uh-huh, 'cause they are reworking it, remaking it and it's (slight pause) okay, but the vintage is more (another pause) desirable." He chuckles.

"We had a couple come in and buy a service for 12 in sterling. Each place setting was a different pattern. It was so neat. Basically, I got to build the entire set for them. Boy, that was really fun. I put them on the counter and if they liked it..." He shrugs, "They didn't turn down one single one that I put up there."

He's a real collector who looks for Fessenden, a small but high-quality silver house that started producing about 1852. By 1866 it had evolved into Whiting Manufacturing. Then in 1924, Gorham bought it. "I have two pieces, I'm looking for one pattern. I've got feeders out across the whole country but no one's got any." What pattern is that?

"It's called Mo's Louise. It's gorgeous. No one's got one. Half the people haven't heard of it. It's a great pattern, period. Another great 1800s pattern is Egyptian by Whiting and I found two pieces on my searches. It's a great (he rolls the word around) pattern. That's another one the tooth fairy or the magic-carrot (he's giggling again) could bring me. The tooth fairy?"

"Yeah, that's who it is."

Roumaine shows me more items in the case. We also talk silver, collector to collector. "There was a time when Tiffany put their name on a lot of different manufacturers' patterns. They originally didn't make any themselves. Here's a fork in a very collectible pattern, so you can see what it looks like. On the back, 1900, they have the Egyptian motif — here's a little Pharaoh. Of course, this was before King Tut's tomb was found, that was 1928; this is 1875, so..." There is a vision in his speech, he speeds up then slows down like a train moving from a cold start, pulling with slight jerks to advance. "Shiebler's also very collectible." Shiebler, the son of German immigrants, was a mid-19th-century designer who experimented with shapes as well as with subject matter for patterns. His spoon don't simply rest in your hand like

animate objects. When you hold them, the handles crest and dip back up to hold you back. "Anything by Shiebler, especially the hollowware," Where does he shop when he goes out? "Oh, all over. I try to hit all of the antique malls. I do a couple here and a couple there. I like to do the shows too, you know, the Del Mar Antique Show."

We talk about the ugliest patterns we've seen. "It's all a matter of personal taste," he says with diplomacy. "Some of the ones made in the '60s are pretty bad, '60s to '70s, but then, that was a pretty bad design period in general." He laughs.

Does he have any advice for beginning collectors? "Just be careful." He pauses and his tone gets serious, "cause it's a disease." He suddenly laughs. "And once you get hooked — that's it, you're hooked for life. I've also gone from flatware collecting to holloware collecting."

Walking up the street to Newport Avenue Antiques,

he says, "I'm not from a large group, but what they lack in size they make up for in selectivity. Collectors of Mexican silver are almost totally designer driven. Ten years ago, according to Dennis Spots, a dealer in Escondido, you could get a Springfield bracelet for \$200 to \$300. Now you'll pay \$1200 to \$1500 for the same bracelet, and that's if you can find one."

Chris recommends I get in touch with a guy who's "been in business forever and a day. He would be a good person to talk to and get information from." He's talking about Lou McGee. Behind the cash register is a very sleepy and expressive Boston terrier by the name of Mogli. He is wrapped in a blanket with only his face showing. "He goes under the covers and puts his head on the pillow, just like a person." I envy Mogli his contentment, but I must continue the search for antique silver.

Joan Montalvo is one of three women who share a

Trying to erase the monograms will destroy and devalue a piece faster than anything else you can do, short of running it over with an RV or putting it in the dishwasher.

I find the morning has warmed enough for me to take off my sweater and tie it around my waist. It will also provide more cushion for the next sit-in. Chris, a dealer there, doesn't collect much anymore. "I started collecting when I was 10 years old."

I'm incredulous. "Ten years old?"

He looks like he's about 35. "It's something that I don't collect anymore. Mexican silver, or hollowware, or some jewelry, that's about the only thing I collect in silver anymore." So does he appreciate Mexican sterling?

"Oh, y'ah, his voice is emphatic." Unfortunately, I started collecting way too late. "At 10? Well, I wasn't collecting Mexican silver. It's only taken me, I don't know how many years now, to figure out what I want to collect."

Most Mexican silver is heavier than American silver. San Diego is filthy with it. It has great appeal for those with the ability to see its

space they call Elite Antiques at the Olde Cracker Factory on West Market. Joan and her partners are active in the pursuit. "It's a lot of running around. It's really like a seven-day-a-week job." Cause if you're not here, you're at home making, cleaning, polishing something. So it looks glamorous but it's not. People think we walk into a store and say, I'll take this and that, but it doesn't happen that way."

Where is she from?

"Brooklyn," she looks sheepish. "How could you tell?"

"We check reference books, sometimes the style, and there's marks on things. On silver it's not as easy as on porcelain, but there are marks on them. Now if it's sterling, it's easy. Some will say 925, which is sterling, some have 800 marked on them, some will just be silver plate. Like these are old Victorian napkin rings," she is pointing to a silver-colored napkin ring attached to the figure of a baby chicken, "but these will

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say 'plate' on them. These are valuable because of their age and people are looking for them. Workmanship on Victorian plate is the same as sterling, it's just that sterling is sterling. They have started reproducing them, and the newer ones are much, much cheaper."

Does she see much reproduction? "In some things, and we mark them if we know it's a reproduction. Sometimes we're fooled too—we're not experts by any means."

I ask if she knows any sil-

ver experts and she names Lou McGee. He can tell ages and patterns immediately. "Silver gets nicer as you use it. The more you use silver, the nicer it gets."

Does she use silver? "Some. I don't like polish. It looks beautiful when it's polished, but it takes a lot of upkeep. It's gratifying when you get something that's dark," she admits, "and you polish it [she does this with a piece of old flannel] and you get that intense, bright color. I don't have a silver cloth," she laughs, "we do

everything the old-fashioned way. It makes more sense to us. A lot of people dip old pieces and they make them look new and you've lost the patina on it."

"I use some things. I use sugar spoons, demitasse spoons, things like that. Big pieces, I don't use as much unless I'm doing a lot of fancy entertaining. Serving pieces are the nicest."

Flatware pieces were produced as part of two groups—"Fancy work," the serving pieces, and "dozens work," the individual place-setting pieces: forks, spoons, knives.

"I try not to collect it because I would never make any money, and I deal with this so much that I like to go home and be plain. You know? I only have a couple of pieces in my house that are antique. I like them, but I don't want to live with them all the time. We're in the business to make money; we try to buy and sell it." Her strong Eastern accent makes it hard to catch some of her words. "Or else, we bring it home, enjoy it for a while, then turn it over and get something different."

"In this area we deal with a lot of tourists. We do have locals that do come in, but by and large our business is tourists. They do have a want list. The collectors are very good because they know exactly what they want and they will pay for it. So it's nice to deal with them. Young people are getting into it because it's something different. When I was first married I got into it because I didn't want to have what everyone else had in their house."

Do more men than women buy it? "No," she's quite definite, "I would say it's equal. We have a lot of men collectors, and they really want what they want. They see something and they're very particular. A woman might be a little more flexible, but I don't find the men to be so."

Going through a showcase full of old silver, Joan introduces me to one of her partners, Mara Escobedo. "All this sterling is mine," says Mara, with a strong European accent. What happens to a damaged piece? This comes into question because a beautiful silver-plate teapot

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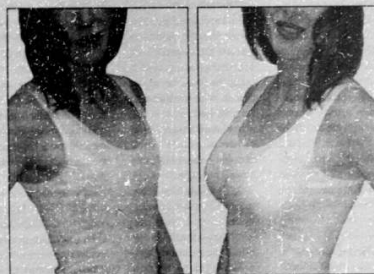


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handie came off when it was set on the counter. "Nothing, we don't repair it before it's sold. Unless somebody is adding to their set and they want to use it, it's mostly for collectors and it's not that important." She doesn't find that collectors are fussy. "Not on the older pieces." Does she have any silver that she lives with? "No, not really. I have a silver set that I use on a silver collector." She assures me twice that she really likes silver. She took a continuing education class in silver at San Jose State when she was young, and from a very well known antique dealer and collector. "She was wonderful. She specialized in English silver. This was 30 years ago and she was 83 at the time. She lived in Los Gatos in a fabulous Victorian mansion filled with antiques."

I point to a row of silver spoons in the case. "Can I see those?" "Yes, these are all master butters." (She says it slowly for obvious reasons, but with her accent, I think it is still a dangerous statement.) "Not individual butters, those were the master butters."

"Tell me about the master butters." I also say that very carefully, never wishing to pry into someone's personal habits.

"It went together with the butter dish." She looks around the store for one, finally spotting an old, domed Victorian silver-plate example with two upturned hooks on the side about an inch apart. "These would hold the knife for a spreader's convenience and sometimes they had the individual butters with each place setting, like this—let me show you." She dips through her showcase.

"On a lot of the butter dishes, the final was a cow. The Victorians could be quite obvious or they could be very subtle."

Joan assures me any purchases are "food for the soul.... It's pennies over a lifetime." The joys of rationalization.

doors. Sunlight is softened through the sheer curtains on the tall windows. It highlights the intricate pattern on the handle of the silver teaspoon in Della Creelman's hands. She places it on the glass top of the oak showcase and moves it toward me, presentation style. I flip it over and read the back. "James W. Tufts AL." I'm not familiar with the pattern or mark. That name, however, rings a far-off bell, and I study the spoon while I mentally go through the files. All I can remember reading is an obscure reference that there are "many collections of Tufts' work." The spoons were a mirror for condition, but only \$5.50 apiece, a plus for price. I decide to take a chance and spend the money I had set aside for lunch, purchasing all three.

Later, when I have looked them up in a pattern reference book of silver-plated flatware, I discover I have done well with my purchase. The spoons are a pattern called Tufts 1, named after the designer and maker, James W. Tufts, an interesting character who in the last half of the 19th Century started his professional career as a pharmacist. He became a silver plater to further enhance the impressive beauty of his marble soda fountain by silver plating the fountain's visible parts. He incorporated in 1875, produced an extensive line of silver-plated items, and was out of business by 1915; not, however, before he founded a resort town in North Carolina named Pinehurst. I had paid very little for a tenuous but direct and utilitarian connection with this country's past.

Della Creelman owns Legacy's Antiques. It states on her card, "Everything you should have inherited." She is a small, slight, older woman with a young manner. She has collected silver, she says, "most of my life. My mother liked silver, and the fun thing about silver is to pass it down. Silver is a wonderful thing." (Connie Francis is now lamenting being somebody's fool.) "There's a resurgence in popularity of it. The styles and the artwork are wonderful. It's as pretty today as it was then and it's useful. If you like a pretty table, silver is almost a must. I like a pretty table. I find that people are always pleased being treated

to pretty pieces of silver when you're serving something. And the popular thing today is to mix the patterns. I use it all the time. Every day is a special occasion. You have somebody in for something, you give them a pretty fork or a pretty spoon with a pretty teacup and I think they appreciate it. With my children, we never had plastic in the house." A friend had a Tupperware party once. "I went to it, but I didn't buy anything," she laughs.

"Silver collecting is one area that men are very big in, and you'll find the big silver dealers at the shows are men." She mentions Lou McGee. "I think women always buy pretty. Men are looking more for solid, sturdy, you know, unusual, but we're more likely, with something that hits our fancy for that and whatever." You should gather eclectically.

Upstairs, past pictures and frames, I meet a gentleman manning a booth for a dealer who is off at an estate sale. He's been in antiques for 30 years but never bothered to collect silver "unless it happens to be such an unusual piece. If it were art deco in the form of a statue or such like that, I might be tempted." But he's daily. Ed Conlon is probably in his 70s. He is with about five foot seven with the voice and diction of an old radio performer. What makes him use it every day? "My age. Why not, why should I take it out only on Easter and the holidays or for company when I own it and can enjoy it?" Ed moved his family to San Diego from Pennsylvania.

"So you moved from the East to the more casual West and decided to use your silver every day?" I'm

surprised. "I decided I was going to enjoy what I owned and enjoy what I love. Nobody in San Diego when I moved here, so I wasn't getting a formal table for friends or family. And it was going to be for me, as simple as that."

Later, as I stand on the sidewalk outside a Coronado restaurant, the hand-lettered sign in the window tempts me with homemade pasta. I'm starving. The restaurant is stylishly done in soft colors and it's clean. The only other customers are two women sitting at a high, round table. I'm not much of a counter dweller, but I hate to make more work for the help. The counter is set with stainless steel of course.

My waitress is a cute blonde who may be as old as 20. Her conversation with me is politely inquisitive: "What are you here for? Silver, huh?" Meanwhile, she carries on a real conversation with a fellow waitress about getting drunk with her mother on champagne in the front yard the night before.

As I pick up my things to order to a set of silver, "Somebody to have a nice house." I remind her that I live in a suburb and she might not want to wait. She smiles and says, "You remind me of one of my teachers." Well —

Patricia Hoesch is a freelance writer and silver and antique dealer from New Mexico. She has served as promotions director for a television station and as the national marketing director for a living trust company. (She says she grew tired of writing about "stiffs and gifts.") Currently, she lives in northern Nevada with her husband and son.

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continued from page 1

wireless monthlies. Pegaso also marks an important new testing ground for its newly acquired CDMA digital technology. The next generation in wireless, "CDMA magic," as it is often referred to in the industry, allows for greater spectrum efficiency, resulting in a higher volume of calls at a lower cost. The combination is increasingly considered the option of the future in Latin America, according to those in the industry. For Ericsson's Persson, it could represent as much as "one-third of the region's future market."

Adds Pega at Leap Wireless, "There is no question wireless is the solution of choice because of the C.A. factor. There is no digging up of streets or laying wire, and in emerging countries where infrastructure is just beginning, you can put in so much more for the same amount of money as a much faster rate."

In Mexico, the technology is particularly attractive as government authorities aim to double the country's relatively low telephone density to 20 fixed lines per 100 inhabitants by 2005. Their efforts have been somewhat obstructed, however, by Mexico's dubious regulatory climate and the tenacious defense of market leader Telcel.

New entrants like Alestra and Avantel say they have lost millions to unfair practices and outrageous interconnection rates charged by Telcel for outside operators to terminate a call in its network. In the case of calling-party pays, a well-known boon to mobile phone use in several Latin American countries, Telcel successfully blocked for months the introduction of the system, which charges the cost of dialing up to the caller.

When the system was finally launched earlier this year, Telcel added an interconnection fee of six cents per minute compared to a regional average of two to four cents. The high rate made the cost of calling a cellular phone comparable to a national long-distance call. Regulatory authorities are expected to review rates for calling-party pays by the end of the year, and those at Pegaso are optimistic the system will eventually spark increased mobile-phone use. In the meantime, the company says its strategy is not to let customers from the competition but to sign on the millions of Mexicans still without a telephone. "Once Telcel realizes there's more business than all of us can say grace over; they will be easier to deal with," says Pega at Leap Wireless. "Nobody in all honesty can tell you how big this market really is."

Reprinted with permission from the Latin Trade magazine.

LETTERS

continued from page 1

they continue to survive today in large numbers. They not only survive, but the Mixtecs we know are beginning to prosper as the result of a strong work ethic and a firm identification with their own Christian community and the church worldwide.

They have gained respect in several colonies outside of Tijuana by demonstrating a way of living that is instructive and appealing to those who live among them. (All of the children we know are bilingual, while some of the older Mixtecs speak only the Mixtec dialect.) We can all learn from their ability to maintain an unwavering commitment to their community. They have taught me what truly means to love your neighbor as yourself. These people also have physically worked me into the ground and have challenged me intellectually. (God has clearly chosen the foolish things of the world to shame the wise.)

The multicultural agenda will only ensure indigenous peoples in a politically contaminated fog of hate, self-pity, and victimization that will transform a unique culture into yet another political faction demanding rights and redress while the true pathway to opportunities and the richness of a life fully lived, blithely pass them by. Lopez and Davies beware: the Mixtecs probably have more to teach you than you have to teach them.

Chris Cecil
President
Tree of Life Ministries

I Met Dave In Katmandu

Thanks for the article on Dave Frank: "A Leg Up to the Top of the World" (October 28). I had the good fortune of meeting Dave Frank last October in Katmandu; we became friends immediately. Our paths crossed on many occasions prior to and during his climb, and what struck me most about Dave was that he was just a regular guy like anyone. His handicap is not used as some sort of badge. Still, it would have been easy for Dave to take on a heavy sympathy "I'm-an-amputee-overcoming-adversity" mentality, but Dave doesn't seem to work that way. Congrats, he's got it. But maybe more importantly, altruism. Dave just wants to help others, plain and simple.

Okay, I can hear it now: "What a crack of melodramatic shit." Right! Well, wrong. To my knowledge, there is no book deal, no screenplay, no self-promotion of any kind. Dave's plans, like a guy getting stuff done: the real deal.

James Rinaldi

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Kiril Glavov

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Good luck to you, sir.
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Chula Vista

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John Turner
San Diego

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Calendar

Guys Under the Hood

Car, Truck, and Cycle Show



Front end of a 1961 Indian motorcycle

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— Laura McNeal

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Qualcomm Stadium
Info: 858-484-9342
General Admissions: 55

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San Diego

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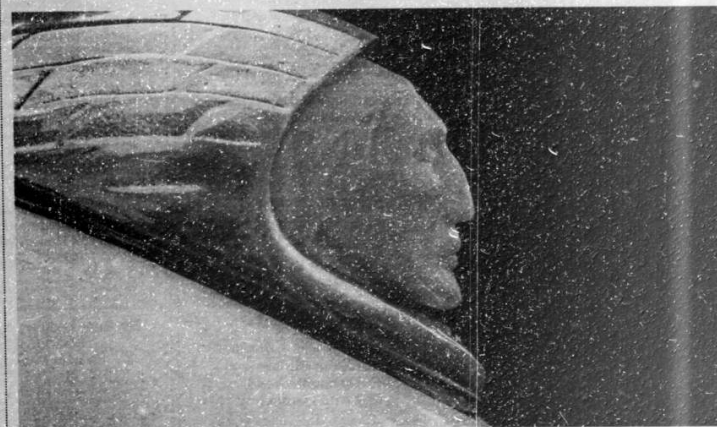
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Calendar

Guys Under the Hood Car, Truck, and Cycle Show



Front fender of a 1981 Indian motorcycle

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to ship his mahogany-fitted Marathon motor home to Europe for continental touring. He owns a 1936 Fiat Topolino, a 1958 Iso Grifo, and 14 others, and next August, he hopes to show a 1947 Delahaye at the Pebble Beach Concours d'Elegance, a very exclusive show for collectors like Jay Leno. The concours committee selects 175 annual cars — including some that are worth \$5 million — from 10,000 applications each year, and Swimmer has shown there three times since 1993.

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Get Outside, are you 18 or older, in good physical health, and interested in doing volunteer work in the open-space parks that are part of the City of San Diego Park and Recreation Department and the San Diego River Park? If the answer is yes, you're invited to the training slated for Saturday, November 13. Volunteers dispense rules, help those who are lost, and render first aid. The training runs from 8 a.m. to 4 p.m. at Casa de las Carrizpas (18655 West Bernardo Road). Free. For information,

Walk or Ride, Sunday afternoon tours of the UCSD campus are being offered on an ongoing basis. Mini-van tours are conducted on the first

The Natural History of Roberts Ranch provides the subject for a lecture planned for Back County Land Trust docents-in-training on Sunday, November 14, from 8:30 to 10:30 a.m. The lecture will take place during the walk/hike water.

To reach the trailhead from Mission Valley, take I-8 east to the Imperial Valley Road exit. Turn right, drive about one block to the Cal Trans facility, and park there. For in-

Wintering Birds should be in evidence in Escudido's Kit Carson Park when the Audubon Society birders explore the park from 8 to 11 a.m. on Wednesday, November 17. Possible species to *spy* include cedar waxwings, American pipit, Hutton's

with less activity one day beforehand, again from 11 p.m. to 5 p.m. For more information, see Jerry Schadt's "Roam-O-Rama" column in this issue.

DANCE

Chakra Dance Exploration, the senior dance concert by Jessica Calhoun and Mela Saunders, may be seen at 8 p.m. on Friday and Satur-

A Junior Ballet Production of Hans Christian Andersen's *Hansel and Gretel* choreographed by Michele Major is being presented by Neida's Dance Academy at 7 p.m. on Friday, November 12, at the Ruth French Chapman Performing Arts Center (on the campus of Eastlake High School), 1120 Eastlake Parkway. Tickets are \$7 general. For reservations, call 619-585-1153. (JANILA VISTA)

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Ballroom Dancing to sounds of English big band. Lost and Vicious Salsa dance floor at the room (3580 Fifth Avenue) from 7:30 to Saturdays, including Admission is \$5. (MCCREYST)

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Friday, Nov 12 4
Saturday, Nov 13 10
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Early Art. La Jolla (700 Prospect Street) through November 21. This week, see the 20 short animated films at 10:30 p.m. and 11:30 p.m. on November 13. Tickets: \$7.50 at the box office. Tickets are also available through Ticketmaster (619-220-7200) or by calling (800) 745-3263; call 619-454-0247. Viewers must be at least 17 years old. **LA JOLLA**

In the Mood for a Romantic Pursuit? Head to the Film Forum at the San Diego Public Library on Monday, November 15, for a screening of *Martin Guerre*, starring Gérard Depardieu and Nathalie Baye. The screening starts at 6 p.m. in the third-floor auditorium. Tickets: \$10. Call 619-236-5800 for information. Free. In French with English subtitles. **(DONOTWOT)**

"The Global American Line" and *Ships in a T-Shirt* will be screened for the Ventura Latino Film series on Tuesday, November 16. Film begins at 7:30 p.m. in Hepler Hall (4000 Ventura Blvd., 2nd floor). Free information: 619-594-1103. **(DOWD)**

Clash Club! The Latino film and video series hosted by the San Diego Latino Film Festival continues with

\$429 Norica Ski Boots \$219

\$359 Lamar Snowboards \$249

\$Airwalk Snowboard Boots \$ 60

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Clothing, Accessories, Kid's gear, etc.**

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SAN DIEGO CHAMBER ORCHESTRA

Donald Barra, Conductor
performs

DANCE FANTASIES

Gwyneth Wentink, harp
and the San Diego Ballet

Sunday, November 14 — Tuesday, November 16

From toe-tapping rag to classical riches, this program is the perfect celebration of the finest music from the twentieth century encompassing composers from three continents.

"The Three-Cornered Hat" Suite
Concerto for Harp and Orchestra
Three Rag
Rhapsody
Four Dances from "Rhapsody"

Musiel De Falla
Renoldo Gliere
Scott Joplin
Igor Stravinsky
Alberto Ginastera

Seating chart and ticket prices:

California Center for the Arts, Escondido
Copley Symphony Hall
Shenwood Auditorium, La Jolla
Fairbanks Ranch Country Club, Rancho Santa Fe

Sunday, November 14, 2 p.m.
Sunday, November 14, 8 p.m.
Monday, November 15, 8 p.m.
Tuesday, November 16, 8 p.m.

For Tickets, Call 1-800-848-SDCO or 436-1261 Ext. 7
Visit us on the Web at www.sdc.org

Calendar LOCAL EVENTS

the "experimental documentary" *Race: A History of Appropriation*. Described as "part fake news, part disinformation," the film contemplates a history of appropriated objects and suggests parallels between the documentary film and the fake.

Interested? See the film when it screens at 6:30 p.m. on Wednesday, November 17, at the third-floor auditorium at the San Diego Public Library (400 E. Street). See lower level for seating following the screening. 619-236-1536. (SDPUBLIB)

Consider *Baroque*, when the Alcazar Karaman Retrospective at the San Diego Museum of Art continues on Wednesday, November 17, in the De la Torre Room, in which the master tells tales of fringe-dwelling Tokyo denizens in a semi-surreal manner. The film screens at 7:30 p.m. Admission is \$5 for non-members. 619-496-1966. (SDMUSEUM)

Reuben H. Fleet is a story of a class of elephants as told through the eyes of a 40-year-old male named Ollie in Africa's Elephant Kingdom. Viewers learn about the lives of elephants within elephant society and how the film was shot through Monday, February 28. Screen with the film *Reuben H. Fleet* at the San Diego Museum of Art. Admission is \$5 for non-members. 619-496-1966. (SDMUSEUM)

For ticket prices and showtimes, call 619-236-1233. (SDPUBLIB)

LECTURES

"Ceramics and the Container" will be discussed when Mesa College ceramics department head Jose Contreras speaks for the Chairmen's Art Guild on Friday, November 12 (postponed from October). The meeting begins at 9:30 a.m. at the Chairmen's Recreation Center (3608 Chairmen Drive). For information, call 619-448-9334. (CCHAIRMEN)

Who's That Crazy Bored? Contreras is known as "the crazy Sade" who made his name in "The Crazy Sade" and proceeded to submit the great music without supplemental lyrics (in 1996). The adventure will tell stories and give a slide show at 7 p.m. on Friday, November 12, at the San Diego Natural History Museum. Admission is \$6. For reservations, call 619-333-3621. (SDNHM)

Prayers at New School, architect's first, present, and future provide the fodder when Miami architect Mervin Lopez traces his 75-year career on Friday, November 12, at the New School of Architecture (1247 S. Street). Lopez is the architect of the famed Pineside Hotel. The event begins at 6 p.m. For information, call 619-235-4100. (NEW SCHOOL)

What Does the New Music Mean to You? First and foremost, it's a story. Leda Sherry discusses "Lamentation for the Future" and "The Future of Music" at 7:30 p.m. on Friday, November 12, at the San Diego Community Center (1230 Vermont Street). Admission is \$12 for non-members (free for first-time visitors). 619-543-1271. (SDCC)

"Indigenous Spirit: Women Artists in the West" explores the topic when Patricia Tietjen speaks for the donors

lecture series at the San Diego Museum of Art at 10 a.m. on Friday, November 12. Admission is \$10. For details, call 619-496-1933. (SDMUSEUM)

Create a Romantic Atmosphere, find the right partner, or enhance your current relationship when Cheryl Magers leads a song sheet workshop on "Manifesting Romance" at 7 p.m. on Friday, November 12, at the Music Loft (1016 La Mesa Boulevard). The fee is \$10 in advance, or \$15 at the door. Call 619-465-1100 for information. (MUSICLOFT)

Something About Succulents, Jane Samuels and Patricia Haddad will lead a workshop on creating succulent wreaths from 10 a.m. to 2 p.m. on Friday, November 12, at Quail Botanical Gardens (1200 Quail Garden Drive). The fee for two non-members includes materials. To register, call 760-436-3036. (SDCBG)

Art Talk, learn about "James Joyce's Ulysses and Dublin's Irish Culture" when Fergal O'Doherty speaks at the California Center for the Arts (1000 La Jolla Village Drive) on Wednesday, November 13. Find the center at 340 North La Jolla Village Drive (at Valley Parkway). O'Doherty is from the English department at Palomar College. Call 760-439-4320 for information. The talk is inclusive for museum admission. (CCAA)

Langat Veterans History Walk — Chicago's oldest and international human rights activist — will speak at 5:30 p.m. on Sunday, November 13, at the Forum B at the University Center at the University of San Diego. Palatin opens 15 minutes in English/Palatin after the lecture in English/Palatin after the lecture. The talk is inclusive for museum admission. (USDC)

Frank Romantic Poetry and a renewed sense of optimism are said to be evident in the recent works by Ernest Sile gathered in "Lament" at the Arts College International. Sile plans a walk-through and discusses his work at noon on Saturday, November 13. Find the college at 800 G Street (at North Avenue). 619-231-3000. (SDCC)

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Dramming for Health, Fredi Lazzaro plans a rhythm workshop on Saturday, November 13, from 3 p.m. to 5 p.m., at the Well World (555 Second Street). Participants will "use drumming to relieve stress, promote vitality, and connect with others." All ages are welcome. \$12. For information, call 760-913-9983 or 760-942-1336. (WELLWORLD)

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An Awareness of Jewish Literature is the goal for the 68th annual San

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Find the JCRC at Mandel's Village Eastgate City Park, at 1246 Riverside Drive. Call 619-437-1161 for information and reservations. (JCRC)

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IN PERSON

Cherrie is a Social Entrepreneur at the intersection of social and business, working to create a more just and equitable world. She is the founder of the Social Entrepreneur Network (SEN) and the Social Entrepreneur Fund (SEF). She is also a speaker at various events and a mentor to social entrepreneurs.

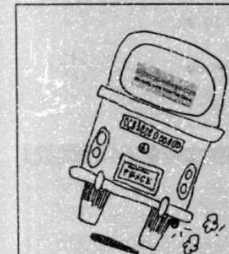
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Calendar LOCAL EVENTS

Free Show, 7 p.m. tonight, Thursday, November 11, at Earth Song Bookstore (1440 Camino Del Mar, 850-454-4544, Free, 18+).
There's a lot of life and love books at 2 p.m. on Sunday, November 13, at Borders Books and Music (1021 Camino del Rio North, Free, Call 619-295-2201 for information, (MISSION VALLEY)).

"Mark Twain Tonight," head to the California Center for the Arts, Escondido tonight, Thursday, November 11, when actor Hal Holbrook brings his Tony and Emmy-award-winning show based on Twain's writings to the stage at 8 p.m. Tickets range from \$18 to \$42. Find the center at 340 North Escondido Boulevard (at Valley Parkway). Call 800-488-4823 for reservations, (ESCONDIDO).

Haughty Sockale Tracy leads for a decade-to-earn reward in the Philadelphia story. The three-act comedy by Philip Barry is the next production for the Torrey Pines Theatre, continuing through November 21 in the Torrey Pines Christian Church's Hahnberg Hall.



Peace and love is wonderful, but how about a bumper sticker that wins you prizes weekly?

Here's how:

1. Get a sticker and put it on your car.
2. Drive around.
3. Check our Web site weekly to see if you've won.

See, it's easy.

log on to www.signonsandiego.com/marketplace/contests for official contest rules and information.

Good luck! And look for winners' plate numbers to be posted in the Union-Tribune every week.

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(8330 La Jolla Scenic Drive).
Performances begin at 8 p.m. November 11 and 13 and at 2 p.m. on November 14. Tickets are \$10 general. For reservations, call 619-617-8628. (LA JOLLA).

Yok-Yok, with Tom Conway and Harvey Korman are "Together Again" at 7 p.m. on Friday, November 12, at the San Diego Performing Arts Center (210 East Main Street). They perform some of their favorite acts from their years together on "The Carol Burnett Show." Tickets are \$36, \$66, and \$76. To reach the box office, call 619-440-2277. (LA JOLLA).

Chord Music is classical, folk, and contemporary styles are heard when the junior high and high school music ensembles at the Escondido Adventist Academy perform at 7 p.m. on Friday, November 13. The event includes the EAA Handbell Ensemble, organ music, and congregational hymn singing. A donation is requested. Find the school at 1233 West Ninth Avenue, West 136. (ESCONDIDO).

Science Fiction Author Howard Rosenberg is the author of *The Philadelphia Story*. The three-act comedy by Philip Barry is the next production for the Torrey Pines Theatre, continuing through November 21 in the Torrey Pines Christian Church's Hahnberg Hall.

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Melvin's Comic Masterpiece The Torrey Pines Theatre is the current production for the West Hills High School Theater Department, with performances November 12 and 13 (and November 16-20). The curtain rises each night at 7:30 p.m. at West Hills High School, 8756 Mar. Boulevard, Vista, at 7:30 p.m. on Friday, November 12, at Bookstore. Costa Verde. Find the shop at 2061 Costa Verde, in suite 120 at 8050 Geneva Avenue and by calling 654-7561. (LA JOLLA).

The Imaginative Music Series at the San Diego Art Gallery gets underway with a performance by Jonathan Chastain at 8 p.m. on Friday, November 12. Find the gallery at 2061 Costa Verde, at 211-231-3673 or 619-284-0579. Admission is \$4. (MISSION VALLEY).

And the Winning Playwrights Are...it's time for the 15th season of Plays by Young Writers, presented by the Playwrights Project and the Old Globe Theatre. Plays this year include *Four Impressions* by 13-year-old Escondido writer Lisa Asanuma and *Chloe and the Boy* by 14-year-old Abigail. Tickets are \$10 general. Find the school at 1233 West Ninth Avenue, West 136. (ESCONDIDO).

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Movies as Contemporary Mythology are examined in *Myth & Movies* discussing the *Mythic Structure* of 50 Unforgettable Films, which author Stuart V. Brown signs and discusses at 7:30 p.m. on Friday, November 12, at Bookstore. Costa Verde. Find the shop at 2061 Costa Verde, in suite 120 at 8050 Geneva Avenue and by calling 654-7561. (LA JOLLA).

Hooked Until the Imaginative End, the *Me* this or *Art*. Street Theater performs *Quarantine*. Visiting artists on Saturday, November 13, at the California Center for the Arts, Escondido. The play is presented primarily in Spanish, with English narration, focusing on "The Figure of Don Quixote and the loss of hope in the end of the 20th Century." The production is site specific, traveling through various locations on the center grounds.

Interpretation The performance begins at 8 p.m. in the museum sculpture court at 340 North Escondido Boulevard (at Valley Parkway). Tickets are \$10 general. Find the school at 1233 West Ninth Avenue, West 136. (ESCONDIDO).

The Fifth Celebration and benefit fund for the World Music Radio Society is scheduled for Saturday, November 13, at the Casino Center Stage at the Old Globe Theatre. Free, find the school at 1233 West Ninth Avenue, West 136. (ESCONDIDO).

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Refuge Your Voice and Acoustic Instrument to the biographical story of the gospel music singer and pianist, starting at 7 p.m. on Sunday, November 13, at the Hope Wesleyan Church (205 East Valley Parkway).

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TV

Maybe It Was Intentional the industrial character, the technician attempts at Tarantino-esque attitude. Maybe because it was in the valley, and not in L.A., it was intended to be also in the valley. The valley never lets us forget how we dropped her to Two Days in the Valley, setting November 12, at 2 p.m. on USA, on Cable Channel 2.

Good Pitches a couple buys a first-upper house, then runs to her house the house crumbles around them and their naive crumbling with them. The house becomes the enemy, rising off the floors, sucking all their souls, destroying their lives. The *Money*

The Renaissance of Philadelphia

They have a lot of fun doing what they do.

The San Diego Early Music Society, which every year is responsible for an undur proportion of the most exciting concerts in town, opened its season with a visit from the Renaissance band, Piffaro. It was no surprise that the concert at St. James by-the-Sea turned out to be a thorough delight, not only because the EMS rarely makes mistakes in choosing its artists, but also because Piffaro's reputation had preceded it.

REVIEW JONATHAN SAVILE

At one time known as the Philadelphia Renaissance Wind Band, this group—directed by Robert Wilmens and Joan Kimball—has made a number of first-rate recordings, including (under its new name) three sensational ones for Deutsche Grammophon. The name "Piffaro," which means "life" in Italian (and which Wilmens curiously mispronounced during his opening remarks), underlines the prominence of the wind instruments, which provide much of the sensual pleasure of the Renaissance band's distinctive sound.

The chief winds represented on the program of Renaissance Spanish music titled "Los Ministriles" were bagpipes, recorders, shawms (sacuous oboes), sackbuts (mellow trombones), krumphorns (gently buzzing double-reeds), the dulcian (a predecessor of the bassoon), and—naturally—the lute. But these pungent ancestors were given a more varied context by an array of plucked string instruments (Renaissance guitars, harp, and the lute-like vihuela), as well as by drums and tambourines of several sizes. Many of the seven musicians played instruments in a number of different capacities, switching with ease and demonstrating a more-or-less universal mastery. The past half century has witnessed an astonishing revival of early music, played on authentic instruments of the time (actually, accurate modern reproductions of them), and informed by learned musicological speculation as to what this music sounded like. In the early stages of the revival, it was satisfactory just to hear the music performed at all, to enjoy the unfamiliar timbres, and to admire modern musicians who had ded-

icated themselves with such skill to bringing the dead musical past back to life. After many decades, the audience has acquired greater sophistication and discernment, through the proliferation of early music ensembles, the increased frequency of concerts devoted to this repertoire, and—above all—the large number of recordings. Nowadays, it is not enough merely to be given scores to older music. Audiences of the Renaissance instrumental performance have been hearing over the years would agree that Piffaro ranks among the very best.

What makes these players so good is not only their seemingly effortless virtuosity, but their exceptional sense of style. They obviously revel in the vivid sounds of their individual instruments, but they also know how to balance them so as to produce a unified effect. There is perfect clarity (the listener can follow each separate line), yet the overall structural integrity of the music is never compromised. Furthermore, the unending group sensations produced by some of the archaic instruments, which constitute a considerable part of their appeal, are never allowed to dictate the general musical approach. Without exaggeration, and without breaching stylistic decorum, the Piffaro musicians demonstrate remarkable subtlety of phrasing and rhythm.

It also needs to be said that they have a lot of fun doing what they do—an aspect of their performance that one can only guess at from their recordings, but one which is completely evident when you see them at work, as the audience did at St. James. Their zest, their mutual appreciation, and their own enjoyment of their instruments and repertoire gave a special savor to the concert—as did the intelligence and humor of their informative comments, which, scattered throughout the program, offered useful pointers on what the audience was about to hear. In addition, each



"Los Ministriles": Instrumental music of Renaissance Spain
Piffaro
St. James by-the-Sea (San Diego Early Music Society)

of them projected a charming personality that made one relish them not only as musicians but as people too. This is admittedly an extra-musical quality, having no place in a critical judgment of a performance—but it's awfully nice to encounter it.

The program at St. James (except for the order of the compositions) an exact reproduction of Piffaro's latest CD, also titled "Los Ministriles," and if you missed the local concert you can hear it—in incredibly high fidelity and presence—on that recording. Some of this music—mainly dances—was actually intended for an instrumental band. Other pieces were originally composed for voices, but instrumental performance of such scores was not uncommon in the Renaissance. The absence of the words takes something away from the music, while the variety of tone colors

adds something to it—and in any case, performances of so great vitality are to be cherished whatever their form. A third category of items on the program consisted of stylistically appropriate arrangements by the Piffaro musicians of traditional tunes of the period—an example of the "creative authenticity" now freely practiced by many performers of Renaissance music. Piffaro knows that there is no point in being uptight about this early music. The musicians steep themselves in the techniques of their instruments and the style of the period—and then, with the disciplined freedom of inspired performing artists, they let themselves go, re-creating a past that can only exist in the present. That is their way of getting at the truth of an art that ceased to exist 400 years ago—is it just the best way, but in fact the only way. ■

Calendar CLASSICAL MUSIC

CLASSICAL LISTINGS

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Music for Two Pianos is on tap when UCSD graduate pianists John Mark Harris and Andrew Infanti perform at 8 p.m. tonight, Thursday, November 11, in the Recital Hall at UCSD's Mandeville Center. Later for music by Beethoven, Debussy, Meneses, La Bach, and UCSD graduate composer Matthew Shindler. Admission: Free. Call 858-534-5064 for more information. (SA JOLA)

The Cantatas Series hosted by the school of music and dance at San Diego State University continues with a concert by the Cantatas Adirondic Duo on Friday, November 12. The husband-and-wife guitar duo will perform works by Scialiti, Turina, Harin, and a selection of compositions entitled "El Tango." The concert begins at 7 p.m. in South Hall Recital Hall. Tickets are \$15 general. Dial 619-594-6031 for more information. (BONO)

Intimate Recorders, the series hosted by the San Diego Symphony goes underway with performance on November 12 and 14, June-Ho Pak and the ensemble will be joined by clarinetist Charles Nelson, Jr. to perform "Clarinet Concerto" and the "Symphony No. 10" by Haydn. Tickets are \$15 general. Call 619-491-0713 for more information. (SA JOLA)

The Lake Series hosted by the Lake San Marcos Chamber Music Society continues with a concert by the Leontovics String Quartet at 2:30 p.m. on Sunday, November 14. The program features Haydn's "String Quartet in D Major No. 3," Schubert's "String Quartet No. 3 in A Major," and the "String Quartet in D Minor (Death and the Maiden)" by Schubert. Ensemble members include violinists Yuri Markovitch and Yuri Shkambro, Boris Derivator (viola), and Vladimir Pashkevich (cello). Tickets are \$22 general. The series is offered at the Lake San Marcos Recreation Lodge, 1105 La Benta Drive. For reservations, call 760-744-7316. (SAN MARCOS)

The Flecha Chamber Orchestra presents at the Mission Center Contemporary Ensemble includes a set of downbeat and is led by Duane Schultze. The group, accompanied by composer Libby Larson during its first West Coast tour, performs at 2 p.m. on Sunday, November 14, at the San Diego Museum of Art. Tickets are \$25.50 for nonmembers. For reservations, call 619-496-1933. (BONDA PAPA)

Overseas, the San Diego Opera Operas will perform Puccini's *La Bohème* at 8 p.m. on Sunday, November 14, at the Rancho Bernardo Community Presbyterian Church (1701) Donnell Road, at Rancho Bernardo Road. An offering will be received. Call 858-487-0811 for more information. (BONDA PAPA)

A Fall Concert of Renaissance and Baroque vocal music is planned by the 16-voice Pacific Cantata on Sunday, November 14. The vocal program includes songs by the 16th-Century Italian master Francesco Landini and madrigals by Palestrina, de Monty, and Giuseppe Calmo, as well as sacred works by Orlando di Lasso, Heinrich Schütz, Johann V�ndel, Severin Bortini, and Michael Praetorius. The singing efforts of 16 vocalists, including the "Vocal, Harp, and Organ Concert" planned for the Schantz Organ and Music Center Series at the San Diego United Methodist Church at 7 p.m. on Sunday, November 14. Performances include Andre Schütz's violin, David Burton (harp), and Jessie Stewart (organ). An offering will be received; child care is available by reservation. Find the church at 170 Calle Alhambra, 760-753-6382. (BONDA PAPA)

"Second Sunday of Seven," the series presented by the San Diego Chamber Orchestra includes a concert at the new Carlsbad City Library continues with a program entitled "Reflections of the 20th Century." The program features the program scores on important works of the past 100 years. Tickets are \$15 general. \$11 for seniors \$7 for students and children. Find the library at 1775 Dove Lane. Dial 760-753-5078 for information. (BONDA PAPA)

The Fourth Annual USD Symphony Scholarship award concert at the University of San Diego are slated for November 11 and 14, in Shiley Theatre. These USD Symphony Fall Concerts feature Piny

tickets for any of these performances. (BONDA PAPA)

Armed Forces Day Program, the musical setting will be "Ondine Gibbons," "The Little Song That Wanted to be a Symphony" (with narration and female trio), and the Canille Saint-Saens "Carnival of the Animals."

Concerts begin at 8 p.m. on Thursday and at 1 p.m. on Sunday. General admission is \$5, free for USD students. USD is found at 5996 Alameda Park. Questions? Call 619-260-2280 for answers. (BONDA PAPA)

Concerts: Patters, Parvls, Bach, Dvorak, and French will have selections performed when civic organist Robert Plimpton performs at 2 p.m. on Sunday, November 14, at the Sprinkles Organ Pavilion. Call 619-702-8134 for information on this free concert. (BONDA PAPA)

Undergraduate Music Majors present a mixed program during a concert starting at 2 p.m. on Sunday, November 14, in the Recital Hall at UCSD's Mandeville Center. Free. 858-534-5064. (SA JOLA)

Choirs: Choir Live! Music for "Choir the King" and the season of Advent may be heard when Schola Palmarum performs at 7 p.m. on Sunday, November 14, at St. Paul United Methodist Church (7700 D Avenue). Tickets are \$5. For reservations, call 619-260-2280. (BONDA PAPA)

Classical, Traditional, and Iyrical music from many countries may be heard during the "Vocal, Harp, and Organ Concert" planned for the Schantz Organ and Music Center Series at the San Diego United Methodist Church at 7 p.m. on Sunday, November 14. Performances include Andre Schütz's violin, David Burton (harp), and Jessie Stewart (organ). An offering will be received; child care is available by reservation. Find the church at 170 Calle Alhambra, 760-753-6382. (BONDA PAPA)

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Calendar
MUSIC SCENE

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"An anonymous voice from the audience yelled, 'You're a bitch!'" at ex-MTV V.I. Kennedy. Another audience member explained

blurt

more articulately. "It was very rude of you to make those faces and gestures behind Mr. Biafra's back while he was speaking."

The Spitfire Tour at USD featured a variety of speakers like Woody Harrelson, Rosie Perez, and Ice-T. The San Diego version of the tour brought four artists/activists to talk politics. Michael Franti of the hip-hop group Spearhead spoke about the state of prisons in America and appealed for a new look at the evidence in the case of Mumia Abu-Jamal. Kennedy got the audience laughing with a joke about "the first house being the place you go to buy your friends," then spoke about her plan to privatize the social security system, rock singer Erykah Badu babbled inarticulately about not being able to stay married.

Alternative Tentacles Records founder and Dead Kennedys singer Jello Biafra

spoke on everything from the inadequacy of the current health care system to the effects of GATT and NAFTA financing the few. He also gave numerous examples of privatizing things like social security that had gone wrong — which caused Kennedy to stick out her tongue and make nasty faces about it."

The show also featured a film by Percy Farrell and a phone call to Julia "Butterfly" Hill, who has spent the last two years living in a redwood tree to protest the cutting of old-growth forests. The scene turned ugly during the question-and-answer period as people concerned about these issues broke down into political camps. One audience member objected that choosing between Democrats and Republicans was like a choice between Coke and Pepsi. Mayoral candidate Jim Bell made the point that he and Janice Jordan (also in the audience) "were the only real people running for mayor." Then someone else shouted out that they were "juice" in the Coke and Pepsi race.

—Jimmy Jazz

"If I were Michael Robertson (MP3.com principal), I would be very interested in what my employees were saying on these bulletin boards," said Nancy Trahan.

The MP3.com site maintains bulletin board systems, or BBSs. Each BBS has a moderator. In the past two months one bulletin board called Spreading the Word has been deluged with complaints alleging that MP3.com has become a tool for employees who exploit their opportunity to push their own bands.

The complaints center around Spreading the Word moderator Tanya Radoevic, MP3.com's artist community director. Radoevic was manager of a band called Tomgirl that included her boyfriend, drummer Eric J. When Tomgirl broke up

earlier this year, Eric J. joined the band Square Go. Trahan serves as manager of the Rancho Bernardo band. "I invented a lot of time and money into the band," she said. When Eric J. joined, Radoevic admitted that she told the band that Trahan's work was inadequate. After a year of working with her, Square Go fired Trahan in August and Radoevic took on the role as the band's principal advisor. "I'm just helping them get back on track after years of little progress and direction," she said in one of her MP3.com postings.

Square Go subsequently got the honor of being named featured song of the week three times.

"The problem with that is there's like 50,000 artists on MP3.com, and they would all like to have the featured song," said Trahan. "There seems to be no democratic method to select who gets that honor. [Square Go] also got a gig with Goo Goo Dolls because of MP3.com and Tanya. I think they deserve the attention that they're getting. I just don't think it's being done in the most ethical way. The problem isn't with the band, it's with MP3.com... It is my impression that an employee of MP3.com is supposed to represent all the bands on the site and not just one of the bands for personal gain. And she certainly should not use it to woo a band from their current manager."

Some MP3.com artists echoed Trahan's feelings. Someone from the band Still complained about "the blatant favoritism of friends and others that are connected in various ways to MP3.com

and the complete inability of the staff and/or management to respond to some very well reasoned and politely constructed complaints."

Daniel Clay Downs complained on the BBS that numerous requests for Radoevic to provide the name of her boss was never advanced on the site. The band Hard Party said it was going to "pull the plug [quit MP3.com]... we can't compete fairly in a biased atmosphere like this."

When asked about the complaints, Radoevic said, "We don't have anything to discuss about this. I can't comment about the site. We have official people to speak about the site."

John Leighton, MP3.com's director of public relations, did not comment.

—Ken Leighton

Steve Poltz pulled down his pants at the San Diego Music Awards, exposing his naked buttocks to the capacity crowd at Humphrey's by the Bay. Perhaps it was a gesture of appreciation to the academy and fellow musicians for his title of "Artist of the Year" award. "I got onstage and I have a microphone. I inevitably end up doing something stupid," Poltz said later from the Hard Rock Hotel and Casino in Las Vegas. "The whole problem was I was drinking with the boys in Deadbolt. That should explain everything — they're professionals... We

were drinking Jim Beam."

Once at the podium, Poltz announced, "I would like to share this award with Gregory Page."

Page came eagerly to the stage. The two of them kissed on the lips, the crowd aching and aching. "Let's show our asses," Poltz urged. Page looked at him strangely and started to back away.

Poltz (and Page) pre-moon

"I can't say even is here," Page howled as he moved away, covering behind the podium. Poltz walked out to a more central location on the stage and started to undo his belt. Bending over, Poltz waited for a moment to see if his musical collaborator would join him. After about five seconds, Poltz went solo, exposing his bare buttocks to the crowd in all its party-white glory.

"His move was there. You have to respect that," Poltz said later. His only regret, "I wish that I could have enticed Gregory to do it too, because his butt is cuter."

—Robert Stern

"PS is a very good place for making cash," said Zora Werner about his troubadour street value. "We all on the boardwalk. Garnet is good. They are good places to sleep too. We go behind buildings

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Calendar MUSIC SCENE

blurt

continued

and onto the neighborhood courts. We've never been bothered there. Anywhere but the beach. They arrest you for sleeping on the beach."

Werner, 32, and his half-brother Justin, 26, have been gigging together for five years. They left Boston last year with their guitars and the belief that living in the streets would help them make it in music.

"We left Boston last year after I graduated from high school," said Justin.

"We camped around New Hampshire and Massachusetts for a while. We decided to head to Florida. We stuck around there for a little while and worked up enough money to get a van. Then we drove out here. The [registration] tag had expired, and we didn't have enough money to keep it going, so we had to get rid of it. That's when we kind of went feral homeless. It was a lot easier out here as opposed to Florida or Baton Rouge."

"We're shooting for a contract," said the older Werner about the duo called Spair Change. "We're doing it by living amongst the homeless and playing the streets. We make \$30, maybe \$40 a day. It's enough to feed ourselves and keep ourselves well. We try and shower as much as possible and keep ourselves as neat and clean looking as we can. It's been difficult, but it gives us a chance to concentrate our entire day on our music. We don't have anything to fall

back on but the music, so we spend the whole day, every day, thinking about music—about writing songs. We've come a long way since we've been here. We met a lot of important people."

A fellow homeless man led them to a weekly gig in Escondido. Another street person led them to a North County recording studio.

"We did yard work for them," said Justin. "We laid gravel and redid the floors in their studio in exchange for cutting the album. It was really nice of them." That album, *Singing Pretty with Mr. Paradise*, has been released on cassette.

Plans are for a CD release later this month. "A homeless guy we met in PB is on the cover," said Tom.



EDDIE RAPACI AT THE RED FOX

One of the songs on the album is "Downtown Syndrome." "It's about a guy we met downtown," Tom explains. "He thought he was God and he kept the answers to all his problems in a jar on the railroad tracks. It's basically about the fruit loops downtown. They have good intentions, but they're just a little whacked out... A lot of them are drunks. A lot of them are there for a reason. But they are good people."



We've had people watch our equipment all day. One time I was ripped off, and my guitar and my bag were actually returned by a homeless person."

Some towns are more open to free spirits. "In Ocean Beach the cops would hassle us. They didn't know who we were, so they kicked us out," said Justin. "Downtown past Market Street would be all right, but during the day you'd either get hassled by the cops or you wouldn't make any money. Cops are the big problem. Some places are more lenient and more humane. In Carlsbad they give us all kinds of trouble. They came close to arresting us, but they just couldn't get anything on us. They took fingerprints and pictures. There were three cruisers with five cops searching us. It's a violation of our constitutional rights, but we went along with it just to keep out of trouble. They took us to San Marcos and dropped us off."

Spair Change appear Fridays in November at the Metaphor Café in Escondido. —Ken Leighton

"The corporations killed it all," explains trumpeter player Eddie Rapaci about the end of the classic

Las Vegas lounge scene. "They ruined the city occupied when I worked there. It's Disneyland for adults now. When we played there, I was in my little show group and we did it all—we did comedy and dancing... And then all of a sudden they said, 'Now we're gonna put more slot machines in and we're gonna fire the bands and close the lounges.' It's a terrible what has ended the music business. And then they started bringing all the digital stuff in—computerized keyboards—you'd push a button [and they'd say], 'This is a trumpet player.' No it isn't."

For years Rapaci toured the country in large orchestras and small lounge acts. Now he freelances. "There comes a point in your life if you've been a musician where you just say, 'Hey, I want to do it for me, I want to make me happy... I just wanted to find a place to play where there's nice people.'"

That place is the Red Fox Lounge Restaurant in North Park, where he sits at Shirley Allen's piano bar. "The [Red Fox] building was brought over piece by piece from England in 1885. It's been a lounge for years and years. This is the only place

around here where you can see a trumpet at a piano bar setting... When I got out of the Air Force band, the big bands were still in," says Rapaci, who doesn't give his age. "I'd go and sit in with them. All the big show rooms had 17-piece bands. Now it's nothing. You might have a 5-piece with the people sitting behind a screen with earphones on. You see the business changing and you have to make adjustments. But I have to say I never thought I'd see the day when I'd see the younger generation listening to the kind of music I listened to when I was a kid. I'm glad to see the kids pick up on it and keep it alive."

"I used to play New Orleans, and I got to meet Al Hirt. He just died, you know... When I first came back to San Diego [in the '60s], I worked at the Holiday Inn, Tom Ham's Lighthouse, and the Catamaran. That's before San Diego got real big... The thing that always amazed me is that in California people won't drive from one end of the city to the other. But when I was working in Dallas the mayor of Texas would bring his friends and drive 175 miles to see us. Here in California

people can't drive here from Oceanside."

—Ken Leighton

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Zen Master of the Blues Guitar

"I guess I'm a blues guy.
A soul man, you might say, heh heh."

After playing guitar for 35 years and figuring in the old dog factor, I had little more to learn, one would think, and less hope of learning it. This proved to be only half true at my first guitar lesson with Robin Henkel at the Blue Guitar on India Street.

Henkel is well known to local blues practitioners as just about the only guy in town who can do that acoustic Robert Johnson stuff that fiddle's most players. (The first time I heard a Robert Johnson recording I remember thinking, "Hey, those guys are good!" not realizing it was one musician, live, in an age before overblowing techniques.)

The 46-year-old guitarist/songwriter and teacher has been around San Diego since 1958. In the 1970s you might have heard him in bars on East University Avenue like Neutral Ground, or Led-better's in Ocean Beach, or playing free concerts at Robb Field on Sundays with hard-rock outfits Jamblaya. Today, he is probably the most sought-out teacher for both bass and guitar in rock, country, pop, and blues among aspiring locals who have had the benefit of a savvy referral.

I had had it in mind for years to seek out a lesson from Henkel. I had heard him play some extraordinary runs and was curious as to how the tricks were done. Recently I decided to take the step, see why his reputation as a teacher was so unanimously enthusiastic and hope to God he didn't expect me to read music. The experience was nothing I could have anticipated.

Henkel is a stocky, bespectacled man with a friendly manner and zingers—I notice when we shake hands—more suited to a blacksmith than guitarist. He shows me into his small, windowless cubicle at the store and offers me a nylon-strapped guitar with the frets marked G, A, B, etc. My first thought is, "Hey, I never play this kind of guitar and thank you, but I know where the notes are on one of these things."

"Just play a little bit and give me an idea of how you approach guitar," he says and sits back.

"Well, I'm from Chicago," I tell him. "I guess I'm a blues guy. A soul man, you might say, heh heh."

"Uh-huh," Henkel smiles, his arms folded. I play him a blues progression and throw in a few B&B chord transitions just to let him know he's not dealing with some distant.

Henkel listens, nods. "Tell you what," he says. "Play that one figure, down down down, like this." He takes the guitar from me and fingers the old Mississippi two-note riff. You know it. It's the core riff to a million blues songs and another million rock-and-roll songs. Think of it, the riff to Jim Croce's "Leroy Brown" slowed down to a crawl. Henkel slows it and abbreviates it to a staccato, chunk, chunk, chunk, and he mutes the strings with the heel of his right hand. He is now playing only half of a riff that is about as minimal as you can get in the first place, implying the second half or even. It sounds stupid.

I'm thinking, "Yeah, Robin, you're a genius. I was playing more complex stuff at high school dances in 1965."

"Now I want you to tap your foot with it and sing along." He hands the guitar back to me.

"Sing what?" I ask him.

"What you're playing."

"You mean down, down, down, down?"

"Yeah."

I do it. "Well," I ask him after a while.

"Just keep doing it" is all he says.

Maybe he is a genius. What better way to eat up time at \$18 a half hour? "I don't get this," I tell him. "This is boring."

"You know," he says, "if you find yourself bored playing a riff you've played a million times before, that should be a red flag. Maybe you should ask yourself, 'What am I not doing that would make this more interesting?'"

I start playing some fills, some John Lee Hooker or Lightnin' Hopkins stuff.

"No," he shakes his head from side to side.

Calendar MUSIC SCENE

"Just play the riff."
"Oh, I get it, this is some kind of Zen thing."
"Sure."

The idea, I figure now, is to do something so lame and repetitive that you eventually snap. This must be Henkel's filtration system, to separate those who are easily discouraged from the true aspirant. Well, two can play this game. I keep at it. Five minutes go by. I start hearing the boom from the grove in between the notes.

"Now count along with it. One and two and three and four and one."

I do it. In a minute I hear that the rock is on the count and the roll is in the "and."

"See," he grins. "It's already sounding different than it did five minutes ago."

He's right, but I can't put my finger on exactly what it is that's different.

It's as if my brain has turned off anything that is not the riff. My foot, my throat, my wrist and fingers and heartbeat are the riff. My ears are finding a way to dig the two notes for what they are, not what they might be. It is a Zen thing.

Henkel was born in Pensacola, Florida, and moved to a trailer park on the farland market that used to be Mission Bay when he was eight years old. He started playing the ukulele at that time.

After performing in three-piece power trios in the early '70s, "Doing ZZ Top and Led Zeppelin covers," Henkel heard Chick Corea and Stanley Clarke. "That kind of pulled me in a different direction," he says. "I couldn't really play jazz very well, but I was fascinated by it. Eventually I ended up in a Top 40 band called the Ron Robson Group. He was a friend from college. That band kicked up some dust." He played with Earl Thomas



Robin Henkel

in the early '90s, "and that kind of brought me back into the blues scene and I stuck with it. Some of my early influences were blues, specifically the Delta blues."

This comment summoned an image of the eight-year-old Henkel, sitting around the trailer park playing blues ukulele for mud hens and marsh hawks. Woke up this morning, my propane tank was gone... I was about to ask him about that when he began talking about his guitar collection and his several Dobro steel guitars.

"I do my Robert Johnson primitive blues stuff on those, but I find myself mixing it up now with funk, jazz, and Latin rhythms. I got totally into western swing at one point, which I still mix in

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Calendar
MUSIC SCENE

there."

Henkel performs with horn players at his gigs at the Gordon, Biersch Brewery on Mission Center Road, material that Henkel himself has arranged for horns. He also plays at the Moore Club every Thursday night and at La Casa del Zorro in Borrego Springs with sidemen Billy Watson, Dave Castel de Oro, Rodney Randle, and George Sluppick.

"My CD that came out in October is my sixth record release. Out of 17 songs there are 5 or 6 that are four-part horn arrangements. It's called Robin Henkel, Highway. The title was inspired by Herman Hesse's Siddhartha and the river scenes and imagery in that book. "I used to grow out at route 15 at Pomeroy Road just before dawn, and I thought to myself, 'This is the modern, mechanized river.'"

Henkel took jazz arrangement lessons from Hal Crook, who teaches at the Berklee College of Music. "I've had some wonderful teachers like Howard Robeson and Peter Sprague."

At this point Henkel falls into a school pattern and stops speaking as if remembering something one of his teachers had taught him. I watch his fingers carefully. He is playing a deceptively simple sounding blues song, but the punctuating licks are figures that would not only never occur to me but would take me a year, more or less, to parrot.

He sings with a surprisingly true voice.

"I keep on walkin' just tryin' to drive my blues away."

"I'm so glad that trouble don't last always."

You used to be my sweet gal, you scared on me.

We won't be together like we used to be. Keep on walkin'...

I got coffee grinds in my coffee and a hot weevil in my meal.

A sack that's in my shoe that keeps stickin' in my heel.

I keep on walkin', just tryin' to drive my blues away."

"I'm so glad that trouble don't last always."

The song is Henkel's own arrangement of a Blind Boy Fuller song. It's called "Walkin' My Troubles Away," and it appears on the new CD with Johnny Vian on horns.

Henkel hands me back the guitar and the lesson resumes. Chank, clunk, chank, clunk. But I find myself immediately falling back into the pocket, calling it dead center and it no longer sounds stupid or boring. It is the heartbeat of a man with a sore gone song, a tack in his shoe, limping along the side of a highway, scoping to himself because hard times don't last.

At the end of the half hour, I find myself with a sense of accomplishment. I learned how to play the two notes. And play them right.

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Drop-Dead Fabulous

The rap on Tristano and his acolytes, Konitz and Marsh, was their music was cold, intellectual, without balls. In other words, white...

This new sampler from Mosaic Records gives me the pretext for telling you about their wonderful operation. I've spent a good chunk of my hard-earned wages over the past 15 years buying their remarkable boxed sets, many of which are now out of print: *The Complete Blue Note Recordings of Thelonious Monk*, *The Complete Pacific Jazz Studio Recordings of the Chet Baker Quartet with Russ Freeman*, *The Complete Verve Recordings of the Buddy DeFranco Quartet/Quintet with Sonny Clark*, *The Complete Blue Note Recordings of Horace Silver*, *The Complete Bud Powell Blue Note Recordings (1949-1958)*, *The Complete Blue Note Recordings of Freddie Redd*, *The Complete Blue Note Recordings of the Paul Desmond Quartet with Jim Hall*, *The Complete Blue Note 45 Sessions of the Quebec Club*, ouch, ouch: I was wondering where all that dough went. But am I sorry? Hell, no! These are all splendid collections and no longer available, but plenty still is, including one of my faves.

Mosaic was founded in 1983 by that great champion of jazz, Michael Cuscuna, along with record executive Charlie Lourie. It's a mail-order operation (203-327-7111 or e-mail: mosaic@mindspring.com), and the notion from the outset was to avoid dealing with distributors and issuing these recordings in limited boxed-set editions so they would sell quickly. Now in its 17th year, Mosaic has produced over 90 sets, won and been nominated for Grammys, and received rave after rave in the music press, all deserved.

The project for Cuscuna and Lourie was to cover as many of the genres and "as of jazz as possible, and the sets include plenty of Dixie and trad jazz through bebop, post-bop,

to free jazz. Most of the sets are available on vinyl and disk and include lavish, intelligent booklets of notes with terrific photographs throughout. The digital transfers and remastering are of the highest quality, as is everything with this operation based in Stamford, Connecticut. All jazz aficionados know about Mosaic, and if you don't, you should. One of their drop-dead fabulous releases is of the sides made by Lennie Tristano, Lee Konitz, and Warne Marsh for the Ereignis Atlantic Records in the 1950s, including a couple of my favorite sessions, *The Lennie Tristano Quartet*, from the Sing Song Room of the Confucius Restaurant in June of 1955, the summer the Brooklyn Dodgers were headed for glory, and *Lee Konitz and Warne Marsh*, another June 1955 recording (funny how that goes), the two saxophonists ebbed by the unusual and welcome combination of Kenny Clarke on drums and Oscar Pettiford on bass.

Tristano was a difficult man, inflexible, autistic. But then, so was Frank Lloyd Wright. Do you want a fella to be a sweeter or design you a house? Or play you a version of "You Go to My Head" that'll knock your socks off? The rap on Tristano and his acolytes, Konitz and Marsh, was their music was cold, intellectual, without balls—in other words, white, as opposed to black. In truth, it was the forerunner of "cool jazz," and Miles Davis, along with a number of other black performers, ran and have continued to run with their ideas. You can hear Tristano all over the place—in an extended solo by Wynton Kelly on piano during the Joe Miles Davis sets that make up *Friday Night at the Blackhawk*, or try wrapping your

ears around the uptempo pieces on *Everybody Digs Bill Evans*, like "Minority" and "Oleo." Tristano's sessions, with their group improvisations, suggest the most convincing lineage for free jazz.

Tristano favors a long, uninflected line with unusual, shifting time signatures. He'll often add dissonant elements to conventional chord progressions. Because of the dynamics, or want of dynamics, the linear structure of the music is emphasized. The result can sound unemotional and somewhat sterile to those accustomed to a bluesier, more vertically inflected style. Throughout his career Tristano had difficulty finding a rhythm section that could keep pace with his subtle rhythmic twists, turns, and layering. Drummers especially drove Tristano to distraction. It can't have been easy from the bassist and drummer's end either: a bit like catching a knuckleball on a rainy night. The Mosaic set does, however, capture Tristano on eight solo cuts where he shows off his stuff without the "fettlers" of a bass and drum. Why Tristano didn't record more solo work is a puzzle, but he was a contrary guy, a crank.

I enjoy his trio sides with Peter Ind on bass and Jeff Morton on drums. Sides not included here, but which you can dig up elsewhere, have Tristano playing with just guitar and bass, eschewing the drums, à la Nor-King Cole's great trio sides from the '40s on Capitol (another sold-out Mosaic boxed set). Tristano was also a pioneer in overdubbing his piano part. The cut "Turkish Mamba," aptly described with its odd time signatures, is an example of Tristano's experimentation with overdubbing and makes intriguing listening.

Because he was reclusive and something of a pain, Tristano's influence has taken a long time to be acknowledged, but it's huge. Much of it can be heard in the work of two of his most brilliant students, Lee Konitz and Warne Marsh, who between them have nine dates covered on this Mosaic collection. Both saxophonists went on to achieve a sound of their own, Marsh somewhat later than Konitz, who turned apostate early, breaking from the Master and going his own way. That way has been among the most brilliantly inventive and



Lee Konitz, Warne Marsh, Lennie Tristano

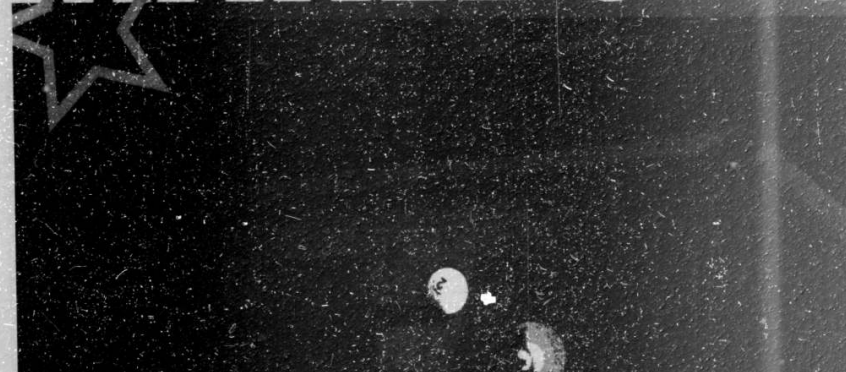
Mosaic Sampler, various artists (Blue Note 7343 521092)
The Complete Atlantic Recordings of Lennie Tristano, Lee Konitz, & Warne Marsh (Mosaic 6-174)

enduring in jazz, and Konitz has produced the most impressive discographies of any living jazzman. Marsh died at age 59 in 1987 while playing "Out of Nowhere" at a club called Donte's. Some of his best recordings were in the '80s on the Crisis-Crisis label, where he teams with bop pianists like Hank Jones and Barry Harris.

The Tristano sound is boppish with dense, busy rhythms and chord changes. It can also sound a bit like Bach with all its counterpoint. When Konitz and Marsh play together—as they do here on the June 1955 sessions, and which they do to great effect later on three disks from the Storyville label in 1975—they will often include a small bit from Bach's "Two- and Three-Part Inventions." Their unison and contrapuntal playing are among the great treats in jazz.

Both Konitz and Marsh have cool tones on their respective instruments. Konitz on alto, Marsh on tenor. On these sides from the '50s they're both still in thrall to their teacher Tristano, and each man's sides here as leader, though very able, are not as memorable as what would come down the road. Still, my idea of heaven is the quartet with Konitz, Tristano, Gene Ramo on bass, and Art Taylor on drums from the Sing Song Room on 52nd Street one hot June night in '55. ■

MARLBORO



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101 Park View Way, Oceanside 760-237-7877
Live entertainment Thursday-Saturday 9 p.m.-2 a.m.
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A fun bar in Ocean Beach! Featuring daily Happy Hour 3-6 p.m. and smoking allowed on our outside patio.

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Welcome to the friendliest bar in San Diego! Located in historic Old Town. Come enjoy our four pool tables and great jukebox.

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1144 Miramar St., San Diego 619-270-8811
Your local hangout. The dive bar of distinction where all the bartenders are friendly. Sports, pool and shuffleboard always available. Visit our other locations: 2306 El Cajon Blvd. and 4903 University Ave.

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.



See information subject to change.

Leo's Lounge
1010 Broadway St., San Diego 619-233-3919
Friday, November 12
Saturday, November 13
Sunday, November 14
Cadillac Angels
Hot Rod Lincoln
Michael Bass Band
Joey Bowen
Shopping Cart Assassins
Fall Fest '99!
Bridget Joyce Band
Grow
Suntower
November 13-14
November 15-16
November 17-18
November 19-20
November 21-22
November 23-24
November 25-26
November 27-28
November 29-30
November 31

O'Connell's
PUB & NIGHTCLUB
Friday, November 12
Tomcat
Courtney
Saturday, November 13
Empty
Bucket
Friday, November 12
Free-Range
Chickens
Saturday, November 20
TBA
NO COVER
Karaoke
P.O. Box 1000
1010 Broadway St., San Diego 619-233-3919

Pentagon
756 E. 5th St., San Diego 619-233-3919
Thursday, November 11
Friday, November 12
Saturday, November 13
Sunday, November 14
Monday, November 15
Tuesday, November 16
Wednesday, November 17
Thursday, November 18
Friday, November 19
Saturday, November 20
Sunday, November 21
Monday, November 22
Tuesday, November 23
Wednesday, November 24
Thursday, November 25
Friday, November 26
Saturday, November 27
Sunday, November 28
Monday, November 29
Tuesday, November 30
Wednesday, November 31

Dream Street
Live Band, Dancin' Bar, Cocktail, Blues
1010 Broadway St., San Diego 619-233-3919
Thursday, November 11
Friday, November 12
Saturday, November 13
Sunday, November 14
Monday, November 15
Tuesday, November 16
Wednesday, November 17
Thursday, November 18
Friday, November 19
Saturday, November 20
Sunday, November 21
Monday, November 22
Tuesday, November 23
Wednesday, November 24
Thursday, November 25
Friday, November 26
Saturday, November 27
Sunday, November 28
Monday, November 29
Tuesday, November 30
Wednesday, November 31

Filling Station
Pub & Grill
1010 Broadway St., San Diego 619-233-3919
Thursday, November 11
Friday, November 12
Saturday, November 13
Sunday, November 14
Monday, November 15
Tuesday, November 16
Wednesday, November 17
Thursday, November 18
Friday, November 19
Saturday, November 20
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Monday, November 22
Tuesday, November 23
Wednesday, November 24
Thursday, November 25
Friday, November 26
Saturday, November 27
Sunday, November 28
Monday, November 29
Tuesday, November 30
Wednesday, November 31

Tired of the Downtown Scene?
Come to the Island
THURS. NOV. 11, 8 PM
ISLAND BLUES JAM
1010 Broadway St., San Diego 619-233-3919
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1. Press the 4-digit extension above the category that interests you (example: 4000 for the week's concert).

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

EXTENSION 4000 THIS WEEK'S CONCERTS

TUESDAY, THURSDAY
Terry Fadden and Galt Trench: San Diego State University (SDSU) Chorus, tonight, Thursday, November 11, 7:30 p.m., 170 Calkins Building, La Jolla, 619-594-4201.

Loretta and Raymona (1985) and Eddie from Eddie's Only by Love, tonight, Thursday, November 11, 7:30 p.m., 147 South Coast Avenue, Escondido, 619-254-4977 or 634-617-4700.

R.B. King (1991) 4th & 8th night, Thursday, November 11, 8 p.m., 345 S Street, downtown, 619-254-4977 or 619-221-4343.

David Zapata and the Sheraton: Eddie's Only by Love, Thursday, November 11, 8 p.m., 147 South Coast Avenue, Escondido, 619-254-4977 or 634-617-4700.

Crowd (1993) November (1993) and Our Lady Power (1977) by Love, tonight, Thursday, November 11, 8 p.m., SDSU campus, College Ave., 619-224-6007.



Michael Emerson, November 12, Colton

Don Emerson, Jerry Smith, the New American Band, and the Betty Ford Sisters: Eddie's Only by Love, tonight, Thursday, November 11, 8 p.m., 170 Calkins Building, La Jolla, 619-594-4201.

Karl Denson's Tiny Time and the 410's (1991) Colton, tonight, Thursday, November 11, 8:30 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

Highway 92 and Shreve Smith: Tonight 100, Friday, November 12, 7 p.m., 14134 Mission Road (Old Power Park), Poway, 619-224-4901.

Caroline Hester, the 1985, and the 1985: Tonight 100, Friday, November 12, 7 p.m., 14134 Mission Road (Old Power Park), Poway, 619-224-4901.

David, Anne, the Ballad, and the Ballad: Tonight 100, Friday, November 12, 8:30 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

WEDNESDAY
The Allstars, August 51, Jerry Liles, and the 1985: Tonight 100, Friday, November 12, 8:30 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

David, Anne, the Ballad, and the Ballad: Tonight 100, Friday, November 12, 8:30 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

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Conita Jones (1985) and Roger Landon (1985) 10th Anniversary Concert, Friday, November 12, 7:30 p.m., 2201 Sunset Blvd. (Old Power Park), Poway, 619-224-4901.

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EXTENSION 4001
"Convey CD-Bonus Party" with Jody Watley: Colton, Friday, November 12, 8:30 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

Frankie Turner (1982) and the 1982: Colton, Friday, November 12, 8:30 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

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100 North County Reader November 11, 1999

INCAHOOTS

A Two Step Above The Rest!

"Two-Steppin' till Dawn"

New Year's Eve Millennium Party

December 31, 1999 Doors open at 5 pm • Dancin' until 4 am

All-Around Champion Package

- Opportunity to win a round trip to 2 to HAWAII (with tickets to the Pro Bowl in Honolulu)
- Reserved table seating
- Choice of one of three dinner entrees (Prime Rib/ Lobster Tail/ Chicken Cordon Bleu) with "all the fixins" plus elaborate salad & dessert table
- Texas breakfast served 12:45-3 am
- \$150 per person
- \$250 per couple

Wrangler Plan

- Admission to Millennium Party
- Your own reserved bar stool
- Millennium party favors
- Texas breakfast
- \$50 per person

Rodeo Plan

General admission per person \$30

Dinner per person \$25

For reservations and information, call (619) 291-1184.

5373 Mission Center Road

Must be 21 with I.D.



Roger Truitt and Connor Davis, November 14, Holy Trinity Episcopal Church

ROCK
Guthrie (1945) and the 1945: Colton, Friday, November 12, 8:30 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

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LAST CHANCE FOR MUSIC SEDUCTION

CLOSE OUT THIS CENTURY AND OPEN THE NEXT WITH M&G BLIND DATE IT'S THE ROCK AND ROLL SHOW OF THE MILLENNIUM PLUS S&P DAYS IN DUBLIN

JANUARY

Horizontally and Vertically: January 1, 7 p.m., 14134 Mission Road (Old Power Park), Poway, 619-224-4901.

Don Severance: January 2, 8 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

Don Severance: January 3, 8 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

Don Severance: January 4, 8 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

Don Severance: January 5, 8 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

Don Severance: January 6, 8 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

Don Severance: January 7, 8 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

Don Severance: January 8, 8 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

Don Severance: January 9, 8 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

Don Severance: January 10, 8 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

Don Severance: January 11, 8 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

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Don Severance: January 30, 8 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

Don Severance: January 31, 8 p.m., 2501 Colton Boulevard, Colton, 619-222-4355.

North County Reader November 11, 1999 401

Calendar

MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you want your underground dance club to be included, call 619-235-3000, ext. 251, right or day by 5:00 p.m. Friday. We will post in publication. Fax information to 619-235-3401 or e-mail pubinfo@tribune.com. The listings are free.

Argentine Tango Dance Nights: Tango, Latin, and swing. 619-484-1331.

Anytime DJs spin house, disco, funk, and action music nightly. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120.

Bliss Ball's Underground Hip-Hop: Top 40, and old school. Thursdays through Saturdays, the Bliss Ball. 770 Fifth Avenue, downtown. 619-530-9300.

The Blues Ball: Call club for nightly information. 3744 Fifth Avenue, Hillcrest. 619-298-2233.

Broken Beats: 710 Glenview. DJs. Ayleen and Remy spin hip-hop. Thursdays, the Dog. 4479 Euclid Street, Pacific Beach. 619-581-0149.

Cashmere DJs: Top 40, LaVie D'Amore, and Southern hip-hop and progressive house. Mondays, Blind Melons, 710 Garnet Avenue, Pacific Beach. 619-481-0441 or 619-481-5308.

Club "The Best of '90s new wave, new pop, and new romantic: Tuesdays, the Best Ball. 1796 Fifth Avenue, Hillcrest. 619-465-9827.

Club Dancemania: 1225 University Avenue, Hillcrest. 619-266-8100.

Club Decade: 1101 East and Market. Saturdays. Rock by 10:00, 11:30.

Burner Avenue, San Park: 619-275-5483.

The Flame: 3780 Park Boulevard, Hillcrest. Call club for nightly information. 619-295-4163.

Goodies DJ: 1101 East and Market. Thursdays, 2028 Hancock Street, Mission Hills South. 619-487-5779.

Hi Street House: 1101 East and Market. Cash spin hip-hop. Tuesdays, Ocean Street, 2228 Bacon Street, Ocean Beach. 619-322-8131.

Life on March: 1101 East and Market. Live DJs. 2103 El Capitan Boulevard, University Heights. 619-291-7420.

Music Mondays: 1101 East and Market. Mondays, 1101 East and Market. 143 South Cedar Ave., San Marcos. 619-481-8146.

Live Wire: 1101 East and Market. Live DJs. 2103 El Capitan Boulevard, University Heights. 619-291-7420.

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NOTE

By Richard Meltzer

"First Ever Instrumental Recording by Willie Nelson" reads the stamp over the shrink wrap of Willie's new CD, *Nigh, and Day*, a tribute to the spirit of the old-timey, new-wave, and rock 'n' roll. Thursday, 11 Street, 915 Fourth Avenue, downtown. 619-531-4335.

Live Wire: 1101 East and Market. Live DJs. 2103 El Capitan Boulevard, University Heights. 619-291-7420.

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Becomes You." "Sentimental Journey," "More Lisa," "Who's Sorry Now?" and "The World is Waiting for the Sunrise." He cut an album with strings when it wasn't even written to do so, simply pointless and cruel.

But Belgian Gypsy jazz? Nelson? Hey, don't laugh. The CD isn't so bad, kind of almost (almost) capturing the spirit of old-timey recordings — more so than anything in that vein by Joe Pass, for instance, or Barney Kessell — people with the specific chops, ambition, and sense of musical history you'd be far likelier to covet.

He, Willie has done some fairly things in the past 25 years — R&B, that is, for a dedicated non-funk of funk, non-Garibaldi-type country picker-singer. On the cover of *Somebody Over the Rainbow*, he's posed in a digital like Judy Jagger. Granted, he's recorded less-than-sizzling versions of such pop-to-beat as "Moonlight



WILLIE NELSON

Joe Healy also performs. (To hear a sample of Willie Nelson, call 619-233-9797, wait for the prompt, then punch in ext. 4701.)

WILLIE NELSON, 9th & B, Wednesday, November 17, 8 p.m., 619-233-4943 or 619-230-197, 640-448.

Two-Wheel Tuesdays: 1101 East and Market. Live DJs. 2103 El Capitan Boulevard, University Heights. 619-291-7420.

Underworld: 1101 East and Market. Underworld. 1101 East and Market. 143 South Cedar Ave., San Marcos. 619-481-8146.

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Escondido: 630 University (at 6th street to Backus-Johnson) 543-0957
Coronado: 137 Orange Ave. (between 1st & 2nd Streets) 435-5903
Encinitas: 145 E. Valley View (near Carls & Hill) (760) 746-9959
Chula Vista: 7041 Chula Vista Blvd. (at 805 Island Meadows) (619) 574-2274
Danvers: 7041 Chula Vista Blvd. (at 805 Island Meadows) 232-2545

Pacific Beach: 1084 Sunset Ave. (at Down) (619) 272-2274
Pawnee: 12040 Pecos Rd. (near Community) (505) 748-1313
Chula Vista: 681 Broadway (near H.S. in the Plaza's Center) 585-5472
College Ave: 643 El Camino Blvd. (near Humberston) 462-2274
Oceanside: 2218 El Camino Road (Hobby/Lane's Corner) (760) 436-9939
El Cajon: 443 Broadway (in Krogen Auto Center) 444-2274
San Diego: 2112 Highway 16 (in Western Tire Center) 233-7777
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Calendar

MUSIC SCENE

Wonders: 20:00 and 22:00. Caribbe: 10:00. Pops 44 North. Caribbe: 10:00. Pops 44 North. Caribbe: 10:00. Pops 44 North.

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LOCAL MUSIC

If you wish to submit a listing, call 619-235-5000, ext. 405, or e-mail to: calendar@sdnews.com. The deadline for publication is 10:00 a.m. on the day before the event. Listings are subject to change without notice. The listing is free.

North County

The Allier, 431 Grand Avenue, Carlsbad, 760-434-1171. Thursday and Saturday, 8 p.m. to 11 p.m. The Carter Brothers, jazz. Friday, 7 p.m. to 10 p.m. The Carter Brothers, jazz. Saturday, 8 p.m. to 11 p.m. The Carter Brothers, jazz. Sunday, 8 p.m. to 11 p.m. The Carter Brothers, jazz.

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NOTE

By William Craft

There are many fascinating stories behind the Grammy-winning album *The Buena Vista Social Club*, but perhaps none better sums up the project's appeal than that of Ibrahim Ferrer. According to guitarist Ry Cooder, who traveled to Cuba to record the album, the 72-year-old singer was just walking down a Havana street when some other musicians found him and brought him into the studio. Ferrer hadn't sung in years, but he was perfect for Cooder's recording, which featured almost forgotten masters of Cuban music. Ferrer's soft voice offers a touching intimacy to everything he sings—even when he's accompanied by a band of hot shots.

The recently released *Buena Vista Social Club* Presents Ibrahim Ferrer features him in a somewhat more upbeat mood than

the original album. And the upbeat mood suits him. In Wim Wenders's documentary film, also called *The Buena Vista Social Club*, Ferrer keeps a constant bemused grin on his face. Years after he thought he was finished with music in Havana, he finds himself walking through the streets of New York, even performing at Carnegie Hall. He looks as if he wants to jump up and down with joy but has that doing so might wake him from a wonderful dream.

The NPR crowd never paid attention to Cuban music until American Ry Cooder got involved. The story plays to our sense of guilt about Cuba, the Third World, the elderly. But show me a person who can listen to Ferrer's voice or see him in the documentary and not be genuinely moved and I'll show you a person who needs professional help.



IBRAHIM FERRER
Ruben Gonzalez also performs. (To hear a sample of Ibrahim Ferrer, call 619-235-5787, wait for the prompt, then punch in ext. 463.)

IBRAHIM FERRER, California Center for the Arts, Saturday, November 13, 8 p.m. \$18-220-0467 or 1-800-540-4333, 520-5464.

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with guests Those Bastard Souls & Portable
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Reggae, rock, hip-hop & dance in the Marley tradition
with guest Lousieka
Ky-Mani Marley
Mon., Nov. 15, 8:30pm - \$10

with guests Pappa & Jah Soldiers • Wed., Nov. 17, 8:30 p.m. - \$10

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Funky grooves & futuristic jazz
• Stereolab
with guests Olivia Tractor
Fri., Nov. 19, 8:15pm - \$12

UPCOMING

Digital Underground •
"Humpty Dance" with guests Chocolate Soup Sat., Nov. 20, 8:15 p.m. • \$15

The Buzzcocks •
The original punk rockers with guests Lunchables & Down By Law Sun., Nov. 21, 8p.m. • \$16

The Roots •
Hip-hop from Philadelphia • with guests Fri., Nov. 26, 9:15 p.m. • \$25

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Tainted Love-Dec. 3 • John Mayall-Dec. 9 • Super Diamond-Dec. 17&18

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**Calendar
MUSIC SCENE**

La Casa del Terno, 3841 Yorgi Plaza Road, Borrego Springs, 760-767-5323. Live One Thursday and Sunday through Wednesday, 7 pm to 11 pm. *Chesterfield* Cofee, classical piano. Friday and Saturday, Terna, Latin jazz.

La Costa Coffee Roasting Co., 1963 El Camino Real, Suite 208, La Costa, 760-438-8160. Music hours are 7 pm to 10 pm. Friday, 5 O'Clock Shakes, swing jazz blues. Saturday, Diamond in the Ruff, contemporary classics.

The Metaphor Coffeehouse, 258 East Second Avenue, Escondido, 760-488-8800. Thursday, open mike. Friday, 8 pm, *Spurne* Change. Monday, open mike. Tuesday, *July and Company*, pop. Wednesday, 7 pm to 10:30 pm, blues jam.

Melby's Coffeehouse, 12222 Power Road, Poway, 619-486-5546. Music is acoustic/folk unless otherwise noted. Thursday and Sunday, open mike. Friday, call club for information.

Rockin' Cafe, 1955 San Elijo Avenue, Carlsbad, 760-435-7324. Friday, 7:30 pm. Willie Dee, rhythm and blues. Saturday, 7:30 pm, *Abby Normal*. All-Summer, 10 pm to 11 pm, Tony Laney, South American guitar.

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North County Sports Dome, 680 West San Marcos Boulevard, San Marcos, 760-744-4120. Thursday, live country. Friday and Saturday, call club for information.

The Balcones, 7545 Balcones Drive, Carlsbad, 760-931-1122. Friday, 6 pm to 10 pm. *Breakdown*, contemporary. Saturday, *Carl Robinson*, soul rock.

Ready Jones, 519 Stone Lodge, 12237 Old Potomac Road, Poway, 619-748-1617. Friday and Saturday, *Char Carmel* and the *Changero Road*, country. Sunday, *Benjamin* Concert for *Ken Poter*, call club for information.

Roaming Plant Coffee and Cafe, 3870 Valley Center Drive (Carmel Valley Road exit), Del Mar, 619-793-6777. Friday, *Calvin*, classical disc. Saturday, *Tommy Larkin*, South American guitar.

Rockin' Cafe, 1955 San Elijo Avenue, Carlsbad, 760-435-7324. Friday, 7:30 pm. Willie Dee, rhythm and blues. Saturday, 7:30 pm, *Abby Normal*. All-Summer, 10 pm to 11 pm, Tony Laney, South American guitar.

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NOTE

By Dave Good

It's around 4:30 in the morning and I am thoroughly pissed at B.B. King. A man I have never met. He's supposed to be staying at a hotel on Mission Bay. Ten hours earlier, I was sent to get an interview with him. My only contact is King's road manager, somebody named Hot Dog, and I've been chasing after him all night with no luck. Finally, just before dawn, I got a call from someone who says that Hot Dog and King are on a charter jet bound for Vegas.

"Do you know where they're headed for once they land?" I ask.

"Crops tables," he says. "Mr. King says he'll call you when they get there." He adds, but this, of course, never happens.

One of the most recorded and influential blues guitarists of this century, B.B. King's first break in show business came in 1948 when he was hired to sing radio com-

mercials for a health tonic. He eventually became a DJ, hosting a show called *The Sepsa Swing Club*. In need of a radio name, he went from the "Beale Street Blues Boy" to "Blues Boy King," later shortening it to simply "B.B. King." Two years earlier, the one-time tractor driver had left home with his guitar and \$2.50 cash and set out looking for his cousin—Memphis blues man Bukka White—to start his career as a professional musician.

B.B. King just turned 74. Still on the road, he plays some 300 shows annually, although he sits through most of them now, his playing carried by his rhythm guitar player (though B.B. will do the occasional solo). Any fire lost by King in his seventh decade has been picked up by his band, who surround him with layers of pure blasters superclub swing. But King's voice can still rise from a growl to a clear note, and when he does play a solo, with his eyes closed and



B.B. KING

that big lopsided grin on his face, it's all good. (To hear a sample of B.B. King, call 619-233-0797, wait for the prompt, then punch in ext. 4929.)

B.B. KING, 4th & B, Thursday, November 11, 8 p.m., 619-235-4263 or 619-230-8497, 825-845.

Silence Beach, 858-755-9474. Thursday, *Ready Fountains* and the *Swingers* jazz. Friday, the *Good Corps*, alternative. Saturday, *Knowled*, reggae, rock.

Tourment of Champagne Lounge, La Costa Resort and Spa, Costa Del Mar Road, Carlsbad, 760-436-9111. Friday, the *Fringes*, chthonic and blues. Saturday, *Now*, high-energy dance.

Valentine's, 1829 Rancho Bernardo Road, Rancho Bernardo, 619-451-3280. Friday, 6:30 pm and Saturday, 7 pm, *Charm* Fossils and *Company* Band, jazz.

Beaches, 3870 Carlsbad Boulevard, Carlsbad, 760-436-8561. Friday and Saturday, *Knowled*, reggae, rock.

Seaside Cafe, 3870 Carlsbad Boulevard, Carlsbad, 760-436-8561. Friday and Saturday, *Knowled*, reggae, rock.

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West Vacation Road, Pacific Beach, 858-274-4030. Thursday, 7 pm to 11 pm, *Don's Garage*, acoustic. Friday, 8 pm, *Power* (Jamaica, rock and roll). Saturday, 3 pm to 7 pm, the *Beats* (Jamaica, reggae). 8 pm, the *Beats* (Jamaica, reggae). 9 pm, the *Beats* (Jamaica, reggae). 10 pm, the *Beats* (Jamaica, reggae). 11 pm, the *Beats* (Jamaica, reggae).

Blind Melon, 710 Sunset Avenue, Pacific Beach, 619-437-7844. Thursday, *Carla* (Jamaica, blues). Friday, the *Price of Days* with *Blond*, alternative. Saturday, *Love* (Jamaica, reggae). Sunday, *Richard* (Jamaica, reggae).

Camel Bar and Grill, 2105 Ocean Front Walk, Mission Beach, 858-480-1780. Music is rock/alternative and otherwise varied. Thursday, *Freddie* (Jamaica, reggae). Friday, *Freddie* (Jamaica, reggae). Saturday, *Freddie* (Jamaica, reggae). Sunday, *Freddie* (Jamaica, reggae).

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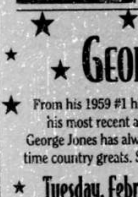
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Sunday, November 14
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Tuesday, November 16
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Thursday, November 18
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Friday, November 19
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Saturday, November 20
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Sunday, November 21
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Monday, November 22
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Saturday, 8 pm, Frankie Gets to Hollywood. Wednesday, **Big League Orchestra**, big-band swing, and the **Stevy Damore**, rock.

Chateau Orleans, 926 Turquoise Street, Pacific Beach. 858-496-6744. Thursday, **Toncaat Courtney and the Blues Diviners**, blues.

The Crescent Shore Grill, 7955 La Jolla Shores Drive, La Jolla. 858-459-0541. Friday and Tuesday, 6 pm to 10 pm, **John Cain**, piano and vocals. Saturday, 7 pm to 10:30 pm, **Lloyd and Company**, jazz duo.

The Dog, 4379 Events Street, Pacific Beach. 619-581-0149. Thursday, **Broken Beats**. Sunday, **Tribe of Kings**, rock.

Dream Street, 2228 Beach Street, Ocean Beach. 619-222-8131.

Thursdays, Alter Alt 6 P.M., 9 Voice, and 3 Piece Soundalike alternative, Friday, *Sensational*, alternative, Saturday, *Sevier's Wall*, Mainstream Jumbo, FKA, and *Water Street*, heavy rock, Tuesday 11:30 Street Brawl.

Hennepin's Tavern, 6500 Mission Boulevard, Pacific Beach, 435-483-8847, Saturday, the *D'Onof Brothers*, Irish Pub.

El Pecos Bar and Cigar Lounge, 509 Prospect Street (next to the Hard Rock Cafe), La Jolla, 435-499-5929, Friday, *World Music*, Saturday, *World Music*, Saturday and Sunday, live Jazz Wednesday, open night.

Java Joe's Coffeehouse, 4994 Newport Avenue, Ocean Beach, 419-523-0356, Thursday, *Arthur S. Clair*, regular, Friday, *Aya Marina* and *Joey Herrie*, Saturday, *Tina Flannery* and *Eve Sica*, rock, Sunday, the *Rain Dogs*, acoustic, Monday, *Wendy's*, open-mic night, Tuesday, Wednesday, *Cindy Lee Berthoff*.

Harmonies, 4358 San Simeon Street, Pacific Beach, 435-4633, Tuesday, 8 p.m. to 10:30 p.m., open street.

Javanica Coffeehouse, 3719 Mission College Blvd., Mission, CA 935-488-4005. Monday, 8 p.m. to 10:30 p.m., open stage. *See* **Levinson**. *Inside Out*.

La Valencia Hotel, 1330 Prospect Street, La Jolla. 858-454-0771. Thursday, and Sunday through Wednesday, 6 p.m. to 10:30 p.m., *Barry Levinson*, piano. Friday, 7:30 p.m. to 10:30 p.m., *Barry Levinson*, 7:30 p.m. to 11 p.m., *Levinson*. Saturday, 7:30 p.m. to 11 p.m., *Levinson*. Contemporary. Sunday, 5 p.m. to 10:30 p.m., *Levinson*.

Mandelkerns, 821 Garnet Avenue, Pacific Beach. 959-483-4550. Friday, *Tia! and the Seaweed*, a.k.a.

Newman's Coffee Co., 1959 Abbott Street, Ocean Beach. 619-234-6666. Thursday, 7 p.m. to 9 p.m., *Paul Grivinsky*, acoustic. Friday, 8 p.m. to 10 p.m., *James Mac*, 10:10 jazz, pop.

Old Vanner Cafe, 2910 Canon Street, Point Loma. 619-722-5888. Friday, *the Great Pats*, rock and blues. Saturday the Trintons, swing and rock.

Pacific Beach Bar & Grill, 880 Garnet Avenue, Pacific Beach, 858-272-7278. Club Trimmings. Call club for information.

Pumkinella Cafe, 3145 Riversence Street, Point Loma, 619-224-2891. Saturday, 8 p.m. to 10 p.m., Steve White, folk.

Schnoener Bar & Grill, 950 Hornbush Street, Pacific Beach, 858-272-2780. Call club for information.

Second Wind, 1261 Garnet Avenue, Pacific Beach, 858-270-8813. Friday, 9 p.m., Burning Sage; Saturday, 9 p.m., Robert White, rock; Sunday, the Great Mystery. Wednesday, hangover.

Shawners Bar & Grill, Radisson Hotel, 3299 Highway Court, La Jolla, 619-555-1080. Thursday and Wednesday, 7 p.m. to 11 p.m., Michael Renteff, folk; Saturday, and Sunday, Jack Pollack, piano.

Tiki House, 1152 Garnet Avenue, Pacific Beach, 858-273-9734. Thursday, Martha's Kitchen, alternative, rock; Friday, Coupe de

Werner Pils, rock. Saturday, Karl Denison's *Yuppie* and *Inside Straight*; Sunday, *The Good China*, alternative. Monday, *Hedwig and the Angry Game*, Tuesday, *Mountain*, Wednesday, *MORV*, alternative.

San Diego

The Bahia Belle Cruise, the Bahia Hotel, 906 West Mission Day Street, Mission Bay, 856-539-7779. Departures: 10 a.m. Thursday, Friday, A, and 10 a.m. Saturday, B; 11 a.m. Saturday, B National. Saturday, the *Wilde Bells*.

Buena Vista, 4176 Century Express, Kearny Mesa, 856-437-0883. Saturday, 7-9 p.m., 11 p.m., Freddy's *Swamp*, acoustic.

Blarney Stone Pub, 1617 Balboa Avenue, Clairemont, 526-2033. Thursday, Friday, and Saturday, Tom Carrone, Irish folk. Sunday, Barbara McCarr, Irish music. Tuesday, Irish folk season. Wednesday, *Trick Heads*, Irish folk.

The Blvd., 6095 El Cajon Boulevard College Ave., 444-9645. Friday

Brick by Brick's, 1130 Buena Vista Ave., Bay Park. 8:15-11:15 p.m. Thursday, *Der Die Hamster*, *Seymour*, the *Betty Ford Alliance*, and the *New American Alok*, rock. Friday, the *Planet Junkies*, rock. Saturday, *Club Out*, *Academy Cane*, *Norman*, *Chaz*, *Cherry*, and *Hunger*, rock. Tuesday, the *Relics*, *Spot*; within the *Vendy* and *Elmer*, rock. Wednesday, the *Driskin*! *Lincoln*; and *Cebian*, rock.


Cheers, 9050 Carmel Mountain Road, San Diego. 8:00-4:45 p.m. Thursday, 8 p.m., *Rainier*, *Elmer*, *Trinidad*, *Sterling*, *Silver*, and *Sunday's* *Next*, alternative.

Club Max at the Doubletree Hotel, 7450 Hazard Center Drive, San Diego. 6:15-29:46 p.m. Thursday, 8 p.m. to 11 p.m., *Tammy*, *Late*, and *singing* *live*.

The Cactus Room and The Tent, 1045 Fifth Street, Hillcrest. 6:15-2:00 a.m. Friday, 7 p.m. to 9 p.m., *Tony Tazzare*, acoustic folk.

Diedrick Cellars, 1080 University Avenue, Hillcrest. 1080-7-8-9:522. Sunday, 11 a.m. to 2 p.m., live acoustic jazz.

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- 'Canes** 20% off total bill
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- The Link** Free roundtrip fare
- Moonrocks** \$1 off cover
- **Neimans** 2 for 1 admission
- **North County Sports Dome** 2 for 1 cover
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- Patricks II** 2 for 1 cover
- Pentagon** Free admission
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- Sham Rocks Shack** 1/2 off cheeseburger com
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North County Reader November 11, 1999 4

Pigeon, contemporary. C'Al' 'o the Town and Country Hotel, 500 Hotel Circle North, Minnetonka. 619-291-7131. Thursday, 7 pm to 11 pm. John Cain, piano and vocals.

Toby Mac's, 4696 30th Street, Normal Heights. 619-660-8822. Thursday, Friday and Saturday, live rock.

Tutti Moe, 4365 Executive Drive, La Jolla (Golden Triangle area). 534-297-1184. Monday, 6:30 pm. Amoroso, string quartet. Wednesday, 5:30 pm. 9:30 pm, the *Jaime Vaz* Jazz Quartet. Latin jazz.

Twelve Tone and Cellar Company, 4590 Park Boulevard, University Heights. 619-255-0816. All performances are acoustic folk or

otherwise noted. Thursday, 8:30 pm, the new talent showcase hosted by Jeff Berkley, Friday, 9:55 salsa acoustic, Sat. Saturday, Carlos Olmeda and Toca Rivera with Christine Lucci: Sunday, 4 pm to 6 pm, the Caltie Ensemble.

The Well-towers, 10729 Tierrasanta Boulevard, San Diego. 858-560-9677. Thursday and Wednesday, Ray Corra, solo: Friday and Saturday, Ray Corra, Ray and Laurie Corra, contemporary. Monday, 7 pm, *Je T'aime*.

Downtown

Hearsey Stone Hall, 505 Fifth Avenue downtown. 619-233-8519. Thursday, Saturday, Sunday, and Wednesday, Steve Brewer, acoustic.

The Blue Tintin, 835 Fifth Avenue, downtown. 619-231-7041. Call club for information.

Endless Joe's, 600 Fifth Avenue, downtown. 619-256-1216. Thursday, David Zepelin rock. Friday, 80

Sonoma, pop., Saturday, the Dice Place, 609-238-7600. **Whiskey Counselor** with the Time Kings. Monday, the Joy Brown Band. Tuesday, Koko Lane, pop. Wednesday, Madai, pop, dance.

Café Italia, 1204 India Street, downtown, 619-234-6767. Friday and Saturday, live music, club night for information.

The Casbah, 2501 Ketterer Boulevard, midtown, 615-232-1811. Music is rock/alternative unless otherwise noted. Thursday, Karl Denison's Tiny Universe and A First Prize. Doubt Me, the Bell-Kays, and Butchman Trio. Saturday, Flogging Molly and the Gals. Sunday, The Banana Splits. Eighteen Park and Verbieth. Monday, Trumpherhouse. Tuesday, The New Barb Roberts, Bloodshot, the Project, and Synthesphere. Wednesday, Mick Turner, Borsari, and the Rhythmatics. Thursday, Scotty, Tim, Michael Krauss, and Robert vs. Bear.

Club Monstro, 2520 Hancock Street, Balboa Park, 619-419-8858. Sunday, Susan Morabito.

Crow's Jazz Bar, 802 Fifth Avenue, downtown, 619-233-4355. Thursday, *Hollis Conner*; Friday, *Gene Fisher* on *Alma*, classic and 1-2 pm; *Latin*, Saturday, *Augusto Dulin*, Latin; *Latin*, Sunday, *Koko Pelli, Afro-Cuban/Latin* jazz. Monday, *Gene Fisher* on *Alma*, classic and Latin jazz. Tuesday, *The Shop Makers*, Thursday, classic jazz. Wednesday, *the Jorge Carveron* Quartet.

Crow's Top Hat Bar and Grille, 802 Fifth Avenue, downtown, 619-233-4355. Thursday, *Tom Quenn* and *Vernon Elliott*, blues. Friday, *the Blues Brothers*, Saturday, *Fuzzy and the Bluesmen*, Sunday, *the Rockin' Ape*, Monday, *Shelle Turner*, the *Boogie Men*, blues. Wednesday, *Fuzzy and the Bluesmen*.

The Crow Bar, 2812 Kettner Boulevard, midtown, 619-469-1080. Friday and Saturday, call club for information.

Dakota Grill and Sports, 901 Fifth Avenue, downtown, 619-234-5554.

Thursday and Wednesday, 8 pm to 10 pm. Friday and Saturday, 7 pm to 10 pm. **Robbiereth the Pianoman,** 117 Locust, 40-40 piano.

Dick's Last Record, 345 Fourth Avenue, downtown, 619-231-0190. Shows start at 8 pm unless otherwise noted. **Thursday, Private Domain, rock and roll.** Friday, **Zoekla,** classic rock. Saturday, **NRG,** high-energy dance. Sunday, **Here's O'live,** alternative. Monday through Wednesday, **Private Domain.**

The Field, 544 Fifth Avenue, downtown, 619-232-9880. Sunday, 5 pm to 9 pm. **CabbieTone and the Betsy Band,** Irish music.

Harmony on Fifth, 322 Fifth Avenue, downtown, 619-702-4448. Thursday through Sunday, live jazz and blues.

606 & B, 325 B Street, downtown, 619-231-4313. Sunday, 8 pm, **R.I. King Wednesday, 8 pm, Willie Nelson and Family.**

The Horton Grand Hotel, 311 1/2 Ave. Avenue, downtown, 619-344-1816.
The Palace Bar: Friday, 8 p.m. to 11 p.m., Jerry Michelson, jazz and blues.

Henry Lewis, 6125 Fifth Avenue (corner of Fifth and G), downtown, 619-595-0121. **Thursday**, 7 p.m. Soul, top 40. **Friday**, 10:40 a.m. to 4:30 a.m. **Saturday**, 10:40 a.m. to 4:30 a.m. **Sunday**, 7 p.m. to 11 p.m., the Wendy Lee Quintet, jazz, swing. **Monday**, 7 p.m., Figger Street and Pinedale for Time, jazz. **Tuesday**, 7 p.m. to 11 p.m., the Joe Marillo Quartet, jazz/swing. **Wednesday**, 8:30 p.m., Higher Ground, pop, dance.

Java Juice Cafe, 357 Fourth Avenue, downtown: 619-231-SOUL. All evenings, 8 p.m. jazz. **Thursday**, Gilbert Camilleri, jazz and Saturday. **Pacific Drive**. **Friday**, **Sunday**, Pine United, club rock information.

Le Terzo, 515 Fifth Avenue, Gaiterup: 232-2352. **Friday**, **Irma** Bu. **Flamenco**, Latin group. **Saturday**, **David Jackson**, jazz piano.

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[illegible]

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

1. Press five the 4-digit extension above the category that interests you (for example, 4001 for alternative rock).
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Agony 51: Epitaph
 After 9/11: Dream Street
 The Atomic Epitaph
 These Battered Souls: Early
 Towns, The Catholic
 The Ball-Bays: The Catholic
 The Betsy Ford Allotment:
 Rich In Rich

Agony 51: Epitaph
 After 9/11: Dream Street
 The Atomic Epitaph
 These Battered Souls: Early
 Towns, The Catholic
 The Ball-Bays: The Catholic
 The Betsy Ford Allotment:
 Rich In Rich

12... 9 Walk: Drum Snare

06 The New Rob Robbins: The
Cashed
Robert vs. Bear: The Cashed
The R3 Brouhaz: Epitome
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Steven's Wulf: Dream Street
Seekerbreach: Dream Street

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Big Mike: Winans
Big Tex: Fanni's
The Michael Miles Band: Tin Lin's Lounge
Bottomliner: Fogarty's Pub
The Joey Brown Band: Tin

The Cowboy Angels: The Del
Dies Country Store
Detroit Underground:
Crisled for
The Drinker's Liar: Rick by
Rick
Flower: Rick by Rick
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McKenna's Sports Bar
Night Shift: The Sandbox Cafe
The Offbeat: McP's Irish Pub and Grill

The Revolutions: Neilson Bo
and Gill

Coffee Roasting Co.
Dive Soda: Jimmy Love's
80 Searchin': Buffalo Joe's
Franklin Goes to Hell: Woody
Carnival Bar
Freakywater: Nimmies Bar and
Grill
Higher Ground: Jimmy Love's

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Danny Lopez: *The Butcher Shop*
Michael: *Humphrey's, Buffalo*
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
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Rosen
Steve Seattle: The Island
Restaurant and Bar
Buggie Seattle and Pressed
for These: Jimmy Linn:
709
Wayne Springer: RedFox
Money and Realities
Top Springer: Summer Girls
Joy: Transformation: The Windows
Fossil Pile
The Carol Throat Jazz Trio:
Linn's (Cassidy) Best: Rites
Tulane: Joyce Jett's:
659
The Upstream Project: Border:
Arctic and the (Summer Valley)
The James Valley: John
Overcast: John Linn
Johns Valley and Spokane:
U.S. Grant Hotel
The Wandy Lee Outlets:
Jimmy Linn:
648
Mike Wolford: Summer: San
Diego and the (Summer, U.S.
Grant Hotel)
Yewetz: To Casa del Tiro
Pamela Taylor: Tiro

EXTENSION 400A

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SKA

730
The Panama Republics:
Danzon and Jay Gold
Berkeley: Gary's Place
A Cultural History of

The Country

764 The Crowded Joy: Up Town
David Trenchard: Hello Joe's
Milestones: I'd Up Town
Lovers: I'd Up Town
By Road Monkey: I'd Up Town

The Jerry McGee Band:
Crazy In A Gals
Penny and Jack Soldiers:
I'd Up Town

760 Sausal and Faldahia:
The Beach House
The Shipping Agent:
To Let's Lounge
Glorious St. Clair: Joe's
Lafayette
World Teller: Hello Joe's

(EXTENSION 4007)

COUNTRY

Big Boys: The Valley House
Orr Carroll and the
Dorsey Band: Andy Jones
Big Stone Lodge
Kassand & Miller and the
Honey Bee Kings: Kings
Joe

The Midnight Gentlemen:
Vibes: Coon and Tail Club

781 Willie Nelson and Family:
4th & B

776 Mew Express: Don's Cactus
Lane

South and Westside: Flax
Singing Up

EXTENSION 4008

**ACOUSTIC/
FOLK**

Albany Normal: Mince Cafe
Julie Amann: Vines Center and
Turf Club
Fred Broadwater: Garden Zooks
and Max's, The Free Store:
River Arts
Self: Broadway: Twigs Tea and
Coffee
854. **Cheryl Lee Barryhill: Jane Joe's**
Clothes Line
860. **The Steady Band: The Solid**
Stones Brewery: Blimpy Stone
Pub
Calumet Recording Plant: Colfax
Cafe
and: The Canadian: The Hub
and: The Hub
The Celtic Penmanship: Twigs
Tea and Coffee Company
Columbian: The Field
Twenty Community: Honey Stone
Pub
Redmond District: The Book
Wine: Providence Cafe
Proctor: Drums: The Quail Self
Town: From Others: Holly Up
Town
Evans: Folly's Pub
Traverse: Providence: Luster's

Glen Plousens: The Canadian Ice
 Cream Producer: Jim Joe's
 Coffeehouse
 Four-Wing Straws: HP's Inch
 Fat and Gull
 Fredericka Sanyalows: Buns Cook
 Head: The Old School
 Lovers: Gullhouse: The Old School
 Desserts
 Pearl Confectionery: Handbook
 Coffee Co. (Glenn Smith)
 Joey Marfies: Jim Joe's
 Coffeehouse
 Bill Weidly: Money Street
 Heads: HP's Inch Fat and Gull
 North: Gullhouse: Mike's
 Coffeehouse
 The Money Street: Head
 Vases: Marfies: Dues: Poles: de
 Sages
 Atlantic: Body Up: Tons
 James: Advertisers: The First
 Seasons: Best: Arts
 Mickey: James: Body Up: Tons
 The Money Street: James: Best
 (Coffeehouse, the Last)
 Lounge
 The Seattle Weather: The
 Beach House
 RV's: Tons: Coffeehouse
 The Extreme Apples: Mickey's
 Coffeehouse
 Tony: Tons: Mickey: Gull
 and: Mickey: Mike: Advertising
 Pearl: Coffee Co. The South
 West: Heads: HP's Inch Fat and

Mark Lee: *The Enigma*
 Berry Lovick: *La Valencia Hotel*
 Anya Marlowe: *Love Joe's*
 Calabasas
 Barbara McCarty: *Blaney*
 Silver Pub
 John McLaren: *Rory Rector*
 Sean McVicker: *Tommy's*
 Restaurant and Lounge
 Susan Mirza: *Newbrook Coffee*
 Co. (Damen Branch)
 The Priory: *Myshkin's*; *Les*
 Calabasas
 Mike Walker: *The Living Room*

279 **The O'Brien Brothers:**
Houses: 17 Town (PB)
Carlos Olmedo and Yuse
Kilmer: Twigs Tea and Coffee
Company

280 **Chuck Parrie:** Big Daddy's
Boulevard Grill
Doug Parkeff: Lester's
Cafeteria
Tommy Price: Kelly's Pub
Peter Puppings: The Four
Seasons; Resort Aerie
The Zindolages: Joe Joe's

821 Joe Rantabourne: *Wine's Collapsing*
 Rhodie Rantabourne: *The Four Seasons Repeat Again*
 Gary Rhodie: *McF's Irish Pub on Gill*
 Basil's: *George's Hennessy's Town, Revolution and Gill*
 Spaul's: *Changes: The History of Collapsing*
 822 The Strange Woods: *The Curious Case*
 George's: *Yvonne's: Books and Music*

T/a du Jacc: The Ranch House
Rick Walker: The Naked Bear
 (Vince)
875 Steve White: Permian Cafe
 (Chair Lame), Coyote Bar and Grill
Kau Whana: Kiley's
 Caffeinehouse
Tom Yarmack: The Living Room
 (Billions)

EXTENSION 4009

BLUES/SOUL

Arch Deluxe: Nimitz Inn and Grill
936 **The Bedbreakers:** The Gordon Beach Brewery
Richard Miller: Hotal Makai
Blue Highway: McP's Irish Pub and Grill
Blue Lagoon: H-2
The Double M: The Gordon Beach Brewery
937 **Chill Boy:** Coy in Bar and Grill
Whiskey Carousel with the
Tom Kluge: Buffalo Joe's

Come to Villis: Tito Bozza
Tennis Courtroom and the
Blues: Dwayne Q'Connell's Pub
and Nightclub, Chicago Drivers
Club of South Kelly's Pub
Jerry DeMilled: Wind Motors
Willie Down: Alvin's Cafe
Empty Buckets: Q'Connell's Pub
and Nightclub
The Fingerprint: Tournament of
Champion Leagues

912 Jerry and his Roommate:
Coco's Top Hot Rps and Gulls
Gutter Brawl: Danish
The Greasy Pates: OM Yonks



Our Lady Peace, November 11. Cox Award

927 ... **The King Does:** Coyote Rex and Gell
The Lafayette Blues Band:
 Island Saloon, The Outside in
 'Lady Star and the Sheriff'
Leaves Blues Band: Inside
 O'Grady's
Dave Larkins: Gulf Coast Golf
 947 **The Bill Morgan Blues Band:**
 The Garden Branch Brewery,
 Humphrey's
The Moon Chasers: Jettie Dale
 Casino
 See Palmer: Third Release

The Golden & Venus Electric
Island Saloon
The Golden and Venus
Electric: Cose's Top Hat Bar and
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910. Baby and the Bad Hair:
British
Curtis Torguier: Bad Hairs
The Shaltown Women: Eto's
Place
Jeff Solder: Bad Hairs
The Spider Silver Band: The
Waterfront
VFW Summer: Caves

The Urban Gypsies: Ben Cross's, Hennessy's Tavern
Steve Wilkos: Blind Maker
The Black Women Bunko
Up Town
The Whitecharters: The Gro

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Lancaster
Jesus Weir: La Toule
Bill Boyer: Santa Restaurant
John Gahr: The Crescent Sh
Grill, The Indivis, Santa
Restaurant
Sammy/Doris Cannobbola:
Cafe Lancaster
Sandy Chappell: Cafe Lan
Wald Eriqson: House of Mar
Estrabon: Buon Gioia Rest
Richard Foss: St. James R
and Restaurant

994 **Constance Gordy:** House of M.
Kjell Holmsten: House of M.
Angelica Jones: St. James
and Restaurant
Karen Giorgini: The West
Hotel
Gordon Kahl: House of M.
La Orquesta Zora Nove:
Pope Jack's
Susan Myers: Club M.
Marie O'Hanrahan: Dean G.
Restaurant
Leslie Polyzinski: St. James

and Restaurant
David Patterson: Cafe DKN
Mamuel Ponce: Cafe
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Austinites: Sordis
Ivan Quintana: St. James
and Restaurant
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995 Carl Rodriguez: The Coffee
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NOV. 17
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NOV. 21

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NOV. 24
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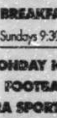



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THURSDAY, NOVEMBER 11
Diva Soul
9:45 PM-1 AM

 **FRIDAY, NOVEMBER 12**
 **Naked City**
9:45 PM-1:25 AM

 **SATURDAY, NOVEMBER 13**
Makai
9:45 PM-1:30 AM

SUNDAY, NOVEMBER 14
Wendy Lee Quintet
6:30-10:30 PM

MONDAY, NOVEMBER 15
Reggie Smith Trio
6:30-10:30 PM

TUESDAY, NOVEMBER 16
Joe Marillo Quartet
6:30-10:30 PM

WEDNESDAY, NOVEMBER 17
Higher Ground
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SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Death Kicks the Stage
H.L.T. Productions new interactive comedy-mystery, written by Beth and Scott McMillen, is set in Texas. "You survived a car crash. Lucy Tyler is looking for your underwear... and there's a dead body in the next room."
TYLER'S THEATRE OF TEXAS, 1704 E. CAJON BOULEVARD, LA MEDIA, OPEN-ENDED RUN, SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-561-9673.

Escape from Happiness
A comedy so dysfunctional as its subject. Her son-in-law's on the floor, bleeding, bones broken. What's Kate's advice? "Dance." She always goes her own playful way, no longer acknowledging her husband's existence (he drinks through the house like a ghost) and trying to keep her daughter's upset—no mean feat since Mary

Ann's got definitive self-esteem problems and Elizabeth, the family's "reaper," fumes with little times of rage. George F. Walker's comedy about a dysfunctional family is an equally dysfunctional universe, is sometimes quite funny. It is also three hours long, and as there appears to have infected Walker's craft. The first act takes 90 minutes, yet Walker has less than 90 minutes of good material. His scenes ramble, their payoffs inconsistent; he has no idea when or how to conclude them. Director Katie Williams and the Fris Theater play the manic-depressive script about even. They're strong when it is, but when it isn't, One could wish the acting were less monotone—some actors hit a note and hold on for dear life, so that the cast knew where the jokes are (many missed opportunities on opening night). Along with David Weiner's grungy Fris Theater set, the production boasts one real performance. Dale Martin plays a bomb father, with a steaming combination of boisterous humor and heart-out fragility. Martin's sweetest effort almost makes the production worth recommending.

Forever Plaid
The crown in line of having a life has put life into the greatest hit of Your Hit Parade. Stuart Bova, who've directed, and choreographed the original New York version, directed the Old Town production with the aim of redempting everything to everyone. (Note: Current cast members are Michael Delaney, Scott Driver, David Humphrey, and Kevin McMahon.) Worth a try.
THEATRE IN OLD TOWN, OPEN-ENDED RUN, TUESDAY THROUGH FRIDAY AT 8:00 P.M.; SATURDAY AT 5:00 P.M. AND 8:00 P.M.; SUNDAY AT 3:00 P.M. AND 7:00 P.M.

The Illusion
Reviewed this issue.
LYCUM THEATRE, THROUGH NOVEMBER 28, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

1 Remember Mama
Palo Playhouse Community Theatre stages John van Druten's coming-of-age drama, adapted from

Kathryn Forbes' *Mama's Bank Account*. C. Taylor directed.
PATIO PLAYHOUSE, FRIDAY, NOVEMBER 11, THROUGH MONDAY, NOVEMBER 14, THROUGH DECEMBER 26, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Joseph and the Amazing Technicolor Dreamcoat
San Diego City College stages Andrew Lloyd Webber's musical portrayal of the trials of the Biblical Joseph. Here Richards directed. SAN DIEGO CITY COLLEGE THEATRE, THROUGH NOVEMBER 21, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Joseph Weber
Tom Stephenson and Mary Miller always perform ensemble roles, at Lamb's Players Theatre, with distinction. For Tom Stover's comedy-drama, they get to rise, and shine. Stephenson's "the cantankerous old German bear" George Friedrich Handel, as he writes, then tries to produce, the Messiah, while Miller plays Susannah Cibber, whose singing career got cut short by scandal. Both exult in his bigger-than-life bombast, she's delicate, with a quiet strength. In the parlance of *Amadeus*, Stover's long-winded script has "too many notes." It combines electric scenes (usually comic) with tedious, seemingly endless exposition. The author crams three stories into one and feels obligated to explain everything. Stephenson and Miller, however, carry the show when the writing, as it is, is weak, says the opening night performance got a standing ovation; one doubt is it was for the play. The A Team of Lamb's actors, expertly directed by Robert Smith, contribute mightily. Deborah Gilmour Smyth gives Kitty Clive a big soprano voice and does a musical *Deadening* for the ages. Paul Egginton, Doran Elias, Rosita Reynolds, and director Smyth flunk out sturdy scenes. David Cochran Heath does what he can as a one-note, oppressive hoppy (the villain of the piece: Stover's historical trappings can't disguise formulaic underpinning). Jeanne Reith's bulky, elegant 1741 costumes rank among her personal best. And David Thayer's scenic and lighting designs combine the marble column strength of Handel and the raw window luminousness of Susannah Cibber.

Worth a try.
LAMB'S PLAYERS THEATRE, THROUGH NOVEMBER 21, TUESDAY THROUGH THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SATURDAY AT 4:30 P.M. AND SUNDAY AT 2:00 P.M.

The Kid Who Cried Weewee!
Miss Maud Theatre Guild presents the world premiere of Carla Braccio's Halloween comedy, "Something Jerks in the woods at Lake Godfrey."
MIRA MEDIA THEATRE GUILD, THROUGH NOVEMBER 20, SATURDAY AT 1:00 P.M. FOR INFORMATION CALL 858-683-7326.

The Lady's Not for Burning
Acting Alliance of San Diego's "OnBook/OnStage" series of staged readings presents Christopher Fry's comedy-drama about "living sensibly" in "living death." Marcus Overman directed.
NORTH COAST REPERTORY THEATRE, MONDAY, NOVEMBER 15, AT 7:00 P.M. FOR INFORMATION CALL 919-299-6475.

The Last Night of Babylon
The North Coast Repertory Theatre presents the Southern California premiere of Alfred Uhry's comedy-drama about first cousins

preparing for the social event of the year. Cynthia Stokes directed.
NORTH COAST REPERTORY THEATRE, SATURDAY, NOVEMBER 13, THROUGH DECEMBER 26, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

The Lucky Spot
UCSD Theatre and Dance presents Beth Henley's comedy about a group of misfits struggling to launch the first "Dance & Dance Hall" in rural Louisiana. Amy Scholl directed.
MICHELL WEISS FORD STUDIO, UCSD, THROUGH NOVEMBER 14, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 10:00 P.M.

Macheth
"A drum, a drum! Macheth doth come..." San Diego State University stages Shakespeare's "Scottish play."
DON PHILLIP THEATRE, SAN DIEGO STATE UNIVERSITY, FRIDAY, NOVEMBER 12, THROUGH NOVEMBER 22, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Meet Me in St. Louis
The Weik Theatre Theatre offers the musical about a family's life as they anticipate the 1964 World's Fair. Jim Engstrom directed. Songs include "The Trolley Song" and "The Boy Next Door."
WEIK THEATRE THEATRE, THROUGH

NOVEMBER 13, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE THURSDAY AT 1:45 P.M.

Murder on the Trail
"The Wild West was never this wild." In a new film-theater production starring Sophie Tyler and Graeme Hardacre. Dinner includes barbecue or catfish.
TYLER'S THEATRE OF TEXAS, 1704 E. CAJON BOULEVARD, LA MEDIA, OPEN-ENDED RUN, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-9673.

Perfect Crime
Scripta Ranch Theatre presents the West Coast premiere of Warren Mazza's "cat-and-mouse thriller." Hach Hirschman directed.
LEGION RECREATION THEATRE, UNITED STATES INTERNATIONAL UNIVERSITY, THROUGH DECEMBER 4, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

The Phantom of the Opera
The third national touring production of the popular musical, directed by Harold Prince, returns to San Diego.
COWI THEATRE, THROUGH NOVEMBER 27, TUESDAY THROUGH THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 1:00 P.M. MATINEE SATURDAY AT 2:00 P.M. AND SUNDAY AT 1:00 P.M.

Phenomenal Acceleration: A Year-End for the End of the Century
Reviewed this issue.
SCHUMACHER THEATRE, THROUGH NOVEMBER 22, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 1:00 P.M.

The Philadelphia Story
Terry Fine Theatre presents the romantic comedy, which starred Katharine Hepburn, Cary Grant,

AWARD WINNING MYSTERY CAFE DINNER THEATRE PRESENTS

Vendetta at Hollywood & Vine

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—Union Tribune

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—S.D. Daily Transcript

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—Jim Thompson, TV GUIDE (12/12)

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CENTER STAGE, AN INSIDER PRODDING TO SPILL THE TRUTH."
ROGER EBERT & THE MOVIES
"TWO BIG THUMBS UP."

AL PACINO RUSSELL CROWE
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[illegible][illegible]

Top Pick, Chicago Sun-Ty
"Tatiana Solov's delivery one of the year's best performances."
—James Van Der Beek, Chicago Herald
★★★★
"A novel-styled thriller that packs as right in."
—David White, San Diego Union Tribune

[illegible][illegible]

Robert Weinman, CHICAGO (LARRY)

**"A celebration!
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James Hinkle, THE NEW YORK TIMES

"THOROUGHLY APPEALING! MERYL STREEP IS BRILLIANT!"

Angus Bate & Barry Bate, THE NEW YORK TIMES

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Devin Clark, OUTREACH NEWS

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Something extraordinary is happening in America. In surveys nationwide, audiences are giving *Music of the Heart* higher ratings than any other movie in the history of Miramax.

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music of the heart

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Anywhere But Here" is a profoundly balanced, uplifting work for which I predict great things, including many nominations when Oscar season rolls around."
—*Ann Hornig, THE NEW YORK OBSERVER*

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Susan Sarandon Natalie Portman

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North County Reader November 11, 1999 135

Calendar RESTAURANTS

RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by Eleanor Widener (written by Max Nash are followed by his name). Individual restaurants will appear once or twice a month. A complete searchable list is available online at www.sdnreader.com.

Price estimates are based on the latest information available for a mid-range entrée. Lower below \$10; moderate \$10 to \$16; expensive more than \$16. Please call restaurants in advance for reservations.

NORTH COASTAL

THE ARABIAN CAFE 3126 Carlsbad Boulevard, Carlsbad, 760-739-1233. Le-

located in a cottage with a view over the sea is the Arabian cafe. The menu is a mix of Mediterranean and Middle Eastern specialties such as a green cabbage on the premises. Best here are the lamb chops, which are available Friday and Saturday. Closed Monday. Breakfast, lunch, and dinner, Tuesday through Sunday. Low to moderate.

THE BRASSerie La Costa Resort & Spa, Costa Del Mar Road off 56th Avenue, Carlsbad, 760-438-9111, 44500. This hotel dining room offers breakfast, lunch, and dinner. All-you-can-eat Sunday buffet brunch with champagne is \$22.00. Seated buffet Friday, from 5:30 p.m. Outstanding service. Reservations recommended. Prices. Dedication of the Sea is also located in this complex. Expensive.

CLAYTON'S RESTAURANT AND MARKETPLACE 3702 Via de la Valle, Del Mar, 858-259-4777. Southwestern theme will offend but the new menu provides excellent fresh fish — ah, seafood, halibut — as well as spit-roasted chicken. The soup are always excellent. Open daily. Continuous service. Lunch and dinner. Moderate to expensive.

D.B. HACKER'S SEAFOOD CAFE AND GRILL 101 North Highway 101, Encinitas, 760-438-1182. This simple dining room is enhanced by beautiful waterfront on the walls, and the fish and chips are terrific. The fish (New Zealand hoki) is served in a golden crust, is well drained and delicious. Fish tacos are available. If you would like small portions, try the "little" serving. Fresh fish, pasta, and daily specials also available. Open daily for lunch and dinner. Low to moderate.

FIDEL'S CAFE 903 Carlsbad Boulevard, Carlsbad, 760-739-0991. A sister restaurant to the venerable establishment in Laguna Beach, the stars here are certainly, generally with chicken, beef, or pork, in a variety of preparations. Open daily. Lunch and dinner. Low.

HAKE'S DEL MAR 1460 Coast Road, Del Mar, 858-255-2002. Most of the tables here are open every evening, but a good time, which occurs as early as the hotel. Fresh fish is the best here and is accompanied by rice or pasta. Steak lovers won't be disappointed. Nothing here, but high-end entries. Open daily. Lunch, Tuesday through Sunday. Dinner nightly. Sunday brunch from the menu. Moderate to expensive.

MILTON'S DELICATESSEN, GALL AND BAKERY 2606 Via de la Valle, Flower Hill Mall, Del Mar, 858-972-2225. Two food courts offer a variety of food. They include fresh fish, Chicago-style pizza, and grilled ribs, steaks, vegetables. Two recommended items: Chicken shawarma salad and skirt steak sandwich. Note the greatest Jewish deli, see the menu. Open daily. Breakfast, lunch, and dinner. Moderate.

OSCAR'S 1565 Encinitas Boulevard, Encinitas, 760-433-0222. Here's a good place to take children or to enjoy a low-key, sophisticated meal. The menu consists of pizza, seafood, chicken and ribs, sandwiches, salads. The bar here is the chicken, the combination for two with salad in a bowl large enough for four and hot bread sticks. Fun for a casual meal. Some menu items and dinner, continuous service. Branches in Carmel Mission and Mission Valley. Open daily. Low.


OVERSEA RESTAURANT 2818 Rosewood Street, Carlsbad, 760-739-0348. Specialties from Hong Kong and Singapore as well as Indonesian and Southeast Asian. Some of the best appetizers on a menu printed in Chinese with the owner to translate the list. Gorgeous presentation includes carved vegetables. Open daily. Continuous service. Lunch and dinner. Moderate.

PACIFIC COAST GRILL 437 South Highway 101, Solana Beach, 858-794-4032. Many dishes here are under \$10.00. Best here: baby back ribs, fresh fish, variety of burgers served with salad and fries presented in a paper bag. Sunday brunch from the menu, 11:30 a.m. to 4:00 p.m. Warm, casual atmosphere. Open daily, lunch and dinner. Low to expensive.

RED TRACER'S 510 Via de la Valle, Del Mar, 858-255-4000. Truly mouth-watering portions of prime ribs, steaks, chicken, and fish are served in lovely surroundings. Dishes come with the cut (when in season) or baked potatoes or vegetables. Salads are a la carte, but are enough for two people. Open daily. Expensive.

SPICES TRAI CAFE 1811 Valley Center Drive, Pismo Central Shopping Center, Del Mar (west of Carmel Valley turn-off), 858-259-0885. Superb! This restaurant that's not only elegant but where food contains no MSG and very little fat. The seafood dishes are highly recommended. Among other delicacies are duck and frog legs. The chef is the top of his line. Open daily for lunch and dinner. Low to moderate.

Thanksgiving Dinner



San Luis Rey Downs
Invites You To Join Us
For Thanksgiving Dinner.

Why Cook When We Can Do It For You?
November 25, 1999

All-You-Can-Eat Thanksgiving Buffet
11 am-6 pm
\$18.95 for adults, \$7.95 for children under 11

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DOWNTOWN

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Buffalo Joe's American	2108
Candela Fine Italian Mexican Cuisine	2119
Hang Ten Brewing Co. California Cuisine	2113
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Seville Spanish & Seafood	2107
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CLAIREMONT, UNIVERSITY CITY, KEARNY MESA & TIERRASANTA

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UPTOWN & NORTH PARK

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Grangon & Ethiopian Cafe Ethiopian & American	2199
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Seaside's Italian	2175
Si Mungo Italian	2184

NORTH INLAND

WIKIADO RESTAURANT 1567 Funches Boulevard, Rancho Bernardo Shopping Center, Rancho Bernardo, 760-717-7171. The newly expanded restaurant is located in Rancho Bernardo and features a variety of food, including Italian, French, and Thai. The menu is extensive and includes a variety of appetizers, entrees, and desserts. Open daily. Low to moderate.

EAST COUNTY & STATE COLLEGE

Ca Sanchez Mexican	2852
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Sushi's Sushi, Seafood & Sushi	2332
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MIDWAY, OLD TOWN & MISSION VALLEY

Berta's Latin American	2258
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NORTH COUNTY INLAND

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To list your restaurant's menu call the San Diego Reader at (619) 235-3000.

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Calendar RESTAURANTS

DISCOTHEQUE service breakfast to late night keep this call covered. Breakfast is served 7:00 a.m. to 10:00 a.m. and dinner is served 5:00 p.m. to 10:00 p.m. This is a great place to go for a drink, a meal, or a party. The food is excellent and the service is top-notch. Open daily. Low to moderate.

GRATIA VINO CAFE 3753 Indio Street, 619-295-8208. A fine spot for Italian restaurant and for events. Parties of all kinds, and offers. Dinner is served 5:00 p.m. to 10:00 p.m. Open daily. Low to moderate.

LAUREL RESTAURANT 565 Laurel Street, 619-295-8208. A fine spot for Italian restaurant and for events. Parties of all kinds, and offers. Dinner is served 5:00 p.m. to 10:00 p.m. Open daily. Low to moderate.

MALIBU RESTAURANT 565 Laurel Street, 619-295-8208. A fine spot for Italian restaurant and for events. Parties of all kinds, and offers. Dinner is served 5:00 p.m. to 10:00 p.m. Open daily. Low to moderate.

SAFFRON NOODLES AND RICE 3753 Indio Street, 619-295-8208. A fine spot for Italian restaurant and for events. Parties of all kinds, and offers. Dinner is served 5:00 p.m. to 10:00 p.m. Open daily. Low to moderate.

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