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NOVEMBER

Local High-Schoolers and Collegians on Al and George – See pages 4 and 5

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SAN DIEGO WEEKLY

# Reader

## Third Spud From the Sun: Cameron Crowe Then and Now

In the merry sequence of things, Cameron Crowe was the third of a conspicuous trio of teenage rock-crit wanna-bes, junior spuds from the gitgo, whose paths crossed mine in the early 1970s.

The biggest cheese-puff of the bunch, if also initially the most ambitious, Jon Tiven began publishing the mimeo rag *New Haven Rock Press* during his sophomore year of high school. To look at the damn thing now, a single staple holding 20-some off-white pages together, it might be tough to figure how something so lame and ugly managed to endure the three-four years it did, but when mommy

(STORY CONTINUED ON PAGE 49)



Top: Michael Angarano, Patrick Fugit, and Cameron Crowe on set of *Almost Famous*.  
Bottom: Cameron Crowe at 1997 Academy Awards luncheon





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

**Political moola** Cash from that big money push against school-board member **Frances Zimmerman** financed by Padres owner **John Moores**, his downtown real estate partner, Republican **Malin Burnham**, and Qualcomm mogul **Irvin Jacobs**, among others, has made its way to a firm linked to old **Tom Hayden** radicals from the 1970s. An October 12 disclosure statement filed by the Moores group lists a payment of \$7700 to an outfit called Siegel & Nicholi, with a Camarillo address. Los Angeles County fictitious name records show that the name of the company is registered to **Jack Nicholi** and **Mark Siegel**. According to a February 1985 report in the *Los Angeles Times*, Nicholi was once president of Hayden's Campaign for Economic Democracy, a left-wing group financed by cash from the exercise empire of

**Jane Fonda**, then Hayden's wife. CED advocated redistribution of capitalist wealth and "watchdogs" on corporate boards. Mark Siegel, another one-time CED staffer, left to work for Los Angeles city councilman **Joel Wachs**, the *Times* reported. In June 1999, Nicholi joined with San Diego political consultant **Larry Remer**, another one-time CED backer, in a failed bid to promote a statewide ballot measure to hike sales taxes for after-school programs. According to the Moores group report, Remer's Primacy Group was paid \$281,979.71. Others getting money from the anti-Zimmerman effort include the Santa Monica polling company of Fairbank, Madlin Madlin & Associates (\$19,000); and Orange County Republican political consultant **Eileen Padberg**, who once worked for **George Bush**, Sr. (\$10,111). Meanwhile, Remer's daughter, **Yalie Terra Lawson-Remer**, is carrying on the family tradition. Last Friday, her Student Alliance to Reform Corporations (STAR) staged a training session for local high schoolers designed to "bring radical action to San Diego," according to the group's news release. The "Who Owns America Tour," held at the M. Larry Lawrence Jewish Community Center in La Jolla, was "inspired in part by the successful 9/10 protests in Seattle last November."

**Go to Hellman** Warren Hellman, wealthy father in law of 1101 channeler **Robert Dyrnes**, has given \$50,000 to a well-funded anti-growth control campaign being waged by San Francisco mayor **Willie Brown**, according to the *San Francisco Examiner*. Hellman has joined Brown and other big money San Francisco interests, including Intel Corp. and (attila) Development, in opposing Prop. 13, a ballot measure that would ban so-called "lot sizes" Internet-related office developments in certain parts of the city. Brown and the Hellman faction are sponsoring their own miller measure, Prop. K, which opponents claim is a spoiler designed to bring about the defeat of both propositions and thus retain the status quo. Hellman is no stranger to the Internet. His venture-capital company, Hellman & Friedman, co-partnered with Padres owner John Moores in a Charleston, South Carolina, start-up called H&F Ventures Inc., aimed at the nonprofit and university fundraising market.

**Conventional spending habits** Due to the adroit handiwork of the *Los Angeles Times* manager **Jack McGarry**, an outsider can see exactly how much city tax payers spent on the Republican Convention of 1996, though it's a safe bet the figure was well north of the official estimate of \$13 million (the grand total, including private and federal money, was said to be at least \$45 million). But that was far less than the grand total of this year's Republican bash in Philadelphia, where taxpayer locals bled up \$14.9 million for police and other services, and the State of New Jersey, across the river, kicked in \$5 million. In all, tax payers funded \$38.9 million, or about 99 percent of the \$66 million total cost, including \$13.5 million in federal funds, reports the Philadelphia Inquirer. The former business editor of the *San Diego Union-Tribune*, **Scott Fagerstrom**, has departed the paper to become managing director of the "media relations" practice at the big PR firm of Hill and Knowlton in Orange County.

Contributor: Matt Potter

The Reader offers \$25 for news tips published in this column. Call our voice mail at 619-235-3000, ext. 440, or fax your tip to 619-235-3096.

## Gore Gave an Answer, Bush Gave a Smile

By Matthew Lickona

**A**s the election looms on the horizon, abortion swirls in the cool fall air at San Diego State University, now enshrouding the entire spectacle, now skittering about the edges, now fading from sight, only to emerge again. It is the first cause of Rachel's allegiance: "I'm voting for Gore because he's for women's rights—the right to choose. I watch the news a lot. I read magazines, and I'll



Rachel, Valeria, Deborah, Terrell



Rachel

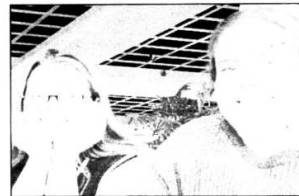
admit they're [fashion] magazines—*Glamour* endorses Gore, and it's the first presidential candidate ever that *Glamour* has endorsed. Not that I do things because of what my [fashion] magazines say, but just that article on it. Bush wants to put a lot of restrictions on women's rights and things like that, and that's really important to me."

Rachel also opposes "religion in schools" something she fears will promote "just from the limited knowledge I have. I know that's more his stance. He'd be bringing religion into school and stuff like that. I don't think religion belongs in school—it's separation of church and state. I just think everyone's entitled to do their own thing." Kenneth, lounging on the

I've also heard discussions from people who were actually products of rape, and they said that they have every right to be in this world, just like anybody else. That's a woman's issue, but I mean, I think that choice should be open to discussion." Left, sitting on a bench with Daniel near the war memorial, also mentions abortion right out of the gate but volleys from the other side of the political net, picking up where Kenneth left off on the "right to be in this world." "I'm a Republican and, actually, I've got a major piece with the whole abortion pill thing. I see Gore saying, 'Yeah, a woman should have every single right to her body.' I can see why he's saying that, but I also think that they shouldn't—they make bad decisions about it—killing babies. That's the whole



Jeff and Daniel



Jeff and Daniel

thing with me going for Bush. "A lot of my teachers are talking about [the election], and I get a lot of information from them, but they've already got their own opinions, and a lot of them are for Gore. Again, they want women to have all the rights. That's fine and everything. I think they should have some rights, but there's another person's right to see. Some people just don't see that way."

Daniel joins left by declaring his party allegiance: "I'm just voting for Bush because I'm a Republican, and I don't like Al Gore. I don't like what he stands for; I don't like the Democrats stand for—I don't like that." He then says that he would have to have that child, then I can see that as happening. But

about taxes." Andrea is the first girl I meet who supports Bush, so this time it's I who brings up abortion. Does she fear for her right to choose? Andrea is untrifled: "I think the whole abortion issue has been beat to death. Okay, Bush may be a little more conservative on that, but I don't think we should be so hung up about their stance on that. I really could not imagine—no matter how conservative the President is—that anything like that could be overturned. I know he's going to appoint some judges who could change that thing, but I really don't think this country would stand for abortion to be illegal. I'm pro-choice, and I think Bush is too. He has been real strong about pro-life. I mean, granted, he takes that stance—probably to get



Andrea



Ryan

more of the right-wing Christian Coalition vote—but he's playing the politics game." Andrea, a political science major, instead favors other Bush policies—"flat tax, pro-death penalty, how he puts his trust in people. I'm a big advocate of giving the people more rights. I don't like having the government involved in everything, being the surrogate parent for our kids, making all these programs, making all these laws. I think that people should be able to live how they want to live." She concludes, echoing Rachel from the opposite end of the spectrum: "Andrea likes the notion of people investing their own money instead of leaving it in the hands of Social Security, and

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## Yeah, Whatever

By Deirdre Lickona

**T**he children, as we are constantly reminded, are the future of this country. What do they think about the

presidential election? I hit the malls on a Saturday, hoping to find teenagers mulling about. First up was a sixsome at Fashion Valley from High Tech High. Several of the students agreed to talk to me before catching an afternoon movie. Kristin, 14, favored George W. Bush. "I've only watched, like, one of the debates and nothing else. Bush did a better job, so based on what I know, I'd vote for him. But, I mean, there's so much I don't know. I did hear that Bush called someone a jerk or something like that. I thought that was really bad." Kristen named school as an issue that was important to her. "There's not enough money."

Van, 14, preferred Al Gore because of his stand on environmental issues but offered insight into both candidates. "I think they both have very strong positions on some of the issues. They're both addressing gun control and campaign-finance reform. But they've talked a lot about education, and they don't have that much effect on it because they're at the federal level, and so much of education is controlled at the state and local level. So I think that's a whole lot of talk. But I do think that if Al Gore were elected, he'd do a great job with the environment. He's written books on it and everything. That's the one thing he's shown he's strong on his entire career. I really like to do stuff in the outdoors, and people are really destroying it. I mean, it's sad."

Did he watch the debates? "I watched the second two. Bush won the second, and no one won the third. I liked the way they did the third, because



Ryan



Jose



Richard

it was a town-hall meeting, and they actually had people asking the questions. I felt that gave the candidate, who had no idea what the question would be, a chance to actually respond honestly."

What did he find memorable? "I thought that when they were speaking about the troubles in the Middle East and the U.S. military, Bush had an idiotic idea of 'Let's start wars to end wars.' As for the political spirit of his generation, Van thinks, 'We're interested in it but kind of distrustful, because we haven't seen [government] take effect in areas affecting us, like the Internet. I'd like to see them listen to leaders in the industry and stuff instead of attempting regulation when they don't understand what they are attempting to regulate.'"

Laurel, 14, favored Gore because of his pro-choice stance on abortion. "I think you should have a choice on whether you keep your baby or not. Also, I think Gore would do better on technology issues, because Lieberman came to High Tech High, and since he came, I think Gore really wants technology. Did Lieberman influence your vote?" Kind of, I guess. I thought he was really nice, he spoke nicely."

Next, I came upon a couple of Isosme (15-year-olds reclining on a bench outside McDonald's). Catherine seemed interested in politics. "We've been watching news and stuff in our history class, but I don't pay attention. I could kind of care less, because I'm not old enough to vote. I think Bush is kind of playing off his dad, and I would like to see a woman

He also liked Gore. "He's really the people's candidate. He'll fight for the people instead of, like, the rich and powerful. I'm mainly concerned with education, college education, and Social Security, because I have a lot of older uncles and aunts."

Did he watch the debates? "I watched parts of them. I was getting too angry to continue watching. I think Gore won, because he was less negative. I didn't like a lot of Bush's comments about Al Gore. He had

to attack Gore by bringing up the whole Internet thing—that Al Gore said he created it. Gore made that slip, or something like that. People don't want bickering. They want someone who is going to talk about the issues."

Karina, an 18-year-old girl in the same group as Ryan, was also dismayed by Bush's debate tactics. "I remember affirmative action being brought up, and Bush called it affirmative excess. I didn't really like how he twisted it around. Also, Al Gore has ideas of defending our borders with soldiers and doing them off. Buchanan said that China should be looked at as an enemy and not the friend they're made out to be. That's why I want Buchanan to be president. The only reason I don't want him is because he's a born-again Christian. I think he'd try to push religion on people."

Jose, 17, also favored a third-party candidate. "I like [Harry] Browne. He's more on the liberal side. He's about getting government less involved in our lives. I think he's pro-choice. I really look at the whole package of a candidate, but if it came down to it, I'd vote for the one that's pro-choice. I'm not

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Laurel



Taylor



Van



Kristin



Karima



Catherine

eyes as he perched on a shady bench. When I ask if character matters in a candidate, he replies, "I don't think character matters, because it's just like an empty suit—some guy with a fake personality and bad ideas. Someone like Al Gore, who tries to go out and be a nice-looking guy, but his policies on things are ridiculous."

"I'm not satisfied with Bush and Gore. They're too much the same. I like the other candidates, like Ralph Nader and Pat Buchanan, because they have ideas of defending our borders with soldiers and doing them off. Buchanan said that China should be looked at as an enemy and not the friend they're made out to be. That's why I want Buchanan to be president. The only reason I don't want him is because he's a born-again Christian. I think he'd try to push religion on people."

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# CITY LIGHTS

## Gore and Bush

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she's comfortable with the idea that the wealthy will be rewarded for investing well and having a lot of money. "They pay, what, one-third of the taxes and get

one-fifth back? If the wealthy are rewarded, then yeah, dammit — they worked hard, they should be rewarded!" However, she also has faith that Bush's tax plan "will benefit the middle and lower class too, because it's going to take a certain percentage out, instead of more than it should." Erin, lunching with her

friend Jessica, is not so sanguine as Andrea. After Jessica says that she's voting for Bush because "I believe in smaller government, less intervention in people's lives," particularly in regard to health care and government HMOs, she mentions that she differs with Bush on the pro-choice issue. "Erin

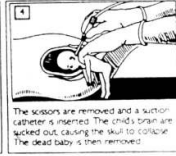
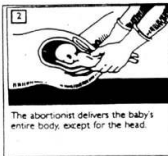
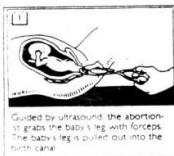
interjects, "That's the sole reason I wouldn't vote for him. If he were the best candidate in the world, and he wanted to outlaw abortion, I couldn't vote for him." She fears the power of the justices Bush might appoint and concludes, "Even if he wasn't able to do it, I just don't think it's right to enable him to try."

Jessica responds, "That is one thing that makes me nervous, but I'm not going to vote for somebody who's going to do a whole range of things based on one issue. I'd like to think the chance of abortion ever being outlawed is pretty slim, though I suppose it could happen. A lot

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Do YOU think it's acceptable to kill a baby by stabbing it in the back of the head and sucking out its brain?

Some people do.



The United States House of Representatives and Senate overwhelmingly passed a bill that would prohibit partial birth abortion. President Clinton vetoed the bill. Vice President Al Gore supported the President's veto.

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Partial birth abortion remains legal in the United States of America.

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## Bush and Gore

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of times — and I don't know if this is the case with Bush or not — Republican candidates want to gather the pro-life vote. It's such a safe thing in the Republican Party, because so many pro-life people do vote based on just that one issue. Sometimes, candidates maximize their pro-life stance more than they might really [believe].

And it is that "whole range of issues" that really concerns Jessica. "I can just foresee Gore doing a lot more damage...in the next four or eight years with governmental controls. Even if Bush goes in and doesn't do anything, I would rather have that

than a whole bunch of government imposition that I disagree with." She stresses that she would rather have voted for McCain, who said what he thought and seemed less a career politician.

For her part, Erin thinks "Bush is an idiot" who, during the debates, "looked so nervous, like he had no clue what he was going to say, struggling to pull out impressive words and phrases." She likes Gore's education platform, believing that public schools need a great deal of help and that vouchers will not provide a solution to our education woes.

When I ask if her friends are voting, she mentions that one of her family friends "has been doing a lot of research about Bush and is sending me pro-Gore e-mails with all this bad information

about Bush. I'm forwarding them to all of my friends, so hopefully that's helped influence them one way or another."

David, though he is voting for Gore, echoes Jessica's thought on abortion's status. "That's a major factor as far as women go; it's not a major factor for me. Being pro-life is definitely an issue, but running the United States efficiently is a different issue, in my mind." Gore is getting his vote because "I don't feel safe with Bush in the White House. Gore's already had experience; he's been there already. I watched part of the debate, and in my perspective, Gore seemed more professional, smarter." Gore gave an answer, Bush gave a smile. That's how I viewed it.

David's friend Logan is cast-

ing his lot with Bush. Like Jeff and Daniel, he begins by mentioning his party. "I don't know too much, to be honest, but my parents are conservatives, so I'm just following what they believe in. I'm not just a sheep, following my parents — I read the paper, watch the news, CNN, CNBC, C-SPAN — but I believe in them, too. Basically, it's Bush all the way; always vote Republican. And he's a better man. They're all crooked; they all do what they can to get into office, but I think he's a little bit better person."

In particular, Logan dislikes Gore's tax policy — "Why bust your ass and give it back?" — and the likelihood that Gore will further decrease military spending. "I don't think that's too good for our country. I want to be able

to go to sleep at night. Maybe Reagan overdid it a little bit, but still, we need to have some kind of defense. And we're losing good people in the military because there's no funding." Is there a serious military threat to the U.S.? "Yeah, China, the dark horse." He agrees with the notion that Bush has to "kind of act like he cares about [abortion], because if he didn't, he'd lose a lot of people."

A fellow who wishes to remain anonymous hammers home the Republican line: "I'm going to vote for Bush because my family's been with the Republican Party for as long as I can remember." He grants that he's "kind of in the dark on the elections this year" and that "there's this image thing that I put too much emphasis on,"

which colors his impression of Gore. "I think the man looks too much like a robot." He brings up abortion, citing his pro-choice status, and says that he's "not too high on either candidate. I liked George Bush. Se's war efforts, and that's kind of influencing my vote for his son. It's going to come down to me staying with the Republican Party."

Valita, Tomisha, and Alex, on the other hand, join Kenneth in identifying themselves first and foremost as voting Democrats, rather than as voting for Al Gore. Valita likes what the current administration "has done for education thus far, and I can't wait it to stop as far as access, heavy emphasis placed on making sure that children are learning. What Bush is talking about [in Texas], he didn't start.

## Reality Check Why Vote Democratic? Because You Care!

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## CITY LIGHTS

A woman started it before him, and he just picked up on it and got the rewards. So, he really hasn't done anything for education. "As for her own schooling, "There's been more financial aid available, and then, if you have to take out loans, there's more ways to have it absorbed." She also feels that Bush "has no international ties. And I think the Middle East remembers his father very well, and if he gets in office, they're not going to talk to him."

Raul, who identifies himself as undecided, counters that, "as far as the Clinton Administration, when you look at all the bombings that we've done recently for stupid reasons, that puts us in a questionable position. I think Gore is compelled to be tied to Clinton. He's in a position where you don't want to denounce all the things the president's done, but at the same time, you want to try to separate yourself from him to show that you're your own person. It's kind of tough."

Valita, warning to this notion, agrees that while she's "benefiting thus far" from Clinton's administration, she is not happy with his bombing policies. She mentions the pharmaceutical plant that was supposed to have been manufacturing chemical weapons. "They knew exactly what was going on in there. They knew what it was and they bombed it."

Adds Raul, "Or what about when he went into Africa trying to propose a NAFTA-type program, which I'm sure would only exploit the workers."

Valita responds, "But then we have to understand that America does nothing unless they have an economic interest. That's the only reason why they're ever in any country doing anything."

"But you can't be upset about that," counters Tomisha, "because that's the only way the country is going to keep on surviving."

"That's capitalism," sighs Raul.

Valita concludes, "The capitalist thing is not cool, but that's how we are. That's how we built the nation. The way you build something is the way the end result is going to be. If you start off wrong, you're going to end wrong."

Jahnu, who has joined us, hits the low note on what has become a descending scale. "There is no difference. Realistically, whoever controls this country is not necessarily always going to be the president. It's going to be the partisan communities and the people who have the money. Am I going to vote? I really don't know. You can talk about voter apathy, but realistically, if I'm a thinking person, Am I voting for thinking people? I believe my ancestors died for me to have the right to vote, but did they die for me not to have a choice? To choose the lesser of two evils? Would you call that a choice, or would you call that coercion? Would you call that a choice, or would you call that duress?"

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CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

## Yeah, whatever

continued from page 5

satisfied with the two [major-party] candidates, because there's too much soft money involved. Soft money is a loophole in the whole campaign-finance [structure], where special-interest groups are giving money, only instead of giving it straight to the candidate, which is not allowed, they give it to the party, which then gives it to the candidate."

Jose's friend Richard, 16, was more concerned with education, along with the mainstream candidates' appearance. "Well, I like Gore. He talks straight and looks like a good person. I don't like Bush, when

I saw the debates, he was, like, moving his head and all snobby. School, of course, is the main issue for me. They always talk about it. Like at our school, there's a lot of overcrowding. I have to sit at a regular chair in my third-period class instead of a desk. They tried to move me out, but all the classes are full. It sucks."

Allison, a fair-skinned, freckle-faced 13-year-old gliding past Abercrombie and Fitch, had this to say: "If I could vote, I'd vote for Bush. I think Gore's a little boring and a little arrogant. In the debates, when Bush was talking, Gore was making those expressions on his face. He was totally rude."

I left Fashion Valley, the home of Saks and Tiffany &

Co., and headed to Grossmont Center to see if the dustier climes of East County would produce different political sentiments. Dominic, 16, had concerns focused beyond himself. "I'm concerned about school issues. I want more funding. And with Medicare, it doesn't sound like the older people are getting an advantage from it. One side says one thing and the other side shoots it down. I think in the beginning debate, the candidates could have talked more about the issues, gotten more into the details. They were just going after each other. But in the last debate, Gore went after more issues. He wasn't accepting the put-downs Bush was throwing at him. He talked about Medicare and abortion." What's your

stance on abortion? "I think it should be up to women. They're the ones having the babies."

Down by the movie theater, I bumped into James, 17, and some of his friends from El Capitán High School. "I'd vote for Gore if I could," he told me, as his friends Brent and Chad, both 17, voiced their disgust. "I like what he wants to do with the surplus. Bush wants to divert some of it for the people to invest, but Gore wants to use it to pay down the national debt. The biggest difference they really had was abortion. Like, one's pro-life and the other's pro-choice."

I inquired about third-party candidates. "I saw something on CNN about Nader. He seemed like he's, like, 'Yeah,

all these wrinkled clothes and isn't too impressive."

Clad was eager to voice his disagreement. "I'd vote for Bush; he's...well, people talk about his [lack of] experience, but Gore's a liar. Bush is pro-life, and I don't really believe in abortion, so I guess that would make me pro-life. The military is another issue. It's dropped since Clinton and Gore have been in there. I think it's important that our country have a strong defense."

Brent's sentiments mirrored Chad's. "I'd vote for Bush, because he's not a liar." Further, "We were watching the debate, and it seemed that Gore came off more as a boy. Can't stand to let Bush finish, and everything that Bush would say, Gore would be, like, 'Yeah,

whatever.'"

Brent tried to give an account of his generation's political zeitgeist: "I think the younger generation is for freedom of choice, less regulation. They want to do whatever they want. But for myself, it's hard to say. I mean, if we say we don't want so much security, but then again, the neighborhood I was in, there wasn't much violence. It's hard to say that we should stop spending money on it. Most people need it."

I have Government right now, and everyone figures that one person's not going to make a difference. But I think if you know what's going on, then you have more power than people who don't know what's going on."

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## SportingBox

By Patrick Daugherty

### Full Moon

If needed, you can reach me at the Starlite Motel, across the street from the Circus-Circus Casino, downtown Reno. The Starlite is a destination motel with much to recommend besides cheap rooms. Not to be overlooked are pillow cases made of latex. Pop quiz: The Starlite provides rubber pillow cases because:

- Guests wet the bed
- Guests throw up on the bed
- Both a and b
- Hong Kong high-rollers believe latex pillow cases contain homeopathic ingredients which increase sexual performance by a hundredfold.

I, too, am in town due to the vagaries of male chemistry. Every once in a while men (at least the ones I like to be around) experience primordial urges that are expressed in different ways at different stages of life. A male adolescent drives 500 miles on the mere rumor of sex. Later on, he'll quit a good job and pile five shiftless friends into his ancient Dodge van (the one with no brakes) and head south to cruise Guatemala. Later still, he'll spend on lawn equipment every extra dime that should have gone to wife and children. Men, a female friend once told me, are dangerous when they get restless.

Every once in a while I am called to saloons. Now, a saloon is not a bar and certainly not a cocktail lounge. True, a saloon serves booze, lots of it, but a genuine saloon is open 7x24, and, at minimum, offers roulette, poker, craps, blackjack, cheap-to-free food, cigar and cigarette smoke everywhere and at all times, customers whose faces remind you why we have laws against inbreeding, salty bartenders (none named Rick), and matronly, efficient cocktail waitresses (none of whom has a degree in feminist poetry). Now pack 50 saloons in a six-block by-six block area and you have Reno.

By the way, Las Vegas is not a saloon town, it is a casino metropolis containing a million-plus inhabitants. Good saloons need history, need the mahogany on the back-bar to be scratched, the sidewalks out front to gray and crack. Since Reno was founded in 1868, there has been enough time for many of its buildings to sag and age, which gives a traveler the pleasant feeling that one is standing in a place that has meant something to someone.

You can talk to people here. Locals say it's the bite of Indian gambling. Whatever it is, downtown Reno is wonderfully empty. Nobody is doing capacity business or anything close to it. Owners must hate it, but without crowds, without bustle and stress, workers, patrons, even locals have been freed to engage in one of life's most enduring pleasures: idle conversation.

It's quite pleasant to walk around town. I put 20 dollars down on a hand of blackjack at Fitzgerald's, waddle to their sports book, study the betting line, amble over to the El Capitan, grab a bowl of chili, play a couple spins of roulette, chat up the pit boss, inside into the Acapulco Cafe for dinner, talk with the cook about his hometown (Oakland), move on to Cal-Neva, lay \$110 on Tennessee, get a drink at the bar, watch the first quarter of MNF with a mechanic from South Dakota ("As long as we get a winner, I'll have work"), circle back to the street, stroll over to the Truckee River, listen to water rushing over rocks, and take in the night. It's

36 degrees and one world away from beach-front California.

This is nice. This is, "Damn glad I'm here." One heartbeat after that thought comes a red '70s Datsun sedan slip-slipping down Virginia Street. The driver, a male in his 30s, pulls the rutted junker head first onto the sidewalk, leaving its rear hanging in the street. The man jumps out of the car, lights and engine on, to greet a blonde gentleman wearing jeans and a backpack. Obviously, they are friends. Five minutes and more go by. The Datsun, engine running and lights on, remains on the sidewalk. This reunion is taking place on the main drag of downtown Reno, the equivalent of San Diego's Broadway.

Question: If this were San Diego, how many police department bullets would our lad have in his belly by now?

- Five
- Three
- Two bullets and a fire department harpoon.

### The Vegas Line

NFL Week 10  
(Home Teams in CAPS)

Favorite	Spread	Over/Under	Underdog
Sunday			
NEW ENGLAND	2 1/2	39 1/2	Buffalo
Tampa Bay	7	39 1/2	ATLANTA
Baltimore	6	32 1/2	CINCINNATI
PHILADELPHIA	3	40	Dallas
Indianapolis	7	45	CHICAGO
DETROIT	2 1/2	39 1/2	Miami
N.Y. Giants	10	33 1/2	CLEVELAND
TENNESSEE	8	36	Pittsburgh
NEW ORLEANS	5 1/2	48	San Francisco
Washington	10	40	ARIZONA
N.Y. Jets	3	44 1/2	Denver
SEATTLE	4 1/2	39 1/2	San Diego
OAKLAND	3 1/2	44	Kansas City
ST. LOUIS	13 1/2	59 1/2	Carolina
Monday			
Minnesota	3 1/2	47 1/2	GREEN BAY

d. Two bullets, a fire department harpoon, and multiple knife wounds inflicted by annoyed pedestrians.

I walk past the pair, wish them a good evening, follow the river bank for a couple blocks, then turn back toward town. I am soon before the Sundowner Casino. Next to the curb is a "Lucky Lady" wreck of a bus. This is one of those buses that convey extremely gullible people from Vallejo/Mokelumne/Fresno/Lodi on a "fun" trip to Reno.

Two, middle-aged, poorly dressed, very overweight women are waiting to board. Both are laughing, in absolute contrast to everything around them. I ask the larger woman, "How much did you win?"

Said proudly and without hesitation, "Three hundred and sixty dollars!"

I reach in my pocket, pull out some bills, and hand her a twenty. "Make that three hundred and eighty."



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### Noble Readers.

This is but a taste of an avalanche of mail re: obnoxiousness of cell phones. Do we need a cell-phone code of conduct for the new millennium?

### Dear Aunt Trudy,

What is your take on the ever-expanding use of cell phones in public? I was at a pricey restaurant last week when my calm was interrupted by that well-known, infernal witter from a nearby table. The diner answered his call and spoke loudly (as most cell-phone users do) for a good six minutes while his lovely companion looked around idly. How rude! Don't you think it's time to go after second-hand conversation the way the anti-bulb folks went after second-hand smoke? Sign me up.

Tired of the phones

### Dear Pho,

Why is it that people talk so loudly on cell phones? Are they in the grip of some primitive belief that their voice has to carry vast distances, through miles of buzzing wire? I'm tempted to recommend that any citizen who gets a cell-phone call or has to make one in public should retire discreetly to the nearest phone booth. But I'm afraid that like many other genteel amenities, the glass phone booth with its nifty folding door has gone the way of the pterodactyl. Perhaps hotels, eateries, movie theaters, etc., should provide soundproof cell-phone rooms, as they used to thoughtfully provide baby-changing rooms and smoking lounges. Then the annoyance of being the involuntary audience for someone's phone-blabbering would only be inflicted on other blabbers. I'd much rather see a mother nursing her infant in public (actually a beautiful and touching sight) than be forced to overhear one half of a stranger's lovers' spat, Thai-food order, or screenplay critique. Unwanted intimacy is always embarrassing. Not everyone who has a cell phone misuses it, of course, and they can be pretty handy if you get stranded on a lonely desert highway because the tread has peeled off your Firestone tires. But did you ever get the impression that some cell-phone users gab on at higher-than-acceptable levels of volume and obnoxiousness because they're showing off? Has it gotten to the point where cell phones need to be checked at the door of reputable establishments as guns were in the old West?

### Dear Aunt Trudy,

Cell-phone ball has got to go or else I'm going to lose a guster. Everywhere I see men and women are stinking up the place with their inane conversations about howed movements and the like. Rarely used in an emergency, the cell phone is a pet toy for all time-wasters of the world. I can't figure out how reporting on one's indignation in front of strangers is among the great pleasures of contemporary life. Here's yesterday: I'm at

the YMCA. I've just concluded an awesome session of weights and basketball. I'm exhausted, euphoric, relaxed. Up walks naked cell-phone man, approximately 30 years old, sans towel, speaking loudly into the plastic, blah, blah, blah. If I were a samurai from ancient Japan I'd remove my sword and ginsu his punk ass like there was no tomorrow. It's wrong. Make it stop. I'm going to hurt someone.

CELL PHONE SAMURAI

### Dear Sam,

Sheath your blade, take some deep breaths, and chant a line or two from The Way of the Samurai: "It is difficult for a fool's habits to change to selflessness." Let's talk about this calmly. You have every right to be pissed. Cell phones have become a focal point for people's anger about the indignities of contemporary life — its lack of privacy and civility and technology's encroachment into every little office of existence. There's a tiny restaurant near my house where I eat huevos rancheros on my mornings off that has an effective policy regarding cell phones. If the dreaded beeper is heard on the premises, all waitpersons and cooks stop dead in their tracks and begin chanting NO CELL PHONES as though taking part in some religious ritual. This goes on for several minutes. Usually the offender is too sheepish to take their call after that. Humans are incorrigibly social animals. We need love, praise, solace, and maybe a sense that a warm and well-lit home base awaits us at the end of our labors each day. I understand the urge for portable phones in that sense — in an overmechanized, impersonal culture we become desperate to keep track of those we love, to hear their voices, to stay connected, however staidly the connection may be. But can't we think of more constructive ways to battle the erosion of private life than by conducting it in public? Cell phones are a scourge of our own invention. Surely it's possible to alter the ways we use them so they don't cause such rampant disappointment among the few contact seekers.

Write to Aunt Trudy c/o the  
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San Diego CA 92186-5803; call her  
at (619) 235-3000 ext. 413; fax her at  
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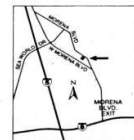
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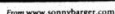
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## Gang-Kissed

Knowing what we know about Brando today — because of a bursting waistline, he apparently won't



Sonny's website ([www.sonnybarger.com](http://www.sonnybarger.com)) promotes his recent book, *Hell's Angel: The Life and Times of Sonny Barger and the Hell's Angel Motorcycle Club*. The book is a litany of gory details. The Oakland Angels were criminal: they beat people, they stomped

into his side and told him to start playing his guitar or he was dead."

Sonny says it's all very simple to understand. "Treat me good, and I'll treat you better. Treat me bad and I'll fuck you up. Treat the Angels bad and I'll fuck you up." Honoring that motto has landed Sonny in jail many times. Today he lives in Cave Creek, Arizona—one freeway exit down from the federal penitentiary where he served five years—and runs an Angels chapter.

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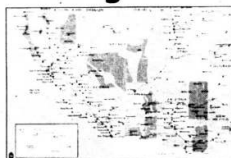
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While the book describes the ruthless etiquette of Angela business, the website presents Sonny's soft side. Favorable press pieces link him at the site to descriptions of an honorable man who has raised his two-stepdaughter he wants to send to private school. "My limit is two beers a night now," he says. Sonny also downplays the absurdity of much of his past violent behavior, saying he never intended as a diplomat. He tells about peace talks he held at his Oakland home after another assault on hipies. He hosted Ken Kesey, Allen Ginsberg, and Neil Cassady there. "I was a hippie," Gensberg took out his Tibetan silver prayer beads and began to chant in an Eastern lotus position," Sonny remembers. "I knew about Ginsberg and his flaky poetry, but it was still a shock to see him sitting cross-legged and bearded Jewish man meditating and chanting in my living room." They ironed their clothes out and ended up getting wasted and listening to Dylan. "It was like drug therapy," says Gensberg. "I had a bad habit, and I even liked my beer," Sonny claims.

Sonny will still break someone's bones for touching his chopper — he says he would rather die in prison than an old soldier's home — and he wheezes and rasps through a small hole in his throat, but it's hard to tell how much hell is left in him. "I know I've paid a terrible price for my freedom," he writes. "I've learned the hard way that to understand my heart is to understand the evil that lurks inside. I can't hide behind religious traditions and superficial heroes. It's impossible to be delivered from man's constant inhumanity to man."

Sounds like resolution to me, and now he can box it up and bring it with him to the new breed of bikier rally. This August, for instance, is the Sturgis Rally, the "granddaddy of all rallies," in the Black Hills of South Dakota. The Sturgis website ([www.sturgisrally.com](http://www.sturgisrally.com)) includes a convenient link for bikers to a list of the town's ordinances and the cost for violating them. Now riders can enter the \$90 for "indecent exposure" into Quicken before they leave for the rally. And then there's the Hollister Rally. Today, vendors line the streets selling T-shirts and bike parts, and civic leaders hang banners all over town welcoming bikers. No hurt feelings. ■

—Justin Wolff

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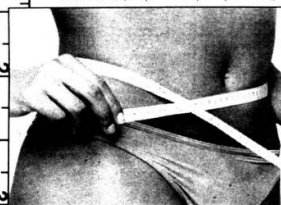
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# tip of my TONGUE

**T**he woman was in her early 40s. Long brown hair. Blue jeans. Cotton blouse. Sandals. On the front porch where she stood she kept Boston ferns, a few begonias. She eyed me. "Can I help you?" I explained that I grew up in the house she now occupied, that I'd played on the porch where she now stood. I explained that

## Pomegranate

I'd just bought a house, as luck would have it, a few blocks away. I said I'd wanted to see how my old home looked.

"You standing there like that, staring at my house," she said, loudly, as if she wanted neighbors to hear. "It makes me uncomfortable. It's inappropriate. If you don't leave I'm going to call the police."

I thought it was inappropriate that she'd torn out my mother's roses. I thought the squirrel-shaped wind chimes she'd strung across the porch were inappropriate, too. But I smiled. I apologized. I left her with her ferns, begonias, and squirrel-shaped wind chimes.

I wanted to tell her the real reason I stood in front of her house. It was my mother. I'd seen pomegranates in the supermarket. I wanted to know if there was still a pomegranate tree in my old backyard.

I suppose every childhood has its troubles. Mine did. I look back and it always seems to be summer. My bedroom window looked out on the pomegranate tree, visible in moonlight. From my brother's room, I heard him listening on his stereo to the Beatles' *Revolver*, then Sgt. Pepper's *Lovely Hearts Club Band*, then, finally, one August, to *Magical Mystery Tour*, when he played night after night "Your Mother Should Know" as if it were a lullaby.

That summer my grandmother was sick. My mother went every day to the hospital. I was left in a neighbor's care. After a while I grew sullen, prone to fits and crying jags.

When it was time to go to the neighbor, I ran and hid under my bed. My mother couldn't figure out what had gotten into me. I think my brother knew. I couldn't say. There was a lot we didn't talk about in our house.

I think a child's sadness is so large because he has nothing to compare it with, no way to understand. But he has other consolations that are in their way equally large. Our pomegranate tree was my consolation. When my mother brought me home from the neighbor I ran through the house into the backyard and climbed into the tree as high as I could go.

by MAX NASH

My puzzled mother stood below, staring up. "You look like a little bird perched up there. Are you building a nest?"

In late summer the pomegranate's leaves turned bright yellow. The fruit was pale pink to deep red. Of all varieties, I think ours might have been an Eversweet because it produced ripe fruit from August through November. Or perhaps it was one of the varieties that originated in San Diego, like Renan's Sweet, or King. I'm not sure.

So unlike any other fruit, so unto itself, the pomegranate with its secret chambers, glistening seeds, is perfect for a child. It's almost toy-like, eating it's a game. It fires the imagination. Perhaps that's why pomegranates figure in religious literature: the myth of Persephone, Queen of the Dead; the Song of Songs, "Thy temples are like pomegranates within thy locks," and "I will give you spiced pomegranate wine."

I knew from Exodus that small pomegranates ornamented the hem of the robe Aaron wore when he entered the Tabernacle. The Exodus story must have played in my mind when I sat in our tree eating

pomegranates. The fruit belonged not to my backyard, but to long ago, faraway Israel. I must have imagined sand and sun, pyramids, pillars of fire, scenes of terrible justice.

Pomegranates led my imagination to a big foreign world, distant from what confused and scared me. Perhaps that's why I later fell for the romance of travel, the promise that you can leave your troubles behind, that anywhere at all is better than here.

And the little boy who hid in the pomegranate tree did grow up and travel. He's been around the block. He's seen a few sights. So it seemed a defeat when I, in middle age, back in my home town, discovered that the only house I could afford was just a few blocks away from the one where I grew up. Maybe luck had nothing to do with it.

I celebrated my first Rosh Hashanah in my new home. Pomegranates, their many seeds, symbolize hope for fertility and prosperity in the new Jewish year. At the end of the meal, I offered my guests pomegranates. I broke the fruit into a bowl of water. The seeds sank, the skin floated to the top. I knew that a few blocks away my childhood tree, if it still stood, was heavy with fruit. We are bound to return to many things. Some of them are sweet.



Cross-section of pomegranate

Pomegranate syrup is a convenient way to keep the sweet-sour flavor on hand throughout the year. North Park Produce (3551 El Cajon Boulevard, 619-516-3336) carries several brands. A 10-ounce bottle costs \$2.00 to \$3.00.

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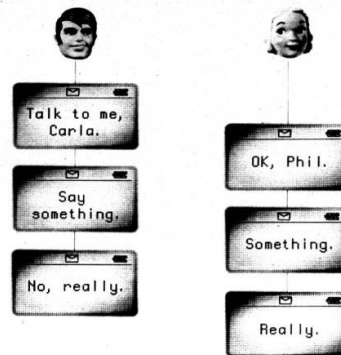
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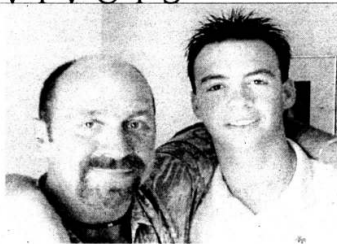
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## Survivors



Brian and Anthony

about [my daughter's] virginity," Brian realized that "I've got her now, and we'll work this out." Now 48, he is trim and tanned. His close-cropped hair is receding, there's a little gray in his goatee, and the lines in his face

hints of high emotion. As it turned out, "we" didn't last. Brian and his wife divorced in 1998. After Adriana's birth, he recalls, "We knew [it would be] four years with her at home and me working by myself." — Brian

seem more the result of a life lived in the sun than of age. He talks low and fast, his speech buoyed by energetic swells. There is a disarming frankness to him, along with

is a hairdresser, currently working at Primo Salon and Day Spa in Poway — "and by the end of those four years, it was going to be tough. We were at the end of our ropes financially. What [my ex] could never have realized is that we were almost there, almost over the hump. If we'd stuck it out for another year, we would have been there by now. She's got a job teaching — we would have benefited. We would have had a dual income. We'd be sitting pretty, instead of both of us having to start all over again."

Brian started living in San Diego in 1986, when he moved to Rancho Bernardo from Minneapolis via Seattle. His in-laws were snowbirds who nested here, and when Brian and his wife made their annual visits to Rancho Bernardo, they "fell in love with it. Being from Minneapolis, it wasn't hard to get away from that. I'll never leave here. I'll be forced into the ground by nature or by God." He and his wife eventually rented a house, but now, starting over, he has landed in a two-bedroom apartment in a quiet, gateless complex near his daughter's school.

A squat stone wall adorned with the complex's name greets me as I arrive.

Adriana, after claiming to listen to her brother's music, confesses to a fondness for Britney Spears, Christina Aguilera, 'N Sync, and the Backstreet Boys.

A green knoll swells behind it, dotted with trees — pines and maples, in contrast to the palms nearer the front, evidencing the developer's hand. The knoll crests and then dips down toward the complex's focal point, the pool. Nestled around the pool are parking lots and garages, the garages long, low-slung, and windowed, so that they look more like meeting lodges than homes for cars. Side-walks wind around the knoll, disappear across the asphalt lots, and then resume winding about the surrounding apartment buildings. The buildings are classic Rancho Bernardo: pale yellow stucco, red-tile roof. A few are outfitted with protruding support

beams, straining to give an impression of age and substance. Brian's apartment is on the first floor; his small

porch, crowded with greenery, sits at ground level.

Brian's 17-year-old son Anthony has come home early today, so dinner is ready by the time I arrive. The apartment is mid-sized. The front door leads into the dining room, which adjoins the living room; the kitchen is off to the left. An oak entertainment center covers a chunk of one living room wall, containing a TV, a stereo, books, videos, pictures, and knick-knacks. The sofa faces the TV; a coffee table stands in between. A sliding glass door on the living room's far wall opens onto the porch. The walls are decorated with posters, prints, and a few masks. A soft-jazz saxophone

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wails from the stereo.

"We've got a lemon-chicken dish with pasta noodles," says Brian, "and a salad and some buns and corn on the cob." It's Monday, so we are joined by six-year-old Adriana, who stays with Brian on Saturdays, Sundays, and Mondays and lives the rest of the time with her mother in a nearby townhouse. "I cook when we're all together like this, when Anthony's not out and about with his buddies. I try to cook Monday nights and Sundays. I used to have a restaurant when I was 21, so I'm used to cooking. I was both owner and chef; it was called J's Italian-American restaurant."

The chicken dish is "just something I threw together,

made up. I was always doing that type of stuff when I was doing the restaurant. First of all, I dipped [the chicken breasts] in egg and did the whole herb thing with bread crumbs and flour and so forth, got a crust on them, got them going. Put on onion, celery, that type of thing, get those going. Then cream of chicken, mix up the sauce, put it on there — boom. Noodles, throw that on there — all that stuff is filling.

"I try to make things for [the kids] that are going to fill them up a little bit, but I also try to keep a good enough range of different things. There's a lot of nights when we're doing macaroni and cheese and stuff like that, because it's what they want.



Brian in his kitchen

But on Monday nights, when I've got the day off and some time to go to the store and make a nice dinner, I'm really into cooking."

Brian learned to cook while growing up in Minnesota, watching his mother

and his Italian grandmother, who would visit from Detroit. He was one of seven children, "so our older boys ended up doing most of the cooking. Mom [would say], 'Go make something for your brothers and sisters.' Sunday morn-

ings, we'd make french toast, go through a whole bag of bread. That saved us, filled us up — you each got about four pieces. A lot of it is taste and feel; it just comes from working in a restaurant. It's like...once you know the different types of haircuts, different hairstyles, different textures of hair, and what you can and can't do with it, boom, you can improvise. Once you know your craft, you can go off with it. It's fun to get in there and let loose."

Because of his large family, Brian's father told his children they'd have to make their own spending money. So when he was 14, Brian began working in restaurant kitchens. "All through high school, every Friday and Sat-

urday and Sunday night, go through a whole bag of friends, I'd be back in the kitchen cooking." He moved up from dishwasher to cook to finally owning his own place, but, he says, "I had a crooked partner, so I got out after two years."

He had already spent a couple of years at the Minneapolis College of Art and Design, and after a brief and unhappy turn as an insurance salesman, he took a friend's advice and went into hairdressing. He trained in Minneapolis, worked there and there, and by the time he was 30, opened his own salon in nearby Stillwater. A large black-and-white photo of Brian in his salon hangs in his bedroom hallway, and

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"Stillwater was a destination  
place, very much like Julian,  
Minnesota's first town, apple  
festivals... a real romantic  
type of little town. I advertised  
on [the local] smooth-jazz  
station. He also tried to raise  
the town's celebratory tone.

"At the Lumberjack Days  
festival that they had at the  
time, they had dung-throwing  
contests and spitting contests.  
They would get big dung  
patties [and fling them], and I  
said, 'This has got to change  
if I'm going to have my business  
in this town.' I went to the  
chamber of commerce with a  
picture of a guy standing there  
hocking a big loogie. I said,  
'Is this what we want representing  
our city? No. Let's change it. Let's  
get ourselves a new element here.'"

Brian points to a poster on  
the wall, advertising the  
Change of Seasons Jazz and  
Hot Air Balloon Festival he  
helped organize. "We brought  
jazz in, hot-air balloon races,  
mimes, all kinds of stuff."

Anthony breaks in.  
"Mimes?"

"Mimes."  
"You brought in  
mimes?"

"Yeah, musicians,  
mimes—you know."

"Why'd you bring mimes  
into your town? Try to get  
them out."

"Anyway," says Brian,  
ending the exchange.

Anthony turns to me.

"No offense if you like mimes."

He is tall, affable, quiet but not  
sullen. He surfs, and he plays  
guitar in a fledgling punk band;  
he likes the fast beat and the  
adrenaline rush he gets at punk  
concerts, though he was knocked  
unconscious at one such event by  
a fellow who kicked him in the  
head with a steel-toed boot. For  
her part, Adriana, after claiming  
to listen to her brother's music,  
confesses to a fondness for  
Britney Spears, Christina  
Aguilera, 'N Sync, and the  
Backstreet Boys. Brian says  
that he tries "to keep her away  
from that stuff," but the  
futility of his efforts comes through  
in his tone. Adriana, shy at first,  
dunks her head, but warms  
quickly. (After dinner, she  
delights in hiding a crumpled  
napkin in her fist and asking me  
to guess which hand she's got it in.)



Brian's career

Brian gestures down the  
hall off the dining room.  
"That's his room over there.  
Mine's over here," off the  
adjoining living room. "When  
she comes over, she sleeps  
with him. I have a little area  
in my room for her toys and  
so forth that I kept."

We return to the sub-  
ject of Stillwater, or rather,

the leaving of it. Though the  
salon did well, six years was  
enough for Brian. He recalls  
the day he decided to leave.  
"It was 80 below wind chill,  
and there was snow up to  
God knows where. No business.  
I was sitting in my salon,  
listening to the hollow wind  
in this giant mall there going  
Whooooo. This picture that

I had taken down by Win-  
danza was there, and I said,  
'Screw it, I'm going.' That's  
what got me out here." Is the  
competition stiffer in California?  
"People here are less  
loyal, that's all."

Toward the end of dinner,  
the phone rings, and Brian  
excuses himself. I ask  
Adriana about her day. "First  
today I rode my scooter [a  
new Razor], and then we went  
to the pool. Now we're doing  
this, and then maybe we'll go  
on a scooter ride again."

I notice her earrings.  
"When did you get your ears  
pierced?" I ask.

"When I was five. It hurt  
a lot."

"I tried doing that to my  
eyebrow a while ago," offers  
Anthony. "I got about halfway  
through my eyebrow, then  
heard the garage door opening  
in my old house. I was like,  
'Oh, Mom's home,' and I  
pulled it out. I was pissed." Anthony  
tells me he's just bought an  
Epiphone Les Paul electric guitar  
that used to belong to the  
guitarist for Unwritten Law, a  
local punk band. The singer for  
Anthony's band sold it to him at  
a great price when he saw Anthony's  
inferior guitar.

Brian returns from the  
phone call dated "Tomorrow  
night," he says to Anthony,  
smiling. He turns to Adriana.  
"Are you done? Go put  
your TV on, sweetie." She  
hops down from the table  
and flops down in front of  
the TV, tuned to Cartoon  
Network. Brian and Anthony  
begin cleaning up, and Brian  
explains his smile.

"Last night, we went to  
an Ottmar Liebert concert—he's  
an excellent classical jazz  
guitarist. I'd gotten these  
fourth-row tickets a couple of  
months ago, and I didn't find  
anybody to go with me. So I  
asked Anthony if he wanted to  
go, and he said, 'Okay.' Once  
there, Brian noticed "this  
incredible woman who was  
sitting up near me. Typically,  
I wouldn't do this kind of  
thing, but I was watching her  
through the whole concert. I  
said to Anthony, 'I've got to do  
this. I'll kick myself in the butt  
if I don't do this.' So I did one of  
these kind of 'I saw you from  
across the room' type of things. I  
said, 'I never do this.' It was  
probably one of the best things  
I've ever done in my life. I  
said, 'I hope you're not too  
ticked.' She said, 'No, I'm

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very flattered."

"I was really comfortable being married for 18 and a half years, so it's going to take a couple of years until I can get back to... feeling good about myself, going out. But last night was a big step. I haven't done that, but something about her face... I just had to go up and talk to her. Anyway, we're going out tomorrow to the Beach House to have drinks—pretty wild."

By this time, we are seated on the couch, and Adriana, who is lying on the floor, overhears this last bit of conversation. "What? Who?"

"That woman I met last night." He turns to me. "She's the jealous because she's my woman." He playfully grabs Adriana, hugs her. "This is my main girlfriend, though—my main girl. Right here, my only love. She's been my Saturday-night date for the last two years." The tradition started "because I had no other woman in my life that really cared for me, and she loved me unconditionally. Why not treat the best woman in my life the best, you know? She's getting used to it. I feel sorry for her first date; he's going to say, 'We're

going to McDonald's, and she'll say, 'No, let's go to Peoche's.'"

He gathers Adriana to himself. "Aren't we always going to nice places, huh?" To me: "We take the ferry over across to some of the restaurants in Coronado, take one of those pedicab rides around downtown, go to the Fish Market and sit at the oyster bar."

"What's your favorite restaurant?" I ask her.

"Bernardo's."

"Why do you like it?"

"Because I just do."

"I thought you were going to say the Chicken Pie Shop," I joshes Brian.

"Oh, Dad."

"Oh, Adriana."

"Oh, Dad."

"Oh, gooball."

Adriana goes back to her TV. She was born in '94, which puts her at about four years old when the divorce hit. "It's been a tough couple of years," admits Brian. "She and I have been through a lot of *Kramer vs. Kramer* moments, crying it out, talking it out, getting it out. She would say, 'Dad, I can't handle this anymore. I want you two to get back together again.' What are you



Adriana's night-life

going to do, not talk about that? No, you get it out, you tell her why. I said, 'It's not screaming as loud as I can and get it all out. You have to get the ickies out, otherwise, it's going to eat you up inside and make you feel horrible.' So she and I would be driving back from the beach, and she would say, 'I'm going to

"[I said.] 'You know what I do? [When] I get all frustrated and mad, I just scream as loud as I can and get it all out. You have to get the ickies out, otherwise, it's going to eat you up inside and make you feel horrible.' So she and I would be driving back from the beach, and she would say, 'I'm going to

scream, now, okay? OOOHHH I HATE DIVORCE! AAAHHH I HATE LIVING AWAY FROM EACH OTHER!' The next thing, we'd be laughing and just having a good time. It helped her work through things."

Other difficulties "It was definitely tough downsizing. We had a dog, Bailey. We had to give him away. It was really tough. He was a yellow Lab; we had just had him a year. Adriana had a real hard time with that. The year before, we had lost our other dog, Quincy, who died on us. She and I were out walking him—she was on her bicycle—and he just laid down and died on us. I had to carry him home; she was watching the whole thing in slo-mo."

Though he was older, the divorce hit Anthony as well, and it showed on his report card. But, says Brian, "He's good about it. He knew we were having problems, and he was ready for it to happen. As much of a kid and a 17-year-old as he is, he's got a square head on his shoulders. He's helped me. I've learned a lot from him

myself, because he's got a lot more patience than I do. When we were first breaking up, he was saying, 'Oh, Dad, some people just aren't meant for each other,' and things like that."

Anthony chose to live with Brian after the divorce. "I've been trying to teach him the art of being a roommate. How to get by making the Hamburger Helpers, that kind of thing. How to make those even better, what you can add to it, so that when he gets out on his own, he can do the same thing."

"He was opposed to it at first—I'm not your roommate; I'm your son. This is bullshit." [I said.] "You're my roommate now. It's not like it was before; we were both thrown into this situation, and you're going to have to adapt. Probably one of the most important things I could teach you right now is how to be a roommate and not screw up your friendships."

He asks me, "How many friendships did you end up screwing up [because you lived together]? I had friends, they came home, slept in my bed—with a girl, at my left, over. I was just a lot of that."

As for Anthony, "The first six months were tough, but he's come around." Brian sums up what he's trying to teach: "Whatever needs to be done, do it. If I don't have time to do it, you do it. Take the garbage out, clean your room. Be considerate of others."

While we have been talking, Anthony has been in his room playing his guitar. The rapid notes slice through the wall like shards of electrified steel, and Brian asks Adriana to close Anthony's door. She reports that it is closed already, and Brian asks, "You're supposed to be doing." I started being his friend at first, because this was a new thing, and I wanted this to work. But when it started deteriorating, because he was taking advantage or not helping out or whatever, that's when I had to take a stand, saying, 'I'm the dad, but you're the roommate now [as well].'

He is very friendly with his children, but when he tells them to do something, I sense a powerful expectation of obedience.

When Brian speaks of Anthony's patience, his tone is one of genuine admiration. But when he talks about Adriana, there is an impassioned tenderness, and I wonder if

it's a sentiment that in some way arises from their particular relationship. She was born some 11 years after his son, and as he mentioned earlier, he will be past midlife when she becomes a woman.

"I started a diary for her from when her heartbeat started. I took my recorder, recorded her heartbeat, and every day from that point on, I've made a recording. I've got ten tapes in there to give her. April 10, 1996. This is what happened today... Your brother's doing this... Six hours of crying! God, how can something so small...? She had colic. It's different from writing it down in the baby book, forgetting about the emotions. 'Six hours now!' I've got to get that emotion in. I want her to listen to this."

"So I thought, this would make a neat book. Nobody's ever done anything [like this] for a guy. All these guys [say], 'I'm not getting married. I

don't want kids. Well, I got a kid now. Okay, I don't want another kid. Okay, I've got this kid now.' All guys are the same. They don't want kids, but the wife talks them into it. And then they're 'Okay, I'm happy with this.' I started this as a Diary to My Daughter from Her Rebellious Father, because I was very much a man, and [I wanted to tell her] how I did this 180-degree turn and came around and said, 'Wow, this is the joy of my life.' I was hoping maybe with this diary of my daughter to come up with something for guys, telling them it's okay. This stuff happens; we all feel the same way. We don't want to have kids, but then we do... Life can go on if you have kids; life can go on if you just let your self help properly."

Healing properly has been a slow process for Brian, something he can tell from his experiences with other women

since the divorce. "During some of these first dates, I've had women say, 'You sound so lonely.' I'm still getting used to being alone, still getting used to being alone in a lot of ways. I don't have to answer to her anymore, just me. I have to do this and make it happen. It's a real survival thing, but I'm doing fine with it. I'd just like to have a partner for a while, do things with, I think that would help fill the void. I hate going downtown by myself. I really don't know if I want to have a long-term relationship again. I won't know until I get there. We'll see."

In the meantime, downtown beckons. (Unfortunately, the date with the woman from the concert didn't work out.) "I go out to these clubs almost every weekend. I'll go downtown on the hunt and then walk away and go home, because it's such crap. You get to an age; in

your 20s and 30s, you start eliminating friends. You've got your kids, and [you say], 'This is my life now; screw everyone else.' Then something big like this happens; you get divorced, and all of a sudden, you're sitting here with nobody. No friends, because you've burned all your bridges, and you go, 'What am I going to do now?' So you get out there and you start going to these clubs, but it's old, and it's expensive. By the time you go downtown, pay for parking, pay the cover charge, you've spent 15, 20 bucks before you've even bought a drink. It's ridiculous."

When clubbing gets too frustrating or too expensive, he holes up in a restaurant—he calls it "yuppie meat market"—orders a beer and chicken wings, and watches and writes. "I've been writing down there for the last year now—taking situations, conversations, feelings as a divorced father out there

very flattered."

very flattered."

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again on his own. I'm doing a screenplay right now called *Life's a Beach*, just dealing with the feelings, what it's like. I don't think anything's been written from a guy's point of view since *Kramer vs. Kramer*. It's always, the guy's a prick. He's been screwing around, he took off — it's always from the woman's point of view. Nothing's been done by the men about what it's like to be rejected, to be on your own, to be by yourself, to be lonesome."

He laments what he sees as the comparative ease with which a woman can find company in a social situation, while he risks being seen as an old leech. "It sucks. The girls have their friends they can play off, and they can turn guys down until they want one. Whereas we go out there and it's 'Yeah, right. Sure.' It's tough, it's really tough, so I've been writing about it, just getting it out. It's been a nice venting thing for me."

He lets me read what he's written. In its present form, it's not quite a screenplay — there is no dialogue, just an observer privy to the thoughts of the lonely man at the restaurant. High emotion is spilled across the page, along with some blunt honesty. He writes admiringly of various women's bodies as he notices them but comments, "His interests are high, but his emotions are mixed and scrambled. He's so horny, which is the reason he's in this situation in the first place, but yet not really wanting to be there at all. He'd rather be home with his children, wife, and dog, nestled

up watching television. But no, he's sitting here, out on the hunt, looking for a piece of ass, or at least someone nice to talk to."

He returns to the theme in the next paragraph: "...he forces himself up and onward in the relentless quest for a piece of ass. His honest desires, however, still overwhelm him. His true quest is the pursuit of his true soulmate. Amongst the sea of beauty, he stands alone in his solitude." I admire his effort to catch the simultaneous tension and unity between the desires of his aching loins and his lonely heart. What he wants is really one thing — union — but he experiences his desire in disparate ways. The piece also details several of the topics he has discussed with me — his son as roommate, talking things out with his daughter — as well as the general atmosphere of the bar and a letter/poem to his ex, expressing his sorrow at her departure.

Eighteen years seems a long time to stand against erosion; I find myself imagining that it would require a trauma, some enormous break from normalcy, to sever a tie that had lasted so long. An affair, perhaps, or an enraged fist. But, says Brian, it was not so. Further, it was not so for his parents, who got divorced "after 37 years of marriage. Seven kids and 37 years later — it was like, 'You're what?' It happened right in my salon back in Minnesota. I see my mom out there pacing. I'm doing my dad's hair. All of a sudden, she comes in — "You

son of a bitch!" — and she's beating on him, and you can see the embarrassment and the hurt, all these things that are going on in his head coming out through his eyes."

Why? "Supposedly, it all came back to when the Pope said, 'Don't take the pill.' So, she didn't take the pill. He didn't want all the kids, but she didn't take the pill, and it affected his — supposedly, it affected his ability to continue going to school, to become a chiropractor, to finish his dream. That initiated the whole thing; way back then is supposedly when

Canes. Canes are able to hold you up, Cain and Abel — ha, ha." He shrugs. "It works, they sell. I carved the handles out of the roots and sell them out of a little shop down in P.B. — Mrs. Milton's Sea Treasury at the Crystal Pier. They're usually 20 [dollars], but they're marked down now to 15 and 10. It's a true San Diego product, from the beach to your hands."

Besides the simple creative urge, ventures like Able Canes "started [because of] my ex. She was really motivated — 'You're not making enough money, you're

the wives of captains of industry and prominent politicians," all these Hollywood wives go there, a plethora of Who's Who. I worked there for about nine years; it's a real cool place. I started to think, 'Wow, wouldn't it be neat to do some mind control with these people? Something subliminal in the rooms at night, or something in the massage oils. All these presidents' wives would go back and try to persuade their husbands.' Anyway, that's how I started my original conspiracy-theory movie. 'Working with a writing partner, he began researching 'these groups that are supposedly running our lives and so forth' and put together a screenplay. 'It was called *In Sheep's Clothing* and as we were about finished with it, *Conspiracy Theory* came out and blew us out of the water."

The two writers were undaunted. "We knew we were on the right track. We came up with a cloning movie, decided we were going to do Jesus Christ from the Shroud of Turin, but then we thought that would be too controversial. So we decided to clone the Pope. We called it *The Papacy and the Progeny*. The stories are copyrighted and they are registered. [but] so far, I haven't been able to... get anybody to look at it or anything. We go up to these pitch-fests up there, and there are 300 other screenwriters with their fingers on their noses. They've got 20 screenplays under their belt, and they haven't sold anything. We looked at each other, and we were, like, 'Shit,

this is going to be us 20 years from now!' What a drag, you know? But the thing that's addictive is that one little saying they always say: 'Well, it only takes one.'"

Even before he failed to sell his work, he failed to win over his wife. "I finished the [first] story after a year and a half of working on it, and she said, 'That's not the kind of thing I like to read.' I created this whole story — these characters, their morals, their lives — read the goddamn thing, will ya? Jeze! Laisse, what is this? What do you mean, 'not my kind of story'? Read it! I value your opinions, read it! So, it wasn't good enough."

His marriage is over; the impetus to turn creative work into profit remains, aided by a dose of adoration for his daughter. He takes me into his room, pointing out the signed photo of the Charger Girls above his desk. Primo got the contract with the Charger Girls, and since Brian works for Primo, "I do hair for the Charger Girls and for the Gulls Girls. I do their hair before games, before all the calendar shoots. It's really a kick."

Next to the desk is an easel, and though Brian took up drawing again after the divorce, the easel's main employer is Adriana. Next to the easel, a set of shelves lined with toys — things for her to play with when she visits. And on top of the shelf, the night-light. "This is a night-light I made for her. Her first visit to Disneyland was on the last day of the electric-light parade. So, I bought one of these bulbs. Then, I had taken

**Anthony tells me he's just bought an Epiphone Les Paul electric guitar that used to belong to the guitarist for Unwritten Law, a local punk band.**

it all happened. So blame it on the Pope."

Brian says that in his case, the trouble was money. In the corner of his dining room, an umbrella stand is stuffed full of gnarly headed canes. Some are painted to look like animal heads, some are gilded in gold. No two are alike. "San Diego magazine did an article on my canes. It's a cane that washes up on the shore — our beaches get loaded with this cane. I was walking on the beach one morning and picked up one of these canes. I thought, 'This is a nice little walking cane.' Canes, cane. I call them Able

not making enough money, do something else, do something else, do something else." She was never used to my job, which is a sales job. Sales are up, sales are down. It's not consistent. So that was eventually the demise of our marriage. I had had it. So, I was always forcing myself to do new things."

Though the canes sold, they didn't relieve all the financial pressure. "I thought, 'Okay, I'll do something cerebral. Maybe she'll really get off on something cerebral.' So, I tried screenwriting." At the time, Brian was working at the Golden Door, a luxury spa in Escondido. Besides

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all these pictures — Mickey Mouse and all these different guys. I blew up the main picture [of the statue of Walt and Mickey, with the Magic Kingdom castle in the background], and I shrank down all the other ones [people in Mickey, Donald and Daisy Duck, Goofy, Pooh, and Tiger costumes]. I cut them out and repasted them on the [main picture]. I got a picture of her, pasted it on the middle of that, reshoot the picture, and put it on this [Lucite backing]. Then I had this three-dimensional thing [in which the Lucite behind the figure photos is pushed forward, raising them from the background]. I made a little stand here, and this is what it came to. I actually was going to take this idea and sell it to Disney, have them sell it in stores. Just take any girl and put them in." It seems a plausible idea, the sentiment evoked is dead-on.

In the living room, he shows me a cast of his hand, mounted on a wooden stand. His cast of Adriana's hand is at his work. "I originally made these hands because I wanted to cast her hand somehow. I've got to be able to hold her hand forever. So I came up with this process." I gather that it uses some sort of alginate mask, used to form a mold. "I made her hand, and I did my hand, too. I mounted them, had them gold-plated or chrome-plated — whatever you want to do." Anthony's hand is flipping the bird — "the typical thing. But with this alginate, you get a lot of detail — every little pore."

I comment that, as mementos go, it beats bronzed baby shoes. "It beats baby shoes, it beats just a little handprint. Twenty years from now, I can literally hold her hand, her four-year-old hand. I've got that forever now." There is obvious pleasure in his voice as he says this, as he thinks of some secure, certain source of future happiness, some assurance of stability enduring after the breakup of his family. What follows are not his parting words to me, but I will end with them nonetheless: "Stay married, dude. It's not fun to start all over again and change around and split up the furniture."

— Matthew Lickona

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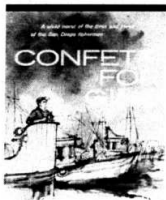
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## Your Girl Is Very Attractive

### CONFETTI FOR GINO



PART NINE

Christmas in San Diego's Little Italy of the early '50s was not only a family affair, but a neighborhood food-fest. *Confetti for Gino*, Lorenzo Madalena's 1959 novel about fisherman Gino DeMarino and his family, is heightened by the drama of the holidays: the elaborate buffets of Italian delicacies, the effortful exchange of gifts, and the ever-present influence of the church.

CHAPTER 16

Christmas Eve at the DeMarinos' was no different from that in dozens of other Italian homes throughout the colony. It was loud and hectic. It was a confused jumble of screaming, excited children and scolding mothers. It was the delicious odor of holiday baking and the sticky, sweetish smell of shot glasses brimming with liqueurs. It was women working hard to finish still another batch of sugared biscotti in the few remaining hours before Midnight Mass. And it was their husbands drinking hard to numb themselves in preparation for church. It was an endless repetition of "Buon Natale" and "Buone feste" with the arrival of another relative or neighbor.

Supper for the DeMarinos was a simple one: pizza with anchovies, cracked crab in bowls of vinegar and oil, fried shrimp, artichokes boiled



Holiday meal for local Italian, c. 1949

with *bacalà*. Traditionally no meat would be served until after Midnight Mass. When Gino had eaten, Mamma dispatched him with gifts for her godchildren and close friends. She saw that Nonno was comfortably settled in a chair, and she sent the children upstairs.

"Nino," she ordered, "put the gifts that are brought under the tree with the others, and do not allow your nieces to open them. Paolo, Emilia, help your cousin and call me when the bell at the front door rings."

Mamma DeMarino's youngest sister, who lived in San Francisco and was again pregnant,

had sent the two eldest of her five children to visit. Paolo was 15 and his sister, Emilia, a year younger. The children had arrived a few days before, laden with Christmas presents and a box of cooked crabs packed in dry ice.

Six times the doorbell rang, the children called, and Mamma DeMarino hurried up the stairs to entertain visitors. Between calls she helped Anna wrap thin dough about bamboo sticks to make cannoli shells. They fried the dough until it was golden and flaky, then set the shells aside to cool. Christmas morning they would stuff them with ricotta, mixing the creamed

goat's milk cheese with glazed fruit and chocolate chips.

It was after nine o'clock when they fried the last shell. Mamma DeMarino tossed aside her print apron and looked about the kitchen.

"Per l'amor di Dio!" she sighed. "Have we at last finished it all?" She patted her knot of hair as the bell sounded. "I am going up. When you come, Anna, see that you bring Nonno."

Mamma struggled wearily up the flight of stairs. During most of the year the living and dining rooms were left in semidarkness, and the huge cellar kitchen served in their stead. But during the holiday season relatives and friends used the front door rather than the cellar entrance.

Early that morning Mamma DeMarino and Anna had drawn open the heavy embroidered drapes and aired out the living and dining rooms. They thoroughly dusted the old walnut furniture and fluffed Gino's souvenir pillows labeled "Acapulco," "Panama," and "Manzanillo."

They took down the two oval portraits that had hung for

years above the imitation fireplace and wiped clean their elaborate gilt frames and convex glass coverings.

Both portraits were hand-tinted. One showed the new bridegroom, Gaetano DeMarino, seated stiff and poker-faced while his bride stood erect behind and rested one hand upon his shoulder. The other portrait, taken on Anna DeMarino's First Communion day, showed the girl with long straight hair, bows, fluffy dress, and white cotton stockings proudly beside Pappa DeMarino, while Mamma, still standing behind her husband, held the infant Gino in a delicate shawl.

The two large portraits were not the only ones in the living room. On the buffet, the coffee table, and the heavy upright piano that no one ever played Mamma set out the formal group photos of all weddings in which her children had participated. The living room resembled a photographer's gallery, for Gino and Anna together had been in over a dozen wedding parties.

On the ledge above the fireplace Mamma had erected



Interior of Our Lady of the Rosary Church, Little Italy, c. 1959

her *Presepio*. A porcelain angel with outspread arms hovered above the simple stable, while within, painted clay figures of Mary, Joseph, and the Wise Men knelt beside the Christ Child in His manger. Sheep and cows, some of them larger in size than the religious statues, lined the ledge. A pair of china figurines in 18th-century dress danced the min-

uet incongruously amidst the animals. A glass-enclosed candle flickered at either end of the ledge.

In the adjoining dining room Mamma DeMarino had opened the table and added two extra center boards. The table stretched fully seven feet and was covered with the cherished lace cloth she had herself crocheted before her wedding.

On the dining table was a lavish selection of rich pastries waiting to be sampled by guests. There were *sfinghi*, deep-fried balls of airy dough, some coated with honey and others with sugar; there were platters of assorted biscotti, small round ones and long ones like ladyfingers, all covered with sesame seeds, and there was Mamma's specialty, Sicilian fig cookies.

The pastry was crescent-shaped, coated with egg white and tiny colored candies. She had spent hours making the filling: figs mixed with chopped nuts, honey, orange juice, and white wine.

Along with the home-made sweets and panettone, a yellow holiday bread baked with pine nuts and fruit inside, the dining table held an assortment of anisette, Strega, Benedictine, and other imported whiskies that Gino had brought from Mexican ports.

Mamma DeMarino surveyed her buffet. The Italian doughnuts were almost depleted. She handed her niece the platter.

"Emilia, hurry downstairs and get more *sfinghi* from Anna." She studied the stock of liquors and decided a small brandy would do no harm. It would help her to relax and get in the mood for the opening of the presents.

Once more the doorbell rang, and Mamma rose from her rocking chair to greet her latest visitors. It was her good friends the Crivellios, Teresa and her parents. Once again the rou-

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tine followed its set pattern.

"Buon Natale."

The women blessed each other on the cheek, Signora Crivello kissed each child in turn, and Signor Crivello edged toward the whiskey. They sat patiently a few minutes, sampling the sweets that Mamma DeMarino passed in a tray and exclaiming over delicious her fig cookies had turned out this year. Then it was time to leave.

"Shall we see you at Mass, Signora?" asked Teresa. Mamma DeMarino answered, "I shall go to sleep early and make the Holy Communion at my usual Mass, at six tomorrow morning. There is so much work to be done on Christmas morning!" She smiled at the girl. "However, Anna will be at the midnight services. And Gino."

Teresa glanced questioningly about the room. "Is Gino at home?" she asked hastily, "and Anna?" "Anna is downstairs, and Gino I have sent with presents for my grandchildren." She clasped her hands. "Never again shall I be a

madrina! Five figgiosi I now have, and every year each one must receive a gift." Mamma pointed at the presents under the tree. "And see! For ourselves we have bought a complete store. This Christmas is making a poor one of me!"

Teresa waited until her parents had stepped outside. She turned and whispered quickly, "A little remembrance for Gino." She did a small tissue-wrapped gift into Mamma DeMarino's hand and hurried down the front-porch steps.

Mamma tucked the gift among the pine needles of the tree and sat to wait for Gino's return. It was her concession to the American observance of Christmas that a modest tree with colored lights, silver balls, and tinsel stood in one corner. A mountain of gifts surrounded the tree, for each member of the family had a present for the other. Even the children, through the courtesy of Mamma DeMarino, had taken gifts for one another. In addition, there were presents from the children's godfathers and godmothers and

from their aunts and uncles in San Francisco.

The instant Gino entered, all five children broke into yells and dug into the gifts, looking for cards bearing their names. It was time for the presents.

The children shouted, but Mamma DeMarino shouted louder. "Attenzione!" she called. She scowled until Lilly-Ann and Rose-Ann slunk beside Anna and the older children sat shame-

## Traditionally no meat would be served until after midnight mass.

faced. "Madre de Dio!" she exclaimed. "What animals you have become!" She looked at the gifts. "Now we shall open the gifts. Nino will be the Santa Claus."

Gino squatted on a footstool and opened an amusette. Already he'd had several straight shots when making Mamma's calls and another at the Purple Pig. He'd gone there to give Vicky her Christmas present, a handmade

black stole embroidered with gold thread. And Vicky had presented him with a fine alligator wallet containing a Kodacolor print of herself. Gino had delivered her gift early, because after Midnight Mass there would not be time. During the early-morning hours he and his friends would be making the rounds of the colony, stopping at various homes to wish the families "Buon Natale" and to sample their liquor and

Rose-Ann for the shirt, Nino....

Mamma's scolding and suggestions were utterly ignored in the mounting frenzy. At the opening of each package "Ohi" and "Ahi" rose and fell like waves. The children ripped strings and tore away tissue paper wildly, screamed with delight and rushed about the living room showing their latest gifts. Most of the presents were clothing: sweaters, dresses, shirts, underwear, socks. But there were also toys for the children. And for Mamma DeMarino, from Anna and Gino, were two exquisite alabaster table lamps, striped with delicate pink and white bands and circled with tiny rosebuds and angels.

Mamma DeMarino listened with relief as Nino read the final tag. Suddenly she remembered Teresa's gift. She looked among the branches, but it was gone.

"Nino," she asked, "but where is the present from Teresa Crivello? The one she left for your brother?" The midjet was proudly trying on the coat of a two-button, single-breasted, light cocoa suit, a gift from

Gino. "I found it. He got it okay."

Mamma DeMarino shrugged. With all the confusion she must not have noticed. Gino was about to enter his bedroom when Mamma caught his arm.

"You received the gift from Teresa?"

He looked up impatiently. "Why did she have to get me something? I didn't buy her nothing."

Mamma spoke harshly. "Because she has the true feeling for Christmas!" She waited. "Well? And what is it?"

"Later," Gino said. "I want to change for Mass. It's after eleven."

"For shame!" she said sternly. "All year you ignore the church and right at this moment you worry about Mass?"

"Here, then, if you have to see," Gino slipped the small gift from a pocket.

"But you have not even opened it!" Mamma was exasperated. She carefully untied the ribbon and removed the wrapping. Inside the box, lying upon a cotton pad, was a gold chain, a single-breasted, light cocoa suit, a gift from

bright of Teresa! Her gift will always be next to you."

Gino fingered the gold links. "A chain. For what?"

"It is not possible that you are so ignorant!" Mamma DeMarino said with disgust. "To hang your cross upon, of course, and to wear about your neck." She reached into her son's open shirt and held out his gold crucifix. "How intelligent of Teresa to observe you need a new chain of gold to match your cross. Look, this old one is so worn and green with color I could snap it with my fingers."

Gino looped the gold chain about his hand. It was beautiful, but he would not wear it. The chain would lie forgotten in the bottom drawer of his dresser. He half wished Vicky had given him the chain; then he would be pleased to wear it about his neck. But the chain had come from Teresa. Gino turned abruptly and slammed the bedroom door behind him.

Mamma looked after her son with a worried frown. He had always been impulsive and hot-tempered, but Gino had become increasingly touchy. Perhaps, she thought, it was worry over the long tie-up that had made him so irritable lately. Mamma thanked the good God that before long the *Stella del Mare* would again leave port for the fishing banks.

When she had helped Nonno to bed Mamma DeMarino took each of her granddaughters by the hand and led them to their room. Lilly-Ann fretted deeply, for it was long past eleven o'clock, and Rose-Ann began to whimper at having to leave her toys.

"Silenzio!" Mamma DeMarino scolded the girl. "Has your mother never told you it is a bad sin to cry on the night of our Christ Child? Besides, it is bad luck."

Mamma returned and sat alone for a while in the rocking chair. She could hear Nino, Paolo, and Emilia running about in the other rooms. Along with Gino and Anna they were going to Midnight Mass. Mamma looked about hopefully at the havoc surrounding her. The floor was a jumble of colored wrappings, tissue paper, tags, and cord. Empty cartons and corrugated cardboard spilled into the adjoining dining room. She was

exhausted, but before retiring she would clean out the trash.

With a groan Mamma DeMarino pushed herself up from the chair and began stuffing paper into the larger cardboard boxes. She smoothed the more attractive sheets, those with holly leaves, merry Santa Clauses, and bells. The silver and gold ribbon that was not frayed she wound about her thumb and set aside with the folded

paper. They could all be used again next Christmas.

When she finished Mamma DeMarino carefully folded the jackets and sport shirts and blouses and skirts and underwear in their boxes. She placed her imported alabaster lamps upon the floor, one on each side of the pine tree, and arranged all the other gifts in a fan-shaped display. Tomorrow all day more neighbors and friends would pay their

respects, and Mamma wanted them to see how generous the DeMarinos had been.

After the others had left for Mass, Mamma DeMarino locked the front door and turned off the room lights. She sank into the wooden rocking chair and from a pocket in her dress took out a black rosary. The creaking of the rockers formed a ghostly accompaniment to the eerie blinking of the green

and red bulbs on the Christmas tree.

Mamma DeMarino crossed herself. She recited one decade of Ave Marias for the soul of her dear departed Gaetano. The second set was for her father, Nonno; the third, for Anna and her children; the fourth, for little Nino. When she reached the final decade Mamma DeMarino closed her eyes piously. Her lips moved soundlessly but with

so rich only the most greedy could eat more than two. There would be enough for everyone, Mamma was sure.

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the Christmas tree, she gazed at the balls and gleaming tinsel and at the dim reddish-green glare the lights cast upon the piles of gifts. She decided it was beautiful. In fact, she admitted, the tree was in its own way as inspiring as her *Prespeio*. The Christmas tree was perhaps one custom of the Americans that had some sense.

Mamma DeMarino sniffed. But probably the only one. She pulled out the extension cord and went to bed.

CHAPTER 17  
Midnight Mass at Our Lady of the Sea was a deeply reverent yet curiously exhilarating occasion.

The majestic beauty and solemnity of High Mass, the choir of youthful voices that caroled joyous hymns; the elaborate *Prespeio* scene erected before the altar of the Virgin Mary; the hundreds of blood-red poinsettias that the Italian women had brought from their gardens to decorate all three altars; the curling smoke and yellow flames of countless small candles; the grandeur of the oil paintings and stained-glass windows; and the simple realization that it was again the night of the Christ Child all combined to create the deep reverence that pervaded the church.

The curious exhilaration was created by the congregation itself. Less than an hour ago the fishermen, their wives, and children, many in family clans, had been drinking, shouting, eating, and exchanging gifts. Now they were nervously hushed and respectful, but the Christmas Eve cheer smoldered, ready to burst anew at the end of Midnight Mass.

Hundreds of parishioners crowded the mahogany-stained pews. Even the "deserters," as Father Abruzzo wistfully termed those who attended the cathedral, returned for Midnight Mass at Our Lady of the Sea. Both side aisles and the wide center one were lined with folding chairs borrowed from the church hall, and still there were people standing, squeezed tightly against the walls. The congregation packed the vestibule and overflowed the church steps.

On the sidewalk outside swarmed a distinct group. They were the fishermen

who had already celebrated to the extent that, had they entered church, the acrid odor of spiritual incense would dissolve before the spirituous fumes on their breaths. They salved their consciences with the fact that they had at least been at church Christmas Eve if not in it. They milled about murmuring and joking in steady

Gino smiled to himself. He remembered vividly when at the age of eight he had himself been a novice and made identical errors. Peter the Rat was then head altar boy. He taught Gino all aspects of the job: how to serve the various Masses and where to find the sweet, pink holy wine that Father Abruzzo hid in the sacristy.

There were *sfinghi*, deep-fried balls of airy dough; platters of assorted biscotti, all covered with sesame seeds; and Mamma's specialty, fig cookies.

rising voices until angry whispers of "Shh" from within shamed them into temporary silence.

Gino DeMarino stood with folded arms beside one of the marble fonts at the rear of the church. For a few minutes he gave his attention to Father Abruzzo, resplendent in his white and gold surplice, and to the altar boys. Nino's high clear voice alternated with the priest's muffled bass in the Latin prayers.

Eight altar boys stretched across the two levels of steps. Father Abruzzo had augmented the regular crew with four additional recruits for Midnight Mass. The new boys were unsure and self-conscious. They peered around each other to see what Nino and the other regulars were doing, and one kept looking shyly over his shoulder at the congregation. Each time they genuflected their bodies bobbed unevenly. When Nino rose to change the missal a pair of altar boys erroneously followed up the steps and then retreated in confusion.

Gino remembered too how he had actually trembled the day Father Abruzzo casually told him to carry the Holy Chalice to the altar. The Chalice was a sacred vessel and held the thin wafers that miraculously became the Eucharist. No one but a priest was to touch the cup. But because Father Abruzzo had so ordered, Gino lovingly held the Chalice at its base and set it upon the altar. For an hour afterward he had been in a daze.

All that had happened years ago when Mamma DeMarino religiously awoke her young son early Sunday

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mornings to serve Mass. And it had ended abruptly when Gino quit school to begin life as a fisherman.

A weak moan and a sudden bustle along one of the aisles caught Gino's momentary attention. Some woman had fainted. The church was stuffy, and the ordeal of standing continuously through High Mass had been too much for her. Gino watched as several fishermen lifted the woman clear and carted her out into the cold night air. As long as he could remember, someone had invariably fainted during Midnight Mass. The people at the rear of the church craned their necks to verify

the woman's identity and returned to their prayers.

Father Abruzzo untied the strings about his waist and removed his embroidered surplice. It was time for his Christmas sermon. Throughout the church men and women squirmed for comfortable positions in their pews and took the opportunity to look about and nod at friends. A few children darted into the aisles to stretch their legs, and one child bawled so furiously at being awakened that its mother swept the girl off her seat and hastened out the door.

With a flourish the priest adjusted the loudspeaker system. He coughed to test the

sound. The cough succeeded in snapping the congregation to attention but sounded like a blast. He lowered the volume slightly.

He and his friends would make the rounds of the colony, stopping to wish families "Buon Natale" and to sample their liquor and sweets.

Father Abruzzo read the Gospel as always in both Italian and English, but the sermon was only in the language of the colony. Basing

his lecture on the passage "Glory be to God on high and on earth peace to men of good will," Father Abruzzo explained that the Holy Scrip-

tures meant exactly that. Peace to men of good will. It was not the intent of God, as non-Catholic Bibles translated, to bestow "Peace on

earth and good will to men." That implied all men, whereas it was truly only men of good will who received the blessing of peace. Father Abruzzo urged his parishioners to search their consciences and discover whether they had been worthy. The secret of the true Christmas spirit lay in being men of good will.

Gino listened and remembered the morning a visiting missionary had delivered a guest sermon on sin. The missionary was a fiery, intense speaker who pounded the pulpit, cried aloud, and waved his arms eloquently as he described the terrors of hell and the delights of everlasting paradise. Gino was fas-

inated by the performance. When the missionary concluded and bowed his head to the awed throng the altar boy rose from his seat and vigorously applauded. The congregation was so startled that half a dozen joined in clapping. Afterward the missionary confessed he was pleased with the boy's enthusiasm but that a Catholic church had rigorous standards of decorum. Just the same, young Gino felt it had been a good show and the missionary deserved a hand.

With a start Gino realized Marco was whispering to him. "Come on, Gino. Let's help with the collection." The priest had ended

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when he gets my Buick. Well, Connie's old lady heard he's been dating this carhop at the Circle and she blew up. She figured the only way to stop Bruno is get him engaged and right away. So she fixed it up with Dotty's folks." Peter shook his head. "They saved the news for Christmas Eve."

"What a present!" Marco exclaimed.

"Have they set a date?" asked Anna.

The Rat made a face.

"No. He's not even giving her a ring yet. But everybody knows they're engaged." He chuckled gleefully. "That'll teach Bruno to tear up my car! Now he'll have to spend his nights at Dotty's house visiting with her folks. They'll sure tie him down!" Peter let the way up the stairs.

"Come on and congratulate my brother-in-law, the poor bastard!"

Backed against a wall in the living room was Bruno, clinging tenaciously to his

arm was Dorotea, a bosomy dark-skinned girl with an oval, radiant face. They were hedged in by well-wishers.

"I can't believe it's true," Dorotea kept babbling as friends shook her hand. "I can't believe it!"

Bruno winced each time his fiancée spoke. Otherwise he managed to bear an insipid, frozen smile. In his native Italy he would have been resigned at the news of his engagement; but to have it happen in this new coun-

try, in this land of freedom, was too much. Bruno was stunned.

Signor Crivello had skipped Midnight Mass to fry spicy, long Italian sausages and to roast bell peppers for the friends who would drop by after church. The wiry fisherman stood proudly beside the dining table and forced sausages upon everyone within reach. There were also pickled bell peppers, hard rolls, bowls of roasted chestnuts, cracked crab, and the ubiquitous liquor.

While Gino poured a pair of straight shots Marco mixed a highball for Anna. There was much jostling and shouting, and several young men sang in competition with a phonograph that loudly played Italian records. Gino was about to drink his second shot glass of scotch when he felt someone tug at his sleeve. It was Bruno.

"I gotta talk."

"Sure. What's up?"

"Listen," Bruno still had a stupefied look, but he spoke urgently. "How about you take me on your next trip?"

Gino grinned. "What the hell you want to go fishing for? You got a good job

with the aircraft."

"I tired of it. Besides, I just want go, that's all. I make already some trips with my father on the jig boat. I learn fast."

"If I need another hand, okay. I'll let you know. The fisherman swallowed his drink. "How about your folks? Will they want you to go fishing?"

Bruno looked at him bravely. "What you mean, my folks? I do what I want!"

"Yeah, I know," Gino studied the Italian's face a moment and then grabbed him at the elbow. "All right. You can put on the Stella. But it'll probably be a long trip. Maybe a couple months, not like in the summer. We'll be going into the gulf and maybe Panama."

"I know," said Bruno. "No kid, now, you promise."

"Right."

Bruno pushed back to his fiancée and for the first time that night had a genuine smile on his face.

Gino's cousin Emilia called from the kitchen. "Gino, Gino, Gino," she cried. "Come here, quick!"

Nino, Paolo, and Emilia had wormed their way into

the kitchen. While the grownups were busy drinking and visiting in the next room the children cautiously pulled open the cabinet drawers and found the family liquor supply. All three had glasses with Coke and ice. They had emptied the soda and poured a bit from each bottle over the ice. Emilia took one tiny sip and hastily drained her glass in the sink, but her brother Paolo and Nino sneered, held their noses, and bravely downed the brownish-green mixtures. A minute later they were both drunk.

Gino picked up his brother, and Anna followed with Paolo. They closed the bathroom door and held the boy's heads over the toilet bowl, stuck fingers down their throats, and forced them to throw up. When they had finished, Nino and Paolo were still pale and weak but at least conscious.

"We better shove home," Gino said, looking at his wrist watch. "It's pretty late for the kids. They said good-bye and left as a new batch of friends entered. The party would obviously be an all-night affair."

As they rode slowly home with the children in the back seat Gino whistled. He felt good. He turned on the car radio.

"What are you so cheerful about at this hour?" asked Anna. "I'm dead!"

"Every time I hear some guy in the neighborhood got hooked I feel great," he said.

Anna turned the radio knob to an early-morning record program. "What have you got against marriage, anyway, Gino?"

"Not a damn thing. I'm all for it. I just believe in making my own choice, with who I want and when. Not like Bruno tonight."

Anna moved in her seat and faced him. "I hear your girl is very attractive."

"I think so."

"She's the one you brought to Connie and Peter's reception, isn't she?"

"Right." Gino reached inside his jacket. He took a cigarette and tossed the pack onto his sister's lap. "Go ahead and have one."

Anna looked in the rear-view mirror. The children were asleep. She lit the cigarette and smoked deeply. Then she asked carefully, "I suppose you love her a great deal?"

The fisherman squirmed in his seat. He wasn't accustomed to discussing intimate matters, least of all with his own family. "Sure, I love her," he said brusquely. After a pause he added self-consciously, "Her name's Vicki."

"I know. I've heard a lot about her."

Gino sneered. "Those damn gossipers."

"No. I mean nice things."

He looked at his sister oddly. "Like what?" he asked suspiciously.

"Oh, just nice things, Gino," she spoke quickly. "I hear she's a sure girl. I mean, she doesn't run around with anyone else. I guess you wouldn't be taking her to the Blowout if she weren't nice." Anna was flustered. "Why don't you two get married?"

At the corner of Kettner Boulevard and West Juniper the fisherman wheeled the convertible up the hill. They drove a block before he spoke again.

"How come you know I'm taking Vicki to the Blowout?"

"I heard that's all," Anna gave a short laugh. "You

know how those things get around. After all, you've been going with her."

"I didn't tell anyone but Marco. Who'd you hear from, him?"

"Well, yes."

"Did he tell you tonight?"

"Last week or so." She snuffed out her cigarette in the ash tray and immediately lit another.

"What you so nervous about?"

Anna was startled. "Nothing I'm not."

Gino slowed down. "How come Marco's been telling you so much about me and Vicki? You two never been that friendly, and Marco doesn't just talk." Without waiting for her answer he asked unexpectedly, "You been going out with Marco?"

He looked in the mirror and saw his sister nod her head. "So that's it," he said quietly. "I wondered how come some nights he didn't show up at the Circle. You been with him once or twice every week now, haven't you?"

Anna's eyes hardened.

"Yes. Anything wrong with that?" With a short jerk of her

chin she looked straight ahead.

They were nearing the house, and Gino began asking questions rapidly.

"How come Mamma never told me nothing?"

"She doesn't know."

"You mean you been sneaking out with him?"

"Yes, we've been sneaking out."

"She looked at him defiantly."

"Does he love you?"

"No," she said.

"How about you?"

"I don't love him either. I like him...very much. But I don't love him."

Gino's hold tightened on the steering wheel. "You and him been going to bed, then?" he blurted. Anna turned her head away. "Tell me! You been in bed with him?"

"Shut up! You want the kids to hear?"

"They're asleep," Gino said, but he kept quiet until the car was parked in the garage. He awoke the chil-

dren, and they entered through the kitchen door. "Nino," he ordered, "get Paolo and Emilia to bed. I'll be up in a minute."

As Anna started to follow the others up the stairway he grabbed her wrist. "Let go of me," she whispered. "You're hurting! Who do you think you are, anyway?"

"Just your brother." He let loose, and she sat rigidly in a chair. Gino waited until he heard the sound of the

children moving about upstairs. "Now tell me," he demanded. "Marco been laying out?"

She winced at the word but shot her answer back hotly. "All right, if you have to know! Yes, he's been 'laying' me, as you call it!"

"No matter what you call it, it's the same thing!" Gino walked away from her. He stood scowling at the floor and said flatly, "My best friend, my own buddy, laying my sister."

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Anna moved in her seat and faced him. "I hear your girl is very attractive."

"I think so."

"She's the one you brought to Connie and Peter's reception, isn't she?"

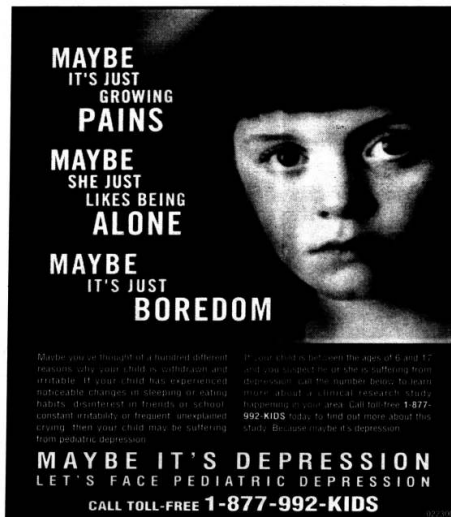
"Right." Gino reached inside his jacket. He took a cigarette and tossed the pack onto his sister's lap. "Go ahead and have one."

Anna looked in the rear-view mirror. The children were asleep. She lit the cigarette and smoked deeply. Then she asked carefully, "I suppose you love her a great deal?"

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"Will you stop using that word!" Anna spoke fiercely. She took quick steps to the sink and swung about. "Anyway, what do you expect me to do? Stick home and spend the rest of my nights with Mamma and Nonno?"

"You're still married, you got two kids!"

"Yes, and I'm still young, and I still need a man."

"But with Marco! My best friend!"

"What's wrong with that? Would you rather have me go out and pick someone up like a whore?"

Gino shook his head miserably. "But you're married," he said again. "It's not right."

"You're a fine one to get holy all of a sudden!" She crossed her arms. "Do you think just because you're a man, you're the only one in this family that wants to be loved?" Anna looked at her

brother scornfully. When he made no effort to reply she started up the stairs. She paused and turned.

"Don't worry, Gino. We're neighbors, so no one suspects. And we're always careful."

Gino listened to her footsteps move up the stairs and into her bedroom. He pushed open the screen door and let it close carefully behind him so it wouldn't slam. At the end of the driveway he turned and walked to the corner.

Standing beside the telephone pole, under the street lamp, he lit a cigarette and stared at the house next door where the Antonellis lived. A light gleamed through the window shade on the second floor. Marco had also returned home.

Gino felt confused. He was angry and hurt. Seldom had he given more than a

casual interest to his sister. She was simply part of the family. Now, suddenly, she was no longer part of the comfortable security that home represented. She was an individual, and this new side of her character made Anna a stranger to him.

And Gino felt oddly dis-

recently, that much Gino could guess.

As he watched, the light went out in Marco's bedroom. Gino flicked his cigarette into the street and watched the sparks splatter on the asphalt. He remembered vaguely how as a young boy he had idolized the blond

painstakingly began developing Gino's skill in tuna fishing. And he remembered vividly the time in the Mexican port that Marco had led him to the wooden shack and left him with the beautiful, patient girl who lived there. She was hardly older than Gino. He wondered at the time why Marco had insisted. He still didn't know why.

While Gino leaned against the telephone pole headlights shot around the corner and a car whirled down the street. The horn honked, and several voices called out.

"Merry Christmas, Gino! What's the matter, hangerover already?" The car disappeared into the darkness before he could recognize either the make or the voices.

Gino turned up his collar against the breeze that swept up from the bay and

walked quickly down the driveway. As he locked the kitchen door from the inside, Gino frowned at a new thought. Perhaps it was Anna that Marco was bringing to the Big Blowout. But no, they wouldn't dare go together. It would cause too much idle talk. Gino pulled the light cord above the kitchen table and felt his way in the dark up the stairs.

Glancing into the living room, he saw that Mamma had left the candles burning beside the *Preseppe*. Inside the blue glass holders the flames wavered and threw a soft glow over the figurines.

Gino hesitated before blowing out the candles. He looked at Mary, Joseph, and the Christ Child, at the Holy Family, and he smiled wryly. ■

— Lorenzo Madalena

Next week: The Big Blowout

(STORY CONTINUED FROM PAGE 1)

## Third Spud From the Sun: Cameron Crowe Then and Now

and daddy foot the bills, merit is inconsequential. Having grown up in the mansion where that spooky pic *The Other* later got shot, he made no bones about being what could be loosely termed a rich kid — upper middle-class we today would call him — but without the "finish" his class would typically afford him: a dumb little, poor little u.m.c. dipshit, younger than his years. *Ein Kind* without much *Wunder*.

On weekends down from Connecticut, crashing sometimes at Nick Tosches' pad or mine, he brought along Tupperwares full of homecooked crap — his mother didn't trust Manhattan food. Back then, with the drinking age in New York still 18, nobody ever got asked for I.D., and Nick and I would always try to get him drunk. He'd order some wimp drink like a sloe gin fizz, and we'd tell him, "Jon, this bar has a two-drink minimum." He'd get another, and then we'd hand him some bullshit like "The custom here is to make your own bar" — raise a forearm to your

chin and drink around it (haw!) — and like a monkey he'd go for it. (Never met another 16'er so slowwww on the draw.)

When he stayed at my place, he'd have my girlfriend take him to neighborhood fop stores — "boutiques" — where he'd shop for the sorts of things rock stars wore: satin, velvet. "English cut." (Even girl-things with darts were okay if he could imagine Procol Harum wearing them.)

He was one thudding fool for platform footery. Finally, his parents sprung for a room at the New York Hilton, giving him occasion to invite this gal he met at a Nick party up for some room service *plus*, later claiming they'd whooped and he'd come 13 times... say what?... which led us to believe he'd never even jerked off.

If Tiven's *'zine* had truly reflected his misadventures as a neophyte simp, an amateur's apprentice, that would've been one thing, but all it did was blend the same old shit ("With this album, Elton is performing to his potential... 5 stars") with a painful preadolescent cuteness ("Oatmeal Harv" was his favorite pseudonym).



Sean Penn as Jeff Spicoli in *Fast Times at Ridgemont High*

Danny waxes loud and long on select details of his eighteenth detox attempt.

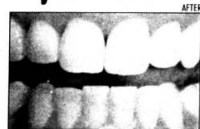
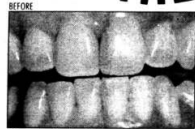
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Issue after issue, nothing in the *New Haven Rock Press* spoke even generically of (or from) the "outrageousness of youth" — or the center of grav of its goofy enthusiasm. With an abiding Junior Achievement blandness, it sought merely to coalesce with the least anarchic, least invigorating aspects of the burgeoning rock media, to simulate "rock-mag" status and in so doing score mailings of promo albs, tickets to Rod Stewart in Yonkers...oh goody.

Hey — the groovy myth of Everyperson a writer/publisher be damned: 99.9 percent of all "zines" — then, now, ever — are lame, tame, and insipid. As fate would have it, though, one of the great vanity rock sheets of all time was a contemporary of the *NHRP*. The progeny of a core of young hellions from the Bronx and Queens (only

slightly older than Tiven himself) who would later morph into the proto-punk band the Dictators, *Teenage Waste-land Gazette* could usually be counted on to make a fine mess. Both personally and ideologically, TWG regarded Tiven as a doofus and made him its designated enemy. "The *New Haven Rock Press*," wrote editor Andy Shernoff, "really sucks my noodle. If I see another fuckin' review by Jon Tiven I will take action. I challenge Tiven to any form of competition he wants. I prefer 12 oz. gloves but he may want GOLF (they have a lotta country clubs in N. Haven). Eat five-iron, limey lover! When he consequently "ducked away from confrontation" at a Blue Oyster Cult show at Gaelic Park, he was further taunted by Shernoff: "Is it true that your mother picks her nose and eats it?"



Jon Tiven

I haven't seen Jon since '76, but on evidence it would seem he made it through adolescence. Dunno 'bout the years between, but lately he's producing records by

B.B. King, Wilson Pickett, and writing songs for aging blues and soul people — ain't life funny? The only thing I've heard is Buddy Guy's "Heavy Love": too heavy for

a man to bear alone, he could use a little help, see? (Still makin' with the cuties.) I leave it to soul music aficionado Kevin Kiley to fill out the picture:

"He ruined Pickett's comeback CD with shit arrangements, REAL BAD production, GARBAGE songs written by him and his fuckin' wife, and bad playing in general. I hate most of today's records. Even my old favorites' new records suck, due to crummy 'modern' production techniques. I may be a dinosaur, but I know what the shit SHOULD sound like, and Tiven ain't got a fucking CLUE!"

"At the Luther Ingram benefit in Memphis last year he was a self-absorbed prick, and a real asshole name-dropper. He played guitar there with Mack Rice and Swamp Dogg. He brought his own guitar, one of those

stupid-looking things with a whacky headstock (how do you come to MEMPHIS to play at a SOUL show without a fucking FENDER?!), he overplayed with a rock tone that had NOTHING to do with soul music, and fucked up one of Swamp's tunes, even though there were

CHARTS!

"There was a birthday party for Rufus Thomas. Everyone was smiling, laughing, having a good time. Tiven had his dour, 'gotta look cool' mug on. He seemed taken aback that I didn't know his name. During our entire conversation, he rarely looked at me, but was instead surveying the happenings around the room. He had finished a CD on Sir Mack Rice, and I asked what kinda stuff was on it. 'You'll just have to wait to hear it.' It was like he was thinking, 'Leave me alone, I'm too cool, I don't want to mix anything by talking to YOU.' What a rude, condescending mother-fucker!"

For almost 30 years, the single word which might best fit the Gestalt of *NHRP's* "Los Angeles correspondent," Danny Sugerman, the face he's with extreme volition worn for the world, is SLEAZE. The night I met him, at an L.A. party in '72, the first thing he told me was "My father works for the Mafia, and I'm a heroin addict!" — uttered with a great deal of teenage pride, like *Can you top either of these?* Two cool.

I've never known the veracity of boast number

one, nor of number two vis-à-vis then, but in the lead story of *Methadone Today*, Volume III, Number 4 ([www.its.com/~yourtype/v3\\_n04.htm](http://www.its.com/~yourtype/v3_n04.htm)), Danny waxes loud and long on select details of his eighteenth detox attempt.

A tour-de-force combo of personal confession (the bitter — ouch — Truth) and whole-cloth William Burroughs' of empiricism and giddy egotism (nothing in the closet 'bout me-me-ME), "Delayed Onset Withdrawal" is the first thing I've read by the guy since 1980.

Sleaze, and if there's another word, maybe *Jim*, y'know Morrison — he's made great hay of their tenor (or was it five?) minute relationship. Though others who were there insist that when the Doors still included Jim, before he took his death cab to Paris, young Danny's bond to the Lizard King was no more, no less, than to lurk about the band office seeking ways to be "useful," opening fan mail and perhaps going out for donuts, and while I've heard two of the three living Doors mention

in passing that the growled-up Danny made their skin crawl, the dude has by sheer tenacity outplayed the lurk and its aftermath into an official calling card as "long-time Doors associate."

In 1980, he fleshed out and flavored Jerry Hopkins' stab at a Morrison bio, something variously described as a skeleton of research and a flawed ms. that had been lying around unpublished for years. The result was *No One Here Gets Out Alive*, a ponderous and despicable piece of celebrity fluff, heavy on the "dark side" (ooh, Jim was such a bad boy) and including a cameo by a kid named "Danny." When it came out, he phoned to beckon me into the night: "Let's celebrate Jim." Uh, thanks but no thanks...I'd rather walk my schnauzer.

In my subsequent review, I wrote: "Hey, this book stinks. I don't wanna really play its game, but one error in particular really irks my recollective whassis. I was there at the 'infamous' Singer Bowl show of '68 and all I gotta say's Jim was wearing brown



Danny Sugerman

leather (not black) and if 'hundreds of teenagers were bleeding' at concert's-end (p. 195) then I guess it must've been menstrual or out in the parking lot because it certainly wasn't within proximity of the stage. Little things like that (including bogus alternate death scenarios and the scumbag sham of codding the myth that Jim — like Paul — might still be alive)

would be enough to make the cognoscenti puke if not for the trail of vom independently left in the wake of the BOOK AS IDEA." Idea? Oh, something about the intrinsic — inseparable — connection between genius and perversion, or creativity and excess...or something. Since then he's had his hand in another two or possibly three Doors books, plus

a Guns N' Roses book...say, that's really branching out. I think the word for this is "rock-splotation," evincing an entrepreneurial, as opposed to strictly journalistic, agenda. (When, to cover the release of Oliver Stone's *The Doors*, a European TV crew was dispatched to L.A., he wasn't deemed a relevant enough "journalist" to bother interviewing.)

For a glimpse at another of his entrepreneurial forays — rock manager — check out *Please Kill Me*, where on p. 251 Ron Asheton tells a good'un 'bout the time Danny left his "charge," a fucked-up lggg Pop (wearing a dress), to fend for himself when three surf louts began pounding him outside a David Bowie show, leaving him bloody and minus a couple teeth on the pavement in Hollywood.

Last I heard about Danny he was living with Fawn Hall — remember her? (What a perfectly corrupt universe.)

For whatever reason(s), Danny didn't make it to the first and only mass gathering of the U.S. rock-splotted crowd,

known to history, generally and simply, as "The Rock-writers Convention," Memphis '73, but Tiven was there, as was San Diego's Cameron Crowe. By sucking up to John King, marketing director for Ardent Records — a subsidiary of Stax, which underwrote the whole silly event — Tiven had a major hand in putting together the guest list, guaranteeing a sizable 'zine contingent. Since the National Rock Writers Association, as Stax had dubbed the throng, was an org of no card-carrying members, nor even of cards, to be among the chosen 140-plus signified equal parts much and nothing. Given the basic unreality of the affair, its dream-within-a-dream sound and fury, all intimations of pecking order were foolish and fruitless (the rock-crit "profession" being all of five-six years old anyway).

Still and all, a couple things about Cameron set him down a peg from even the rank and file of 'zine greenhorn dust-suckers. Unless he had an *NHRP* affiliation that no one was aware

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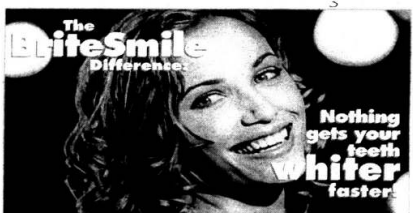
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I've never known the veracity of boast number

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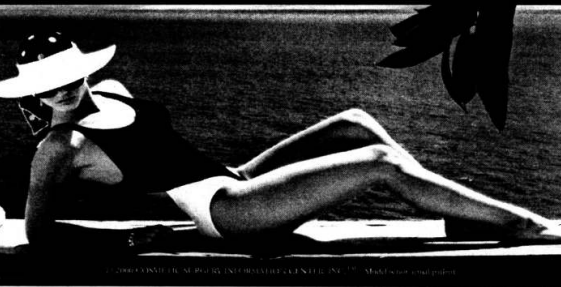
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Cameron kid...he never challenges us...accepts our side of the story...we don't have to worry what he'll say...no offense, but... I.e., writers exist to write about musicians, kids...so go wash dishes or something.

To some extent, Lester Bangs was probably cheated by posterity when he got pigeon-holed in stone as a punk-rock scribbler, more or less, but at least there's some oomph to that. Just dig it if your rockwrite credential consisted of an inordinate degree of your coverage of Jackson, Linda, and related twaddle—a subset of the rock mainstream which by the mid-'70s was almost Exhibit A of how far rock had sunk, how far it had gone in the direction of ceasing to be. Not to mention the decidedly SOFT edge (and LIGHT weight) implicit in such a number: being that kind of rockwriter...yow. (Where's

Cameron's writeup of Led Zep demonstrated his ability to fill pages as glibly as the next bozo.

the existential reverberation in that one?)

Anyway, after a tour of Stone duty had given him enough chops to deal with non-rock matters, Cameron wrote *Fast Times at Ridgemont High*, a youth-demographic pile of pulp which few people in L.A. ever seriously considered—re his contention (and his publisher's marketing premise)—a work of non-fiction. Like had Cameron, by now in his twenties, actually gone back to school, where he impersonated (and passed for) a student? Not v. many thought so. Which is fine, who cares, but anyone I haven't read it, nor did I see the '82 film of the same name (for which he got both script and "novel" credit), nor have I seen any of the later cinematic things he's written, directed, or produced, except for the current monstrosity.

I'm probably not the person to judge his oeuvre, but *Almost Famous*, which

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he wrote, directed, and produced, and which purportedly draws its content from the dawn's early light of his own rockwrite apprenticeship, strikes me as insufferable dogmatism, coming from the same neverneverland (w/ the briefest shot of nipples thrown in) as a bad week's episode of *Happy Days*. A first-string dirty based on the auteur's MOTHER provides plot annoyance throughout (hey, she's a player). Has there been such parental non-exclusion in an alleged rock film since *Bye Bye Birdie*? All-age sentimental slop: the sort of film that if it wasn't nominally a rock film you'd bring in violins to ensure, and intensify, audience submission at every emotional checkpoint. The scene towards the end where the William kid wags a finger at the guitarist (whose music he so-o-o respects) for mistreating the groupie (who

Does Cameron Crowe, former rockwriter, have the self-awareness to grasp the true basis of his early career?

respects and loves the bloke), thus triggering plot resolutions that culminate in fame and fortune for both (and vicarious gratification for the groupie), is something Ron Fucking Howard wouldn't put in one of his dogmeat films. And the actual "rock" soundtrack? Well, the FIRST TWO TUNES are the Chipmunks' Xmas single and Simon & Garfunkel's "America"—ye gods (Don't wanna turn off the grandmas.)

Aside from all the references to *Creem* and *Rolling Stone*, and the recurrent presence of Lester Bangs as dramatic persona, *Almost Famous* is clearly a fiction film. It would be kind of absurd to try and extract from it anything specifically autobiographical re its director's own historical past, and/or his present retrospect on such biz, but shoot—long as we're here—let's go for it. To wit: Does Cameron Crowe, former rockwriter, have the self-

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awareness to grasp the true basis of his early career? (Do the Jimmy Olesens — cub reporters for Dotted-Line Central — even in retirement realize they were once dupes and decoys of the first water?) Possibly not, but by recasting the setup from the

p.o.v. of an utter bumpkin/child/innocent, by using the b/c/i as a model of generic reportorial integrity, by going SO wide of the personal-historical mark — assuming, of course, the guy remembers anything pre-Ridgemont High — the frigging movie

registers on myshit detector (don't know 'bout yours) as a willful act of evasion. A gross cultural-personal "lie." All this poppycock with little William as "the enemy" — someone bands have reason to fear! — feels suspiciously like what in foot-

ball parlance you'd call the of misdirection play. Sure, you bet — the mid-'70s Cameron, like most of his colleagues, did at times have to wear down or slip under bands' defenses in pursuit of et cetera, yet even after repeated encounters many of his targets welcomed his amiable crit-cum-hype. Compared to the rest of the write pack, even after he'd grown a bit, he remained inherently harmless. The millennium Cameron, meanwhile, would like us to view IT Will as anything but harmless: a tough little bulldog dead-set on "getting the story" (when, in any case, "story" and "truth" are separate domains of the journalistic firmament).

But like so what. A shitty movie suggested by an unaffectionate (if "successful") life. They make 'em all the time. What's troublesome is the movie's use of Lester. I won't even complain about Philip Seymour Hoffman, who after makeup and coaching isn't totally unlike Lester — he's just not especially like him. Did they get the mustache right? Well, he only had one about a tenth of the time ('70-'83) that I knew him. Cigarettes? If in his lifetime he sometimes smoked, he was hardly a smoker (drank far more bottles of Romilar — full bottles — than he smoked individual cigs). (If you want an actor's version of somebody quite like Lester, personally like him in significant mammal ways, rent Gus Van Sant's first feature, *Mala Noche*. Tim Streeter is Lester to a T. And not too far afield — don't laugh — is Smiley Burnette, the comic sidekick in old Gene Autry films.)

And why not use Lester? A dab of Lester will add a touch of class — certainly of interest — to virtually any proceeding. (A little "I go a long way.") But for Cameron to have him bouncing around as the movie's roving "disclaimer" — a guy who'd rather listen to the Stooges than the Eagles, who knows the difference between commodity and culture — is BAD FAITH, pure and simple. At least that's what Sartre would call it.

What's laughable — and downright insidious — is Cameron actually believes Lester "influenced" him. He's said so in a score of interviews. Lots of folks are claiming he influenced them, like

this third-rate gossip at the *L.A. Times*, Patrick Goldstein. When he wrote full-throttle, Lester was a STAND-UP IDEOLOGUE, a man on a total-assault LIFE MISSION — not some careerist cluck lockstepping to the illu-

To affect or alter by intangible means; sway (2) To have an effect on the condition or development of; modify — 's a matter of cause/effect. To have caused (if he did) budding young Cameron to perform acts not in kind: is

A dab of Lester will add a touch of class — certainly of interest — to virtually any proceeding.

sions of payday and acclaim. Conviction and contention oozed out of him like they did from any front-line '50s Beat poet. He influenced the likes of Cameron and Patrick about as much as he influenced Clinton and Reagan. The Clinton def. ("I)

that influence? As far as rock-writers go, the whole last 30 years of 'em, with the exception of Metal Mike Saunders (from Arkansas — you probably never heard of him), Lester influenced NO ONE. He was the end of a line — believe it! — not the begin-

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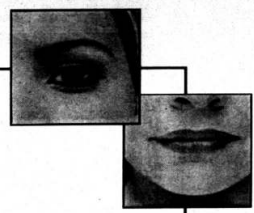
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**AMBROSIA**

ning of one. Even "inspired" would be too strong a word, too active. At best, Cameron and his ilk received inspiration, or let's put it this way: perceived what they received to be inspiration. From bad faith to blind faith...

Fugit.

In all probability (and with all due respect), on the hottest writing day of the rock phase of his professional life, Mr. C. Crowe was not one of rock-crit's TOP TWENTY-FIVE figures (list available upon request). He was simply one of the era's more readable hacks — a cheerful, good-natured hack, but still a hack — one about whom the best and worst that can be said is he was benign. As in: he didn't cause cancer, nerve damage, birth defects, or ingrown toenails. But in the merry scheme of

By the time Cameron showed up, the paper was little more than a highwater marker for self-effacing, slave-drudge careerism.

things, considering the range of hands, dead and undead, some (if not all of us have lived, embraced, fought, raved, and died for, what the bloody, bleeping hell is BENIGN? If you go and see his stupid flick, please keep that question in mind.

SPUDS. They're there to keep the rest of us honest. So don't y'all down on the job, y'hear?

— Richard Meltzer

Richard Meltzer is author of the nonfiction books *The Aesthetics of Rock*, *Gulcher*, and *L.A. Is the Capital of Kansas*, and the novel *The Night (Alone)*. He has written for the *L.A. Weekly*, *L.A. Reader*, *Rolling Stone*, *Spin*, and the *Village Voice*. His massive anthology *A Whole Just like the Rest: The Music Writings of Richard Meltzer* is currently selling like hotcakes.

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## Calendar LOCAL EVENTS

2 p.m. on November 5. In 1993, three young adults were convicted of murdering three young boys in a "Satanic ritual homicide." Were the "West Memphis Three" rightly convicted? You make the call. Find the library at 820 E Street. Call 619-236-5800. Free. (DOWNTOWN)

**Real Mine Workers** were used in the cast of the once-controversial *Salvador* of the Earth, the 1953 film in which miners in New Mexico go on strike after a series of accidents and face a long battle to achieve improved living and working conditions. Take in the film and the following discussion when it's screened for the Film Forum series at 6 p.m. on Monday, November 6, at the San Diego Public Library (820 E Street). Free. 619-236-5800. (DOWNTOWN)

**"The Rockwell Myth Subverted"** is the theme when the "Rockwell Film Series" continues with a screening of David Lynch's creepy *Blue Velvet*—starring Kyle MacLachlan, Isabella Rossellini, Dennis Hopper, and Laura Dern, and many others—at 7 p.m. on Wednesday, November 8, at the San Diego Museum of Art. Tickets are \$7 for nonmembers. 619-696-1966. (BALBOA PARK)

**Reuben H. Fleet Science Center**, capable of traveling up to 90 miles in a single day, waxes even still among the most misunderstood mammals in the contemporary bestiary. Learn about what really goes on in the world of whales in the new IMAX film at the theater.

Journey to exotic places in *Wild California*, illustrating how the beauty and the majesty of the state's wild places help inspire our culture and adventuresome spirit. Shooting locations include San Diego, Big Sur, Death Valley, Yosemite National Park, Monterey Bay, Lake Tahoe, and in the drink at Maverick's. For ticket prices and showtimes, call 619-238-1233. (BALBOA PARK)

## LECTURES

**"The State of Play in Raphael Studies"** is the intriguing topic when Tom Henry—a lecturer in Italian Renaissance painting at Oxford Brookes University in England—speaks for the docent lecture series at the San Diego Museum of Art at 10 a.m. on Friday, November 3. Admission is \$10. For tickets, call 619-465-8084. (BALBOA PARK)

**"Archetype Childbearing"**, and how to foster children's growth and how we grow with them, will be examined when Jungian analyst John Van Enen speaks for the Friends of Jung.

at 7:30 p.m. on Friday, November 3, at the Alliant University/Cabrillo College of Professional Psychology (6400 Cornerstone Court East). Admission is \$12 for nonmembers.

Van Enen will examine the four phases of childhood development during a seminar from 10 a.m. to 3 p.m. on Saturday, November 4, at the San Diego Museum of Art. George bases the talk on his experiences as student and friend of Norman Rockwell. Tickets are \$9 for nonmembers. Call 619-465-8084 for reservations. (BALBOA PARK)

**"Disorientation and Confusion May Result"** from viewing the intimately scaled paintings gathered in Peter George's "UFO Diary Series and Other Paintings," on view through Sunday, November 12, at the Earl and Birdie Taylor Library (4275 Cass Street). Get a glass of art talk at 2 p.m. on Saturday, November 4. 619-581-9934. Free. (CHICAGO BEACH)

**Beginners Backward**, the North San Diego County Genealogical Society hosts a beginners' class from 9 a.m. to 12 p.m. on Saturday, November 4, at the Cole Library (1250 Carlsbad Village Drive). Free. For information, call 858-481-8511. (CARLSBAD)

**"Anatomy of a Murder Mystery,"** crime fiction authors Michael Connelly, Alan Russell, Jan Burke, Algis Budger, and Bob Wade will convene for a panel discussion and book signing at 7 p.m. on Saturday, November 4, in the auditorium at the Institute of Americas on the UCSD

campus. Participants will explore mystery writers' tricks of the trade and offer insights into how compelling crime fiction is written. The fee is \$25. To register, call 858-534-8042. (LA JOLLA)

**"A Traveling Moral of the Breast Cancer Oral History Project of Women Take Care, Take Action"** is being displayed November 4-10 in the Red Gallery at the Educational Cultural Complex (4443 Ocean View Boulevard). Viewing hours are 10 a.m. to 5 p.m.

Educational programs on the mural project with a variety of speakers are planned from 9 a.m. to 3 p.m. on Saturday and Sunday, November 4 and 5. Speakers include Wilma Wooten, M.D., Carolann Murat, Susan Shingwaga, Jyoti Daramala, M.D., and Cheryl Calkenmeyer. Free. To make the requested reservations, call 619-482-0379 or 619-482-1772. (UCSD CAMPUS)

**The Life and Legacy of "George Marston, Philanthropist"** will be discussed when Marston scholar Gregg Hennessy reflects on this citizen in commemoration of the 150th anniversary of his birth at 10 a.m. on Saturday, November 4, in the Thornton Theater at the San Diego Historical Society. Tickets are \$15 for nonmembers. Call 619-280-3579 for reservations. (DOWNTOWN)

**Big Rock Art!** The San Diego Museum of Man's 25th annual Annual Art Symposium is held at Saturday, November 4, from 8 a.m. to 5 p.m. at the Ohio Center (near the entrance of the San

Diego Zoo). Expect presentations on the latest research on petroglyphs and petrographs by noted archaeologists, avocationalists, and educators. The fee is \$25. To register, call 619-239-2001. (BALBOA PARK)

**"Values in Media 2000"** are being discussed during a conference planned from 8 a.m. to 12:30 p.m. on Saturday, November 4, at KPBS (5200 Campanile Drive). Speakers include John L. Peterson, Laurie Beth Jones, and a panel of local media professionals. Free. 619-486-2739. (DOWNTOWN)

**She Chronicles Her 500-Mile, 30-day walk on the historic Camino de Compostela Spiritual Pilgrimage across northern Spain** in *The Camino*, and on Sunday, November 5, actress and author Shirley MacLaine gives a seminar exploring "new dimensions of self-discovery and awareness." The seminar, conducted by MacLaine herself, runs from 10 a.m. to 6 p.m. at the San Diego Civic Theatre (202 C Street). Tickets are \$100, available by calling 619-570-1100 or through Ticketmaster (619-220-7333). (DOWNTOWN)

**Make a Good Will Hanging** (as long as you pre-register in time) when the Maui Washington Ground and Boker Guild meets at noon on Sunday, November 5, at Quail Botanical Gardens (1380 Quail Gardens Drive). Bring a basket or ground project to work on if you don't want to take the mini-workshop. Free. For information, call 858-755-1647 or 858-292-9219. (ENCINITAS)

**Is Pluto a Planet or Not?** Examine "The Problem with Pluto" when SEDSU's Gary Peterson focuses our questionable south planet for the eyes on the Universe series at Reuben H. Fleet Science Center on Wednesday, November 4, at 7 p.m. For information, call 619-238-1233. Admission is \$5 general. (BALBOA PARK)

**Learn About Giacomo Puccini's Final, Uncompleted Opera, Turandot**, when Stanley Walens speaks at 7 p.m. on Wednesday, November 6, at the Athenaeum Music and Arts Library (1008 Wall Street). Free. 858-454-5872. (LA JOLLA)

**"Nicaragua—Building Community, Building Hope"** is the subject when representatives from the Center for Development in Central America gather on Wednesday, November 6, at 7:30 p.m. in Hahn University Center, Forum A, at the University of San Diego (5994 Alcala Park). They'll discuss their experiences in the impoverished areas of Nicaragua and present a slide presentation. Free. For details, call 858-484-4007. (LA JOLLA)

**Why Do Millions of Chinese Practice Tai Chi?** Find out when Henry Cheng demonstrates the Chinese martial art at 7 p.m. on Wednesday, November 6, at Whole Foods Market (8825 Villa La Jolla Drive). Free. To reserve a spot, call 858-462-6700. (LA JOLLA)

**Urban Ecology** has emerged as an intellectual focus for some time in Europe and is only now entering in the U.S. as a significant academic inter-

est. In conjunction with the class Elaine K. Brooks is teaching at San Diego City College, you're invited to the ongoing "Urban Ecology Lectures." On Wednesday, November 8, architect Gil Osoi will discuss the cultural influences on the way that human settlements are constructed comparing native Hawaiian ideas with Western models for urban planning.

**"Kenaka Maoli and Western Traditions toward the Built Environment: A Historical Clash of Cultural Values and Perspectives"** begins at 3:30 p.m. in room 204. Find the campus at 1400 C Street. Free. For information, call 858-456-2582. (DOWNTOWN)

**Architects Talk About Work**, the lecture series co-sponsored by the American Institute of Architects and the Museum of Contemporary Art, La Jolla continues with a discussion by Shigeru Ban at 7 p.m. next Thursday, November 8, at the Athenaeum, 1008 Wall Street. Admission is free. For information, call 858-454-5872. (LA JOLLA)

**"Breaking the Formula: Housing—Landscape Planning"** commences at 7:30 p.m. at the Athenaeum, 1008 Wall Street. Admission is free. For information, call 858-454-5872. (LA JOLLA)

**Examine the Roots of Swing**, the early pioneers, and why this musical style remains so popular when Jack Wheaton focuses on "The Swing Era" for the Athenaeum Music and Arts Library. The series continues with a look at "Post-World War II Swing" at 7:30 p.m. on Monday, November 6. Talks are \$12 for nonmembers. Find the library at 1008 Wall Street. Call 858-454-5872 to reserve a spot. (LA JOLLA)

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**Art in the Afternoon**, the series hosted by the Timken Museum of Art continues with a lecture entitled *Every Picture Has a Story Looking at History through Art* at 1:30 p.m. next Thursday, November 8. Art historian Gabriela Guzman-Johnston will present the lecture in Spanish. Free. 619-531-9636. (BALBOA PARK)

**Imaginative and Experimental New Architecture** is the focus for the ongoing "Dialogues in Art and Architecture" series at the Athenaeum Music and Arts Library. Upcoming talks examine new ideas in housing and experimental approaches to issues of landscape and density providing new models of possibility for San Diego. The series continues with a look at "The Open City: Riqueur, Chile" by Ann M. Pendleton-Lufkin next Thursday, November 9.

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**Faces of San Diego 2000**, SEDSU history professor Calleen O'Connor will discuss her project, on exhibit at the San Diego Historical Society Museum, at 5:30 p.m. next Thursday, November 9. Guided tours of the exhibition will be led by curator Greg Williams. Tickets are \$15 general. For reservations, call 619-232-6203 x100. (BALBOA PARK)

**From Drive to Technical Puddle** in scriptwriting. Dan Decker covers it all in his *Anatomy of a Scramble*, which he'll sign and discuss at Borders Books and Music at 7 p.m. tonight, Thursday, November 2. Find the store at 11160 Rancho Carmel Drive and by calling 858-618-1814. (GARDEN GROVE)

**A New Look** is promised for Andrew Lloyd Webber and Tim Rice's *Joseph and the Amazing Technicolor Dreamcoat* when it's performed November 2-4 at the Church of Holy Kingdon (950 Garland Drive). Showtimes 8 p.m. on Thursday and Friday, 7:30 p.m. on Saturday. Tickets are \$5 for adults, \$3 for children under 13. For reservations, call 619-575-1488. (GARDEN GROVE)

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## IN PERSON

**Personal Family History** is utilized by David Baldacci in his new novel, *With You Well*, which the author will sign and discuss at 7 p.m. tonight, Thursday, November 2, at Lamerinda Books and Coffee (1555 Camino del Mar). Free. For details, call 858-755-2707. (DEL MAR)

The busy Baldacci also plans a signing at 1 p.m. on Friday, November 3, at Warwick's Bookstore (7812

Warwick Avenue). Free. Call 858-454-0947 for information. (LA JOLLA)

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# Calendar LOCAL EVENTS

and Love It when Christine Wood, M.D., signs and discusses her book at 7 p.m. tonight, Thursday, November 3, at Barnes and Noble Bookstore (12835 El Camino Real). Free. 858-481-4038. (DEL MAR)

Post and Performance Artist Jette Rothenberg — noted for reinterpreting poetry and myths of

the past through a contemporary prism — will read and perform from his work at 7 p.m. on Friday, November 3, in Academic Hall room 102 at CSU-San Marcos. Rothenberg is the author of more than 60 books of poetry, prose, and anthologies. Free. The campus is found at 333 South Twin Oaks Valley Road; call 760-750-4166 for details. (SAN MARCOS)

**The Visiting Artist Series at San Diego State University** continues when the ensemble Denzite showcases French contemporary music for flute and electronics at 7 p.m. on

Friday, November 3, in Smith Recital Hall. Flutist Cecile Duroso and composer Nicolas Vito will present a "multimedia fest of synthesizers, samplers, and computers." Tickets are \$15 general. Call 619-594-6060 for reservations. (SDSU)

**Blue Times Two**, Tom Ball and Kenny Sullivan play a blues concert for the Fallbrook Americana Music Series at 7:30 p.m. on Saturday, November 4, at the Hilltop Center (301 East Elder Street). Tickets are \$10 for adults, \$5 for those under 18. For information, call 760-723-7255. (FALLBROOK)

**A Member of the Sierran Wahpeton Dakota Sioux** and leader in the North American Indian Movement, Fred Red Crow Westernman plans a lecture and concert at 7:30 p.m. on Saturday, November 4, in the student center at Grossmont College. Free. Find the campus at 8800 Grossmont College Drive; 619-444-7895. (LA CAJON)

**It's Magic**, top magicians from the Magic Castle of Hollywood bring their show, hosted by comedian Fiddling West, to the California Center for the Arts, Escondido at 8 p.m. on Saturday, November 4. Tickets are \$24. Find the center at 140 North Escondido Boulevard (at Valley Parkway); 800-888-4251. (ESCONDIDO)

**National Book Award Winner Hu Jin** visits Emerald Books and Coffee to read from and sign his new book of short stories, *The Bridgeground*, at 7 p.m. on Saturday, November 4.

**Find the center at 1555 Camino del Mar; 858-755-2707. Free. (DEL MAR)**

**Speak Out 2000**, spoken word, conceptual art, action theater, and "other unexpected actions" are promised when "Speak Out 2000: Poetry and Performance Art," focusing on racism, takes place on Sunday, November 5, at Palomar College. Renowned poet Quincy Troupe will read from his work, and James Luna will premiere and perform excerpts from new material to "challenge stereotypical definitions of Native values and character." Artist Pat Payne presents a full performance of *Xpote*, a work used to challenge "the definition of physical intimacy," based on rituals of Xpote Tote, the Aztec god of spring.

The event begins at 7 p.m. in Performance Lab (D-10); find the campus at 1140 West Mission Road; Admission is free. For more information, call 760-744-1150 x2453. (SAN MARCOS)

**Everything from A to Z!** The 145-member Annapolis Pacific University Choir and Orchestra plays a concert at 6 p.m. on Sunday, November 5, at the Carlsbad Community Church (1375 Harding Street). Free. (CARLSBAD)

**A Mini-Concert** and CD signing of "Downtown to Sunset Boulevard" is planned by singer Petala Clark at 4 p.m. on Sunday, November 5, at Borders Books and Music (1072 Camino del Rio North). Call 619-295-2201 for details. Free. (MISSION VALLEY)

**The Sunday Concert Series** hosted by the Rancho Bernardo Presbyterian Community Church continues with music by the 75-piece Coastal Communities Concert Band at 4 p.m. on Sunday, November 5. Find the church at 17010 Pomerado Road; 858-487-0811. An offering will be received. (RANCHO BERNARDO)

**Sci-Fi Author Dan Simmons** signs and discusses *Darwin's Blade* at Mystery Galaxy Books at 4 p.m. on Sunday, November 5. Find the Galaxy at 7051 Clairemont Mesa Boulevard and by calling 858-268-4747. Free. (CLAIREMONT)

**Utah's Poet Laureate, David Lee**, will be joined by award-winning poet Primus St. John for poetry readings hosted by the San Diego Public Library on Sunday, November 5. Find the library at 7300 La Jolla Village Drive; 619-441-6100; at 7 p.m. on Monday at the East and Rodeo Taylor Library (Pacific Beach Library, 4275 Cass Street, 858-581-9344), and at 7 p.m. on Tuesday at the Scripps Ranch Library (10301 Scripps Lake Drive, 858-538-8158). Call the library to reserve a seat and free copies of the poet's books. Free. (CITY HEIGHTS, PACIFIC BEACH, SCRIPPS RANCH)

**Mystery Editor Serita Stevens** and local author Carolyn Wheat will discuss and sign *Unlikely Outlets* at an event on Sunday, November 5, at Mystery Galaxy Books (7051 Clairemont Mesa Boulevard). Proceeds from the

book benefit children in Romania. For information, dial 858-268-4747. Free. (CLAIREMONT)

**You're Getting Very Sleepy**, Jim Soules has been hypnotizing San Diegoans for decades. He's scheduled to appear in a series of ongoing fundraising "Hypnosis Shows" benefiting the Community Actors Theatre of San Diego. Stare at his hair, and you'll be clucking like a chicken in no time.

The show is presented every Sunday at 7 p.m. at the Community Actors Theatre, 2957 54th Street. Donation is \$10 per person. Call for reservations because space is limited; 619-264-3391. (CITY HEIGHTS)

**Top-Secret Agents and Dangerous Politicians** inhabit *The Third Option*, the new book by author Vince Flynn. The author will visit Warwick's Bookstore to sign and discuss the *Option* at 7:30 p.m. on Monday, November 6. Find the store at 7812 Girard Avenue and by calling 858-454-0347. (LA JOLLA)

**Jazz Standards** and tunes from the Sinatra songbook are promised when the Joe Marillo Jazz Quartet performs for the San Diego Mini-Concert on Monday, November 6. The free concert begins at noon and lasts approximately 50 minutes, in the Lyceum Theatre at Horton Plaza, 858-587-8979. (DOWNTOWN)

**Poetry and More**, the monthly show hosted by Unlabeled Music, Art, and Poetry is slated for Monday, November 6, with poetry by Cheryl Lutz, art

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by Jane M. Fletcher, and music by soprano Judith Cherkow-Ley, and mezzo-soprano and pianist Sue Field. The fun starts at 7 p.m. at the La Jolla Recreation Center, 615 Prospect Street, 858-552-1858. The donation: \$6. (LA JOLLA)

**Music and Dance of Africa** is showcased during programs beginning at 6 and 7:30 p.m. on Monday, November 6, in Smith Recital Hall at San Diego State University. Tickets are \$10 general. Call 619-594-6033 or 619-594-6020 for further information. (SDSU)

**Author Michael Thomas Ford** signs and discusses his new book *It's Not Mean If It's Not True* at 7 p.m. on Tuesday, November 7, at Chelsea Bookstore (1029 University Avenue). Thomas is the author of the syndicated column "My Queen Life." Call 619-297-4171 for details. Free. (MILCROST)

**And the Winning Playwrights Are...** is a time for the 16th season of *Play by Young Writers*, presented by the Playwrights Project in association with the Old Globe Theatre. Play this year includes *Oldmen* by 16-year-old Jason Connors, *So Two Guys Walk into a Bar...* by 16-year-old Molly Lambert, *The Broken-Winged Bird* by 15-year-old Alexander Phillips, and 18-year-old Rick Raposa's *Cloud*.

Performances run from November 8-19, at the Cassius Carter Center Stage at the Old Globe Theatre. General admission is \$12. For performance times and other information, dial 619-239-8222. (MILCROST)

**National Book Award Finalist Kim Addonizio** will read from her new book of poetry, *Tell Me*, at 7 p.m. on Wednesday, November 8, in Southwestern College's Arena Theater (Mayan Hall room 912). Los Angeles poet Lisa Glatt will join her as part of their "Bad Girls Tour." Free. Find the campus at 9001 University Lakes Road; 619-478-2129. (JOLLA VISTA)

**How Did the POWs Survive Their Experiences?** Local author Dave Carey signs and discusses his true story, *The Ways We Choose — Lessons for Life from a POW's Experience*, at 7 p.m. on Wednesday, November 8, at Borders Books and Music (11160 Ranchito Canyon Drive). Free. 858-618-1814. (CARNELO MOUNTAIN)

**Carey** — who spent five and one-half years as a POW in Hanoi — will also answer questions and sign at 7:30 p.m. on Thursday, November 9, at Barnes and Noble Bookstore (10755 Westview Parkway). Call 858-444-3166 for information. Free. (MIRA MESA)

**Philippine Culture** is showcased through music, song, and dance when the Pinatag company performs at 7:30 p.m. on Wednesday, November 8, at the Chula Vista Civic Center Library (365 F Street). Call 619-491-5069 for details. Free. (JOLLA VISTA)

**Fantasy in the Galaxy**, head to Mystery Galaxy Books on Wednesday, November 8, when fantasy reigns. Author Robert Jordan will sign *Wheel of Time* at 4 p.m.

At 7:30 p.m., fantasy and sci-fi author George R.R. Martin will visit the store to discuss and sign *A Storm of Swords*, his third installment in the "Song of Fire and Ice" series. Find the bookstore at 7051 Clairemont Mesa Boulevard; 858-268-4747. Free. (CLAIREMONT)

**Escorts and Secrets**, Obelisk the Bookstore hosts Aaron Lawrence signing and discussing his newest book, *The Male Escort's Handbook: Your Guide to Getting Rich the Hard Way*, at 7 p.m. on Wednesday, November 8. Lawrence will be joined by James Ridout, promoting his first novel, *Plantation Secrets*. Find the store at 1029 University Avenue; 619-297-4171. Free. (MILCROST)

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## READING

### The Knitting Goddess



Deborah Bergman

live in a new way—even if you're just beginning. For the new knitter, find inspiration from the Native American Grandmother Spider, who wore a ladder from one world to the next. She'll teach you the absolute basics of casting on, knitting, and binding off (it's easier than you think). With that knowledge, you're ready to call on Isis for help in knitting a beautiful and sexy stole to wrap around your shoulders. This Egyptian mother goddess of magic and healing, who reconstructed her dead husband Osiris for five days and nights of love before he departed for the stars, will guide you in creat-

The Knitting Goddess: Finding the Heart and Soul of Knitting Through Instructions, Projects, and Stories. Hyperion, 2000; 288 pages, \$17.95

FROM THE DUST JACKET: Beautiful knitting goes with beautiful stories. First and foremost, this book is filled with beautiful projects to create—original designs inspired by goddesses whose lives reflect the creative process of knitting. But in addition to new and glorious projects, you'll read stories that will make knitting come

ing a project simple enough for the beginner, gorgeous and individual enough for the sophisticate. Rachel, the shepherdess from the Bible, is a knitting goddess in that she teaches us patience. She waited 14 years for her beloved Jacob to become free, and nearly as long after that to bear children. In her chapter, you'll learn to discern the difference between various types of wool, and you'll find a project that is comforting, supportive, and thoroughly unique. Other goddesses and projects include: Ariadne and a ribbed scarf; The Matriarch and a multi-colored pullover; Penelope and a turtleneck with a halo; Archane and a lively shawl; Faust's Gretchen and easy instructions for knitting down into gold; Bright, a charming Celtic goddess, and a round baby shawl; and lastly, Palas Athena and an exotic head-covering scarf called a smoke ring.

Once you encounter the secrets of The Knitting Goddesses, you become one. With the ancient at your shoulder, you will create projects that will endow you with power, beauty, and strength.

ABOUT THE AUTHOR: Deborah Bergman, on the afternoon that she talked, was at home in Oregon. Bergman allowed that she was born, "a long time ago, but not too long ago," near Princeton, New Jersey, and grew up there. She went to Barnard College in Manhattan when she was 16. She took her degree there in religion. "I fell into a rabbit's hole," I was always a writer, or wrote, and I fell into a rabbit's hole where I went to a New Testament class, and I was utterly fascinated. All of a sudden—my cultural background is Jewish—I was surrounded by 200 people, all ages, all ethnic backgrounds, and everybody was arguing about what this meant and that. Everyone had a different opinion. And it became clear to me that I wanted to study religion. So I ended up doing it." After Barnard, Bergman lived for a time in Spain. She returned to the States and took an MFA in creative writing at Columbia University. For the past five years she has

lived on the West Coast. She has written, edited, and ghost-written several books.

I asked Bergman if she'd talk a bit about the book's subtitle: "Finding the Heart and Soul of Knitting Through Instructions, Projects, and Stories." "Well," Bergman offered, "it's about a few different things. It's about finding your passion for knitting. It's about learning to knit if you haven't already, in a slightly innovative way. And it's about the ancient archetypes of women that I learned existed while I was learning to knit and that I explored in Greek mythology, and also in several other mythologies. I started a book just writing about the female figures in the various mythologies, trying to tie past and present together for knitters. And then, as the project evolved, my publisher asked for more knitting, which was really exciting to do. So that the book ended by both telling people's stories and having projects that are fun to do and not too difficult."

In her introduction Bergman writes, "Ariadne, Archane, Athena, Penelope, and the three Fates of the Greco-Roman world were all associated with the fiber arts as spinners and weavers. In the Middle East, Isis and Rachel, one the mother goddess of her people and the other the Old Testament figure who became the mother of Israel, were both associated with fertility, the initiation of overcoming great hardships for deep love, and with linen and wool, respectively. In the Celtic world, Brigid, triple goddess of fire and illumination and guardian of herds, was associated with handicrafts of all kinds. In the Navajo tradition, Grandmother Spider, the Weaver of Worlds, was revered and respected. And from the Hindu tradition came Maya, the Divine Mother, who wove and unwove the form of reality itself."

As for the book's title, Bergman explained, "The ten goddesses in the book, I simply call them all 'knitting goddesses' because there were in all instances some connection between them and various fiber arts."

**From Stepmother's House to Prince Charming's Ballroom** "re-creates, fantasy, and song," when American Family Theater presents a musical version of Cinderella on Saturday, November 4, at the Power Center for Performing Arts (15488 Espola Road, at Titan Way). Performances begin at 4 and 7 p.m. Tickets are \$5 for children, \$10 for adults. For reservations, dial 858-746-0505.

**Peasants Party with Turle**, listen to Franklin's Blanket and meet the famous turtle himself during the pajama party planned at 7 p.m. on Friday, November 4, at Bowler's Books and Music (11160 Rancho Carmel Drive). You're encouraged to bring your own favorite "sleepy-time toy or blanket." \$58-618-1814. Free. (CARMEL MOUNTAIN)

**The Bewitching Comedy Skits** "The Curse of Hot Hottie, Bewitched and Bewitched, and Which Witch Is Which" are being presented by the Mira Mesa Theatre Guild's Junior Theatre group. Performances begin at 1 p.m. on Saturdays through November 11 at the Mira Mesa Theatre Guild Stage (in Mira Mesa Mall, 8190-A Mira Mesa Boulevard). Tickets are \$5. Dial 858-693-7328 for information. (MIRA MESA)

**"Slay and Bruise the Victims and the Stars"** Check their stories told in a class for kids in grades one through

three planned at the Birch Aquarium-Museum on Saturday, November 4, at 9:30 a.m. on Friday, November 4, at 9:30 a.m. Participants will learn about the lifestyles of these rugged creatures through hands-on discovery activities, and crafts. The fee is \$18. The aquarium is located at 2000 Expedition Way. To make the required reservations, call 858-534-7336. (LA JOLLA)

**(Junior) Surf's Up**, the I.S.E. Junior High School Surf Team competition is set for Saturday, November 4, from 7 a.m. to 4 p.m., at Oceanide Harbor (on Harbor Drive, at the south jetty near Harbor beach). For details, dial 760-951-1450. (OCEANSIDE)

**Ultravox and the Beach**, the Museum of Contemporary Art host Free for All First Sunday activities from 2 to 5 p.m. on November 5. Turkey and traditional trimmings are part of the fun at MCA La Jolla (700 Prospect Street), when participants will "dine" the turkey and take home a Thanksgiving centerpiece, all accompanied by tunes from Ti-

juana's Border Cypres. (LA JOLLA)

**"Beach on the Plaza"** at MCA, Downtown (1001 Kettner Boulevard) promises opportunities for carving, molding, and chiseling sand to create works of improbable shape and sizes, inspired by work of Brazilian artist Nuno Ramon. For information, call 858-454-3551. (DOWNTOWN)

**The Cat's Maw**, how do cats see in the dark? Can they see colors? Find out all about felines during a class for those three and four (with an adult) planned on Sunday, November 5, at 2:30 p.m. at the San Diego Natural History Museum. Expect a "kitty craft." The fee is \$20 for nonmembers. Dial 619-232-3821-2023 to register. (SAN DIEGO)

**Five Friends**, using and activities are used to introduce children to birds when classes meet for those two to four years old at the Helen Woodward Animal Center (1623 Calle del Niño). Children will examine feathers up close and meet the real thing during the meetings at 10 a.m. Tues-

day through Friday, November 7-10. The fee is \$10. Call 858-756-4117 x314 to register. (SAN JOSE VALLEY)

**Follow the Trail to Quail**, head to Quail Botanical Gardens on Tuesday, November 7, at 10:30 a.m. for a general tour of the gardens oriented for kids (aged three to six). Meet at the visitors' center located directly north of the parking lot, at 230 Quail Garden Drive. 760-436-3036. Free. (ESCONDIDO)

**"Pinocchio"** is being presented by comic ventriloquist Lynn Trimble November 8-12 and 15, at the Marie Hitchcock Puppet Theater. Performances begin at 10 and 11:30 a.m. Wednesday through Friday and at 11 a.m., 1 and 2:30 p.m. on Saturday and Sunday.

Find the theater near the Aerospace Center; 619-685-5045. Regular admission is \$5 for adults, \$2 for children (11-2); free for those under two. (SAN DIEGO)

**The Author Illustrates Team** of Audrey and Dan Wood—creators

I tried to get some of that into the book."

In knitting shops one always seems to see a table around which women sit, knitting and talking. I said to Bergman that knitting shops seemed to me like social centers for women.

Bergman agreed, and went on to say, "I met my writing teacher when I had just started to knit. I had decided that I wanted to spin, because then I was going to have more selection of yarn. I wandered into a local store. A woman sitting behind the counter said, 'I'll teach you to spin.' And I said, 'When?' And she said, 'How about next Wednesday?' Which was just incredible generosity on her part, because you don't get very much for spinning. And it was a private class. And after that, I started going in, probably every Saturday or so, because you have questions. Everyone has questions about their knitting patterns. And people do congregate there in the shop. And mostly we talk about knitting. You soon come to know everyone. This woman's daughter is going to medical school, and this woman is getting married, and so on. There's that incredible calming continuity that happens when everyone is knitting. And the most amazing things are coming out. I recall one wonderful afternoon several years ago, right before Thanksgiving, and everyone was talking about what they were and were not going to cook, and what they could and could not do and were in terms of celebrating holidays. And meanwhile, there's all this knitting going on."

"You see a lot of anxiety. 'Did I do it right?' 'Oh, I didn't do it right.' There's a lot of anxiety about perfectionism. And the savvy knitter-store employees and owners will just sit down and behave so soothingly with people. They reassure them. 'It's fine, it's fine. Even if you make a mistake, just keep on going.'"

Bergman writes about the importance of taking one's time with knitting projects, of being willing to have the patience to take out row after row of knitting where something's gone wrong. I said that I admired her urging knitters to do this.

"I was just asked that the other day. Because I was giving myself

a new pattern, and I had been talking at the same time. So it was one stitch off in places. And I was reminded as I took it out—which is something I had forgotten—that you actually learn more about patterns taking them out than you do putting them in. A long time ago I read a story by an architect who said it takes longer to take down a building than to put it up. And there's something about that that you really have to learn and integrate, and it's also kind of fun."

At one point in our conversation I had to ask Bergman to repeat herself because I couldn't hear her. She excused herself, saying, "I was taking my cat out of the window sill." That Bergman had a cat led me to ask if she was ever tempted to spin some of her cat's hair. "You know," she answered, "people have asked me about spinning cat hair. And my cat is a beautiful Burmese cat with an incredible coat. I think I partially chose him because of his coat, because I'm a spinner. But it would take such a long time to do that I haven't. But I'll touch animals and think, 'Oh, this fur would be great to spin.'"

Bergman and I talked about the situations in which one can knit. "You can knit at the movies," I said.

"Car trips," Bergman added, "are always good. Knitting in the dark is really good. Knitting in the moonlight, I like that. Concentration—the music weaving together while the yarn is weaving together. Knitting on the beach is even good. Knitting on the plane."

Knitters who've successfully completed several projects begin to feel that their hands "know" patterns in the same way that one's fingers seem to know familiar phone numbers. I asked Bergman if she experienced this kind of knowing. She said that she did. "Your hands," she told me, "just get really smart. And then the rest of you gets smart."

For more about *The Knitting Goddess*, go to [www.knittinggoddess.com](http://www.knittinggoddess.com)—

—Judith Moore

1800s, history lectures, entertainment, volunteers in period attire, and authentic food for sale will all be part of San Pasqual History Days, taking place from 11 a.m. to 2 p.m. on November 11 and on each first Sunday from October through June at the San Pasqual Battlefield State Historic Park. The museum is found at 15808 San Pasqual Valley Road. 760-489-0078. (ESCONDIDO)

**San Diego Wildlife Day** is slated for Sunday, November 5, from noon to 5 p.m., at Project Wildlife's care facility (1887 Sherman Street). Expect live entertainment, facility tours, information booths, and educational presentations featuring live birds and mammals. Admission is free. 619-578-0869. (UNION VALLEY)

**Designed to Entertain**, 15 interior designers and firms from throughout the county have helped design the 6500-square-foot, 23-room estate, \$3 million custom luxury home that's the site for the 2000 American Society of Interior Designers (ASID)

Designer Showcase, continuing through Sunday, November 5. More with professionals from the ASID during "Designer Nights," scheduled for Friday through November 5 from 6 to 9 p.m. The designers will be available to discuss their design philosophy and personal approach with visitors.

The home is on Cascade Crossing within the Heritage Golf Estates, one of five mansions included on the Street of Dreams home tour. To reach the spot, take I-15 to Rancho Bernardo Road and head east; turn left onto Old Coach Road, and follow the signs. Viewing hours are 10 a.m. to 7 p.m. Sunday through Thursday; 10 a.m. to 9 p.m. on Friday and Saturday. For ticket prices and reservations, dial 858-274-3345. (POWAY)

**Speeches 24**, the seventh annual Non-English Language Book Fair is set for Sunday, November 7, from 9 a.m. to 5 p.m., at the Cole Library (1250 Carlsbad Village Drive). Librarians, teachers, and the public are invited to browse the sale selection

on offer. Admission is free. To reserve a spot, call 858-494-3000. (CARLSBAD)

**Alto After Five**, drive will descend to feed fish in the 70,000-gallon pet tank and answer questions posed by guests at the "After Five" event planned at the Birch Aquarium-Museum at 5:30 p.m. on Wednesday, November 8. The \$20 fee includes a taco bar and beverages.

The aquarium is located at 2300 Expedition Way. For reservations, call 858-534-7336. The event is limited to those 12 and over. (LA JOLLA)

**FOR KIDS**

**A Slip-Along** for all ages is planned at 7 p.m. on Friday, November 3, at Barnes and Noble Bookstore (Grossmont Center mall, 5500 Grossmont Center Drive). 619-667-2870. Free. (LA MESA)

**The Final Book** in *The Last Year of Merlin* series by T.A. Barron is the

Wings of Merlin, which he'll sign and discuss at White Rabbit Children's Books at 3:30 p.m. on Friday, November 3. Find the store at 7755 Girard Avenue and by calling 858-454-3518. Free. (LA JOLLA)

**Peasants Party with Turle**, listen to Franklin's Blanket and meet the famous turtle himself during the pajama party planned at 7 p.m. on Friday, November 4, at Bowler's Books and Music (11160 Rancho Carmel Drive). You're encouraged to bring your own favorite "sleepy-time toy or blanket." \$58-618-1814. Free. (CARMEL MOUNTAIN)

**The Bewitching Comedy Skits** "The Curse of Hot Hottie, Bewitched and Bewitched, and Which Witch Is Which" are being presented by the Mira Mesa Theatre Guild's Junior Theatre group. Performances begin at 1 p.m. on Saturdays through November 11 at the Mira Mesa Theatre Guild Stage (in Mira Mesa Mall, 8190-A Mira Mesa Boulevard). Tickets are \$5. Dial 858-693-7328 for information. (MIRA MESA)

**"Slay and Bruise the Victims and the Stars"** Check their stories told in a class for kids in grades one through

three planned at the Birch Aquarium-Museum on Saturday, November 4, at 9:30 a.m. on Friday, November 4, at 9:30 a.m. Participants will learn about the lifestyles of these rugged creatures through hands-on discovery activities, and crafts. The fee is \$18. The aquarium is located at 2000 Expedition Way. To make the required reservations, call 858-534-7336. (LA JOLLA)

**(Junior) Surf's Up**, the I.S.E. Junior High School Surf Team competition is set for Saturday, November 4, from 7 a.m. to 4 p.m., at Oceanide Harbor (on Harbor Drive, at the south jetty near Harbor beach). For details, dial 760-951-1450. (OCEANSIDE)

**Ultravox and the Beach**, the Museum of Contemporary Art host Free for All First Sunday activities from 2 to 5 p.m. on November 5. Turkey and traditional trimmings are part of the fun at MCA La Jolla (700 Prospect Street), when participants will "dine" the turkey and take home a Thanksgiving centerpiece, all accompanied by tunes from Ti-

juana's Border Cypres. (LA JOLLA)

**"Beach on the Plaza"** at MCA, Downtown (1001 Kettner Boulevard) promises opportunities for carving, molding, and chiseling sand to create works of improbable shape and sizes, inspired by work of Brazilian artist Nuno Ramon. For information, call 858-454-3551. (DOWNTOWN)

**The Cat's Maw**, how do cats see in the dark? Can they see colors? Find out all about felines during a class for those three and four (with an adult) planned on Sunday, November 5, at 2:30 p.m. at the San Diego Natural History Museum. Expect a "kitty craft." The fee is \$20 for nonmembers. Dial 619-232-3821-2023 to register. (SAN DIEGO)

**Five Friends**, using and activities are used to introduce children to birds when classes meet for those two to four years old at the Helen Woodward Animal Center (1623 Calle del Niño). Children will examine feathers up close and meet the real thing during the meetings at 10 a.m. Tues-

day through Friday, November 7-10. The fee is \$10. Call 858-756-4117 x314 to register. (SAN JOSE VALLEY)

**Follow the Trail to Quail**, head to Quail Botanical Gardens on Tuesday, November 7, at 10:30 a.m. for a general tour of the gardens oriented for kids (aged three to six). Meet at the visitors' center located directly north of the parking lot, at 230 Quail Garden Drive. 760-436-3036. Free. (ESCONDIDO)

**"Pinocchio"** is being presented by comic ventriloquist Lynn Trimble November 8-12 and 15, at the Marie Hitchcock Puppet Theater. Performances begin at 10 and 11:30 a.m. Wednesday through Friday and at 11 a.m., 1 and 2:30 p.m. on Saturday and Sunday.

Find the theater near the Aerospace Center; 619-685-5045. Regular admission is \$5 for adults, \$2 for children (11-2); free for those under two. (SAN DIEGO)

**The Author Illustrates Team** of Audrey and Dan Wood—creators

of favorites including *The Napping House*, *Piggie*, *Huckle Pig*, and the new *Julia's Walk*—will sign and discuss their books at 4 p.m. on Wednesday, November 8, at White Rabbit Children's Books (7755 Girard Avenue). For information, call 858-454-3518. (LA JOLLA)

**Children's Museum of San Diego**, "Graphix," the third component of the *World's/World's Mundos*, continues. East Coast artist Robert Anderson contributes a mural based on orange car labels. San Francisco artist Glenn Brill and Los Angeles artist Dean Swick joined Anderson in painting the mural. Local sculptor Bill Schneider designed a piece using road signs to depict the shape of the U.S.A. The exhibit includes installations and workshops to increase children's awareness of graphic arts.

Continuing exhibits include "Build a House of San Diego," "The Book Store," "Improv Theater," and "Cora's Kachina." Find the museum at 200 West Island Avenue.

found at 9050 Memory Lane; call 619-499-1480 for more information. (SAN JOSE VALLEY)

**California Surf Museum**, "Early California Surfers, 1900-1940" discusses the John Heath Ball, the first surf documentary, telling the stories of those pioneering surfers in photographs by Ball and text. Many of the photographs, surfboards, and

other artifacts have never been on public display before. The museum features surfing artifacts and memorabilia—such as surfboards and clothing—of local legends Phil Edwards, John "L.I." Richards, and Peter Johnson, and that was cool reggae from Hawaii. Duke Kahanamoku. The museum is

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**George R.R. Martin**  
Wednesday, November 8 at 7:30pm

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**Calendar**  
**CLASSICAL MUSIC**

# From Budapest to Boulder

*Dvořák's Piano Quintet has brought out the best in some of the greatest artists.*

Both the Takács Quartet and pianist Andreas Haefliger have been heard at Sherwood Auditorium before, but separately. A recent concert in the La Jolla Chamber Music Society's Revelle Series brought these exemplary artists together, and the results were ravishing.

**REVIEW**  
**JONATHAN SAVILLE**

This is not exactly the Takács Quartet that emerged onto the world concert scene a quarter of a century ago. That was a purely Hungarian group, formed by students at the Franz Liszt Academy in Budapest; it took its name from the first violinist, Gábor Takács-Nagy. Takács-Nagy has left the quartet (he now has a piano trio, once again named after himself), and so has violinist Gábor Ormai. The names of their replacements — violinist Edward Dusinberre and violist Roger Tapping — scarcely smack of Hungary, and for many years the quartet has made its home in Boulder, Colorado.

Some aspects of their playing have distinctly changed. Takács-Nagy had a fascinating way with timbre, varying his coloration with great imagination. Dusinberre, in contrast, exhibits a much more consistent tone, one of incredible purity and sweetness (virtually indistinguishable from the tone of the remarkable second violinist, Karoly Schranz). Violist Ormai was a slightly cool perfectionist; Tapping, the quartet's current violist, is more impassioned and expressive, drawing deeper resonances from his instrument, and resembling in both temperament and timbre the group's cellist, Andras Fekér.

On the other hand, the general approach of the Takács Quartet remains what it has always been: very central-European in its emphasis on richness of sonority, smoothness of articulation, genial warmth of temperament, and a sense of roundness and balance, with everything comfortably in its place and nothing in excess. This is elegant and civilized playing. If it does not bring you to the edge of your seat, waiting in a state of tension for what may come next, it nevertheless enforces its understanding of the music.

When the Takács were last here, five years ago, I appreciated these qualities without fully assenting to them. Their Mozart sounded just a bit lacking in crispness and vigor, their Bartók in fire and drive. Since then, my perceptions may have altered, for what at that time seemed too plummy and mellow now strikes me as something my soul yearns after, a generous ripeness it receives from the Takács in abundance. No one would call their recent Mozart (the lovely D Major Quartet, K. 575) "crisp" or "powerful" — but how beautifully the score responded to the musicians' instinct for refinement, their delicacy of sentiment, their graceful decorum.

It is also true that Janáček's First Quartet ("Kreutzer Sonata") can be played more explosively, with greater roughness and savagery, in conformity with its underlying tragic drama (as the young Avlon Quartet played the composer's Quartet No. 2 earlier this year, also at Sherwood). But the Takács's approach, while by no means under-energized, sought — and exquisitely brought out — different aspects of the music: its anguished, retrospective quality, its aura of hopeless neurotic torment, its sadness rather than its starkness. In a similar way, I now see that the group's relatively mellow Bartók (as it can be heard on their 1998 London recording of the six quartets) reveals certain aspects of that music that are kept in the background in more acutely tense and violently motoric performances (such as those of the Emerson Quartet). The Takács's is a legitimate — and in many ways persuasive — image of the Bartók quartets, and not a reading fundamentally inferior to the Emerson's or the Juilliard's, as I once mistakenly thought.

The second half of the Sherwood concert brought Andreas Haefliger on stage with his colleagues for a performance of Dvořák's Piano Quintet, Opus 81. This is one of the supreme works of chamber music, and it has brought out the best in some of the greatest artists. There are recordings of it by Rubinstein and the Guarneri, Richter and the Borodin, Menahem Pressler and the Emerson — each, when you are



ANDRÁS HAÉFLIGER

**Takács Quartet: Andreas Haefliger, piano**  
**Sherwood Auditorium (La Jolla Chamber Music Society)**  
Mozart, String Quartet in D, K. 575; Janáček, String Quartet No. 1 "Kreutzer Sonata"; Dvořák, Piano Quintet in A, Opus 81.

listening to it, obviously the best conceivable performance. To this list there must now be added the superb 1999 Decca CD by Haefliger and the Takács, which closely matches what the enchanted audience heard in Sherwood Auditorium.

Dvořák (like Schubert, whom they played gorgeously at their last appearance here) is ideally suited to the Takács's sound and style. Nevertheless, it is Haefliger's magnificently dynamic and supple playing of the piano part that gives their Dvořák Quintet its special grandeur.

Haefliger had deeply impressed me with his recordings (the Schubert *Impromptus*, Schumann's *Davidsohnliedchen*, and a collection of Mozart sonatas) before his recent here in 1997, which I unaccountably found disappointing. He must have been having a bad night back then, for at Sherwood with the Takács he was once again the noble pianist I had heard on his CDs, with a wonderful rhythmic sweep and freedom, a mastery of expressive nuance, a blooming tone, and musicianly of inspired intelligence.

What an unforgettable performance! — especially for those who own the CD to remind them of it.

## CLASSICAL LISTINGS

### HOW TO SEND US YOUR LISTING

Contributors must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to READER.

**Chamber Ensemble performs at the California Center for the Arts, Escondido on Friday, November 2.** Ensemble members Charles Wadsworth (violin), Stephen Palmer (clarinet), Stephen Prutman (piano) will perform Barber's "Serenade," the Brahms "Trio in A Minor for Clarinet, Cello, and Piano," Stravinsky's suite from "The Soldier," and the "Piano Trio in C Minor" by Mendelssohn.

The concert begins at 8 p.m. Tickets are \$41. Find the center at 340 North Escondido Boulevard (at Valley Parkway). Call 800-988-4253 for reservations. (ESCONDIDO)

**Compositions Written Since 1993** are promoted when the Fall Concert Series hosted by the First Unitarian Universalist Church offers "An Evening with David Borge" on November 4. Borge — known as one of the outstanding proponents of piano music of the 20th Century — is the composer of almost 100 works.

The program includes "Luna's Song," a four-hand piano piece performed by Borge and wife Liliane Kende; "Sonata for Solo Piano" by Jill Coady, trumpeter Jerry Fenwick, and Borge on piano; "Sonata for Violin and Piano" with the help of violinist Panikky Nikter; and the song cycle "Lie Begins at Forty," with mezzo-soprano Sally Fenton Abernethy, for whom the work was written.

**The Very Best in Brass**, head to the Power Center for Performing Arts on Sunday, November 5, when Canadian Brass presents a concert at 7 p.m. The program includes "Twenty dialogues" and Frieschbald's "Toccata," a suite from J.S. Bach's "Goldberg Variations," "Fall" from Vivaldi's "Four Seasons," Duke Ellington selections, a suite from Porg and Bess by Gershwin, and a tribute to Lennon and McCartney. Tickets are \$35 and \$40. Find the center at 15498 Espola Road (at Titan Way). To reach the box office, dial 858-548-0505. (DOWNTOWN)

**The Magnificent 101** Brass Chamber choir organ at the First Presbyterian Church will be utilized by resident church organist Tom Leonard for a concert on Sunday, November 5. "Organ Play" begins at 7 p.m.

**Abel Music** presents a concert featuring sacred songs, folk songs, opera, and musical theater — joined by a group of her third- and fourth-grade students from the Santer School District — on Sunday, November 5. The recital starts at 4 p.m. in the Grossmont College Fine Arts Recital Hall (8800 Grossmont College Drive). Admission is \$5 general. For more details, dial 619-644-7254. (EL CAJON)

**An Allen Renaissance 350 Series Organ** is now found in the sanctuary at the Pacific Beach United Methodist Church. On Sunday, November 5, church musicians Ron

Jessee (organ) and Margaret Atterbury (piano) play a dedication concert at 4 p.m. Expect to hear a mixture of classical music, hymns, and Christian praise music. The church is located at 1561 Thomas Avenue. 858-274-6573. (PACIFIC BEACH)

**Chamber Music**, the Valencia Trio — Jack Sanders (guitar), Janice Tipton (flute), and Allan Vogel (oboe) — performs for the Lake San Marcos Chamber Music Society on Sunday, November 5, at 2:30 p.m. Listen for selections by Tchaikovsky, Napoléon Coste, Armand Piarolo, Vivaldi, Britten, Debussy, Eduardo Saura de la Maza, and Camille Saint-Saëns.

Tickets are \$20 general. Enjoy the music at the San Diego Union-Meridian Hotel (1701 Callegat Magdalen). Call 760-744-7516 for reservations. (ENCINITAS)

**Evening and Organ Concert**, the men's and boys' choristers at Saint Paul's Cathedral present evening at 5 p.m. on Sunday, November 5, featuring the Charles Villiers Stanford service cantatas in C and the Tomas Luis de Victoria anthem "Caudent in coeli."

When evening concludes, guitarist Fred Benedetti, organist Steve Crain, and harpichordist Lyn Patterson will perform works by Rodrigo, Bach, and others. Find the cathedral at 2728 Sixth Avenue (at Fifth and National). 619-298-7261. An offering will be received. (MIDTOWN)

**Civic Organist** Robert Plimpton plans a free concert in the Spreckels Organ Pavilion at 2 p.m. on Sunday, November 5. Call 619-792-8138 for details. (BALBOA PARK)

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# Calendar THEATER

talked the talk, then walked. Good riddance. Des McAnuff takes over for one year. Which is great, though long-term guidance of LJP remains a question mark.

Jack O'Brien, artistic director of the Old Globe, has a hit show in New York, *The Full Monty*, but he's been out of town so much this year, the globe has had no one at the helm (and given the road shows of *Monty* that O'Brien's working on, it might not for some time). Also, the Fritz lost a home. Diversionary has no artistic director, and local actors are heading to LA in droves.

In the midst of chaos, Harvey P. White, chairman and CEO of Leap Wireless International and Globe board president, just donated five million dollars to the Old Globe Theatre. *Hard sell props to Harvey P. White!*

Also, in keeping with 2000's best/worst scenario, we had three more premieres open in five days last week: *Mildred at the Playhouse*, Luis Valdez's *Mammified Deer* at the Rep, and Kirsten Nash's *Alice in Wonderland* at Sledgehammer. More on the latter two next week. ■

# THEATER LISTINGS

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

**The African Company Presents Richard III**  
Carlisle Brown's drama raises two questions: 1) the subject's such an important piece of American history, why didn't someone do it long ago? and 2) why didn't Brown do it better? America's first black theater, called the African Company, staged a loaded production of Richard III in 1821. Stephen Price, manager of the all-white Park Theatre, in Greenwich Village, scheduled another *Richard* for the same date. He offered to buy out the African Company's show, failing that, Price shut them down and had them jailed. Like the controversial opening of *The Crucible* Will Rock in 1937, the competing *Richard*s is an event where theater and American history merge. The subject's got everything going for it. Yet most of Carlisle Brown's script is formulaic, predictable, and downright dull. He'd much rather tell than show. Add a tall pile of exposition, and you have a stage so static, the best actors on earth would strain to keep it alive. It's all ways frustrating to see a compelling subject botched (especially since Brown was on to something about African-Americans having to act roles defined by others or of necessity). The North Coast Rep-



The African Company Presents Richard III

lary Theatre's production also frustrates, because its strong cast gets incarcerated by a script devoted to wordiness and inaction. NORTH COAST REPERTORY THEATRE, THROUGH NOVEMBER 5, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUN DAY AT 2:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

**Alice in Wonderland**  
Sledgehammer Theatre stages the world premiere of Kirsten Nash's rock opera "with a slight nod to the classic 1960 Lewis Carroll favorite." Kirsten Brandt directed. SLEDGEHAMMER THEATRE, THROUGH NOVEMBER 26, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

**Art**  
South Coast Repertory Theatre stages Yasmine Reza's comedy about the complexities of art and friendship. Mark Rucker directed. SOUTH COAST REPERTORY THEATRE, MAIN STAGE, THROUGH NOVEMBER 19, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M. SUNDAY AT 7:30 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

**Comedy Dependents**  
The Improv comedy troupe performs the first Friday of every month at the Comedy Centre in Normal Heights. COMEDY CENTRE, 4716 32ND STREET (JUST NORTH OF ADAMS AVENUE), NORMAL HEIGHTS, FIRST OR SECOND FRIDAY OF EVERY MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-280-5177.

**ComedySports**  
Impassional comedy, making up funny stuff on the spot, is difficult enough. Years ago, however, Keith Robinson thought it'd be more exciting if done competitively. He got the idea from pro wrestling. "Where Terrible Tunks mangled defrocked Priests, while mums and dais yelled insults, and grannies waved their handbags." ComedySports, an offshoot of Robinson's TheatreSports (artistic director Gary Kramer says the two compare like "Tough with American football"), resembles more an athletic event than an improv. Teams wear uniforms and compete

on AstroTurf. The night I caught the show, three San Diego comedians played a "challenge match" against players from the San Jose franchise. Using suggestions from the audience, they played "Emotional Sympathy," "Shakespeare," "Blind Line," and "Freeze Tag," with judges awarding points to the best scenes. San Jose won 27 to 22 in, as Jack pundits say, a game closer than the score would indicate. Klunkers and grouters got too quick wit, rewarded (one of the most refreshing aspects of the contest: failure is acknowledged, abundantly, then forgotten). It made for a lively, often quite funny evening. And Gary Kramer, who referred the match, wearing black and white striped shirt and blowing a whistle, is one talented comedian.

**Words a try**  
MARQUIS THEATRE, 3717 INDIA STREET, MISSION HILLS, OPENED NOV. FRIDAY AT 8:00 P.M. SATURDAY AT 7:30 P.M. AND 9:45 P.M. FOR MORE INFORMATION CALL 619-295-4999.

**The Countess**  
South Coast Repertory Theatre staged Gregory Murphy's Off-Broadway hit about the enigmatic marriage of John Rankin and his wife Effie. Juliette Carrillo directed. SOUTH COAST REPERTORY THEATRE, FRIDAY, NOVEMBER 3, THROUGH DECEMBER 3, TUESDAY THROUGH SUNDAY AT 7:45 P.M. MATINEE SUNDAY AND SUNDAY AT 2:00 P.M.

**Crossing Delancy**  
OnStage Playhouse offers Susan Sandler's romantic comedy about a single woman, turning 30, and efforts to find her a beau. ONSTAGE PLAYHOUSE, FRIDAY, NOVEMBER 3, THROUGH DECEMBER 2, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

**Death Bites the Stage**  
HIT Productions new interactive comedy-mystery, written by Beth and Scott McNeelin, is set in Texas. "You survived a sample, Lucy Tyler is looking for your underwear... and there's a dead body in the next room."

**Deathtrap**  
PATH Theatre Company presents Ira Levin's suspense thriller about a writer's blocked writer of mysteries and an up-and-coming student playwright. Wayne Wynne directed. PATH THEATRE COMPANY, THROUGH NOVEMBER 12, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

**Don't Touch That Dial**  
Torrey Pines Theatre stages a sequel to last year's salute to old-time radio. Among this year's canon: Jack Benny, Flash Gordon, and the Shadow.

**Dracula**  
Theatergoers hoping for Grand Guignol excess at Lamb's Players are in for a letdown. Kerry Meads and Robert Smyth's adaptation of Bram Stoker's novel tells us about red eyes, "sharp ivory teeth," and we watch Renfield go "at English flies." But these gothic effects are verbal. Movies have turned the story into the lore of the verbiage. The original, which Lamb's adheres to, is about the "spiritual war" between good and evil. The Count's

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lived 466 years and ruled vast kingdoms. Don't flatter yourself. He isn't after your body. He wants your soul. Along with audiences expecting gore, Lamb's has a second uphill fight. The production is fine. It's just that people know the story so well they'll grieve ahead of the script (which, like most faithful adaptations, is talky and a good 15 minutes too long). The production's got pluses, though. The cast has no weak links (standouts: Tom Stephenson's gross Renfield and Doreen Elias's Van Helsing). The book is outstanding (Mick Buckley's two-style set — concrete below, abstract above — lit by Nathan Peterson's gothic rich effects). And David Cochran Heath does top-notch work as the Count. He floats like a ghost and, when aroused, moves with astonishing speed (an exposed neck, and the guy's there). Most telling, the Count isn't a bog-eyed psychotic. Like the best of hunters he's a calm patient. Evil, Heath demonstrates eloquently, can take all day.

**Forever Plaid**  
The four harmonizers in search of plaid sport coats are in their fourth year at the Theatre in Old Town (they recently set a new record, with their 1,000th consecutive performance). Joseph Campbell urged everyone to "follow your bliss. Even if the right harmonies of '50s 'guy groups' aren't your particular bliss I need a good fix of '50s and Hendrix after hearing them, you've got to admit the Plaid's follow their own bliss. They dare to be square. They crown in lieu of having a life but put life into the greatest hits of *True Hit Parade* (which crowned the most popular songs of the '50s until Elvis drove it off the airwaves). Stuart Ross, who conceived, directed, and choreographed the original New York version, directed the Old Town production with the aim of endearing everything to everyone. Torrey O'Tonnel plays an indistinguishable piano and permits himself the occasional piece of always funny business. The set, which is either the Theatre in Old Town or a purgatory where the Plaid got stuck, is awfully dark for such a peppy show, though Jane Roemer's savvy lightings knows when to tweak the brightness. (Note: Current cast members are Mark Perkins, Ryan Drummond, David Humphrey, and Kevin McManis.)

**Funny Girl**  
The Welk Reunited Theatre presents the popular musical comedy about Fanny Brice, comedienne. WELK REUNITED THEATRE, THROUGH NOVEMBER 12, TUESDAY AND THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE TUESDAY THROUGH THURSDAY AND SUNDAY AT 2:45 P.M.

**Godspell**  
San Diego City College Performing Arts presents Stephen Schwartz and John Meehan's biblical musical based on the Gospel of Matthew. Luke Richards and Alicia Boncum directed. CITY COLLEGE THEATRE, FRIDAY, NOVEMBER 3, THROUGH NOVEMBER 19, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

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**"It's called the coffeehouse ordinance.** There's certain parts about it that says that entertainment venues have the potential to

you're gonna have a population of bored and angry kids who will more likely resort to the drug and gang activity that the ordinance said already exists at these venues."

Actually, the proposed ordinance including 2001-2 and 2001-7 are not as severe as originally proposed, said Scott

"The law is still like a dagger in the throat of business," said Rippo. "It leaves the chief of police still in a position to put restrictions on the coffeehouse. If cops don't like the house, there are a myriad of ways to keep them from getting a permit. For instance, if you have a minor in after 10 p.m., the cops can bust you."

[The city has a curfew for those under 18.] This means they can either prevent you from getting a license, or you can lose it for up to five years," Rippo said. "Coffeehouses are at the mercy of anyone who chooses to file a noise complaint." One coffeehouse had this one guy filing all the noise complaints. It turns out he was a loony tune. He had restraining orders filed against him by Qualcomm and HomeGrocer.com."

The coffeehouses to be regulated would have to pay a \$164 annual fee. But that's not the problem, says Rippo.

"Any place that wants to have entertainment is stuck with having the vice squad sniffing around. That's creepy in itself. When you work as a police-regulated business, you lose much of your status as an American citizen. Your fourth amendment rights don't exist anymore. You have to answer directly to police agents anytime they choose. They have unlimited rights to inspect your business. This is not a way to run a business in America. It's like you're living in Russia."

11. Chris Ball of SODI vice was a bit annoyed when he heard Rippo's concerns. "Nothing John Rippo says deserves an answer. He already knows what the answer is," Ball eventually

explained that nothing is changing regarding curfew laws. "A curfew is a curfew is a curfew. It is in effect every day." He did admit a coffeehouse that has underage patrons after hours could become an issue. "If criminal activity is taking place at a business, it may impact that business. But we have never had a problem at Twigg's.... If there are juveniles hanging out, we talk to the business owners. If the problem happens ten times, we may find some method of taking regulatory action. But I don't anticipate doing that.... If we put conditions on their license — that they can't have juveniles, yeah, I would assume they would be operating outside of the law."

Although the ordinances were passed 6-0 last week, they will not become law until a vote taken after a second reading at the Nov. 14 council meeting. Kessler said he hopes, through negotiation, to have the capacity limit raised from 50 to 75. He advises those concerned to show up and voice their opinion. Though according to Lt. Ball, "I don't anticipate [raising the capacity limit to] 75."

Presently only Java Joe's, Clare De Lune, and Twigg would be impacted by the new ordinance. If the capacity is raised to 75, only Java Joe's and Twigg would be covered.

"I don't think it's that big of a deal," said Twigg's owner Dan Stringfield. "I've owned Twigg's for four years. I never had the police come. I understand the police have a need for this because of raves. Am I happy with that? No. But you have to choose your battles. I don't think it's going to affect me other than the \$184."

But the big picture, says Rippo, is that this new law will give the chief of police extra powers. "I don't know the chief. He might be Atilla the Hun or he could be a good guy. We're only taking a few businesses now, but this industry is growing. I think this potentially is a dangerous form of censorship."

Tiltwheel, Spazboy, Kill Me Kate, You and What Army?, PBM Street Gang, and the Bipeds appear 7:30 p.m. Tuesday at the Epicentre in Mira Mesa.

—Ken Leighton

**The three-story Club Atlantis** in downtown Oceanside was heralded as the next Belly Up Tavern, all 30,000 square feet of it. But at least eight contractors, who worked on the 1200-seat venue that opened in August, have filed mechanics' liens against Ken Kissinger for their

work on Atlantis. "We have a bounced check here for \$7900," said Lee Bittner of Bittner's Restaurant Supply.

Kissinger explains it this way: "If you took the car into the shop and you were told it was going to be \$1000 but it turned out to be \$6000, would you pay it?" Kissinger denied there was a bounced check. "There is no returned check," he says. "He's a liar," said Bittner.

"We have it right here." Mechanics' liens filed with the county recorder's office include Arthur Brown Plumbing (\$22,257), Betz Concrete (\$21,478), general contractor Thomas Richardson (\$40,517), and MoorCo (\$43,844). "He's promised us checks since July 4," said Moore, who said it became clear early on that he might not be paid for his work. But he said he had to complete it anyway. "You are in a catch-22 situation. If you walk away from a site it's called 'job abandonment.'" He said all the \$43,000 he is seeking "came out of our pocket."

Kissinger's son Brian responds: "I do not believe the liens are valid." He said that because of the liens, there is now a lawsuit with Richardson, and that's why he can't comment. "I wish I could give you more but I



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business. "If that was me, I'd be outta here," said the competitor.

Greg Anderson of the City of Oceanside building department was asked, why had the city allowed Atlantis to stay open?

"The reason is they have no live safety hazards," he said. He said the failure to install an elevator linking all three floors is why they have not received their capacity limit designation. "They have not given us a completion schedule [for the elevator]. We sent them another notice that if the elevator is not operating by November 1, they need to limit their occupancy to the street level and not occupy the roof or the basement."

Meanwhile, Club Atlantis is open with dance music Wednesday through Sunday nights. "You should have been here last Friday," said Brian Kissinger. "We had 2500 people here."

Because there is no legal occupancy established, it's safe

to say Atlantis was not in violation of health and safety codes.

—Ken Leighton

"If Country Dick knew that Napster was sending his songs out into the digital world for nothing, he would roll over in his grave," says musician Paul Kamanski, a former Beat Farmer.

Wednesday marks the fifth anniversary that Country Dick (a.k.a. Dan McLain) died at the age of 40 while playing onstage with the Beat Farmers.

Kamanski says he still creates and performs in the memory of Dick, local guitarist Tim Griswold (who



NAPSTER WOULD MAKE COUNTRY DICK 'ROLL OVER'

died in 1997), and DJ John Leslie (who died January)—all true-blue rockers who died in their 40s.

"The other morning I got up and turned on my TV and I saw that wretched Sting commercial with him driving

around in that S-type Jaguar. I said to myself, 'Does this guy need any more money? I flip a little further. I go to MSNR. There's Sammy Hagar selling his Cabo Wabo tequila. And I haven't even gotten out of bed yet. Then I scan a little further and there's David Bowie singing for the Novel Internet company. I watch the ripples change their size, but never leave the stream."

The third CD from Kamanski's band Comanche Moon, Old Dogs, is due out in January. Live from the Rock with Joey Harris — also a former Beat Farmer — Kamanski and Kamanski's wife Caren Campbell will be released in mid-November.

Kamanski wrote many of the Beat Farmers' most memorable tunes, like "Bigger Stones," "Blue Chevrolet," and "Baby's Lagoon's Up."

"I got an e-mail from my friend in San Jose. He said, 'I'm sending you these clips from Napster to show you your popularity with college students.' I'm thinking, 'This is all these local musicians that struggled and died for their music, and now we've reached this digital age where people freely shareware [those musicians'] copyrighted life's work. People are telling me how terrific Napster and MP3 are. All my neighbor friends in their 20s show me their Pentium 2s and 3s with jukeboxes filled full of songs

they swiped off the Internet. They're ecstatic. They say, 'Look at all this music I got for free.' I want to see some balance here. I'm getting ripped off on Napster and my friends have died. I don't mean to sound bitter, but let's spread it out."

Kamanski said he has received songwriting royalties for Beat Farmers songs like "Hollywood Hills" since 1984. To him, Napster is just another way to say "no royalties."

"A lot of... [bands] just want to get their music out there. I want them to start projecting out a little further to what they're going to be doing on down the road. These young kids have to stand behind copyright and licensing agreements. The few pennies that roll in [from songwriting royalties] are going to be the pennies they feed their kids with.... One thing about Dick that he always taught us is the paper must be paid. He wasn't the greatest moral authority, but at least he had enough common sense to say that we're not giving our shit away for nothing. At the end of every gig he would be there, divvying up the money for the rest of us."

Joey Harris, Paul Kamanski, and Caren Campbell perform every Thursday 7 p.m. at Costa Azul in Coronado.

—Ken Leighton

**The Lounge** on KPBS-FM (M-F 6:30-7:30 p.m.) is the only locally produced show that regularly features musicians. Host Dirk Sutro used to be some kind of architecture critic for the L.A. Times, so you have to suffer through too many building design discussions, but at least once a week they have a decent musical guest. Sutro also wrote a book called *Jazz for Dummies*. So there you go another way to say "no royalties."

In the last few months they've had interviews with John Doe, a story about the local Goth scene, and an interview with Blue Note jazz singer Bill Henderson, who was in town promoting his movie *Smiling Fish and Goat on Fire* (Henderson sat in the next night with the Latin jazz combo Kokopelli at Dizzy's Place downtown.) Sutro even interviewed a club DJ who was getting ready to spin at E Street Alley later that night. He asked him things like, "So where did you first hear electronic music?" and "How many beats per minute did you remix Madonna's new single at?"

Local music authority David Stangpore — as the "resident music critic" — moderated a discussion with original New York Doll Sylvain Sylvain and "resident film buff" Neil Kendrick about the latest Sex Pistols documentary (which Sylvain hadn't seen). Since *The Lounge* is a call-in format, I had an

opportunity to call in to the station and ask Sylvain to compare the overdose of his former bandmate Johnny Thunders to the OD of Sid Vicious. Sylvain mumbled something like, "Yeah, that was sad," and then started talking about something else.

The *4pks.org* website has an MP3 archive of live performances from the show featuring local musicians like Cindy Lee Berryhill and Carlos



ROBERTS LIKES TO "STIR IT UP"

Olmeda. The most creative thing *The Lounge* has done lately was called "Political Spin," where mayoral candidates Ron Roberts and Dick Murphy spun their top five records. Roberts' number one was Bob Marley's "Stir It Up," which he called the "theme song for his campaign." I was bummed that Sutro didn't ask whether Roberts smoked a lot of dope.

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Roberts said, "I like the message politically in terms of the song itself," which is strange since it's a song about sex with a young girl. *Sir it up, little darling, sir it up / Come on, baby, come on and sir it up, little darling, sir it up.*

Roberts called himself a record collector — he said he has 1000s of CDs he got from those mail-order record clubs. He finished his set with Marvin Gaye, Clapton, and the Beatles.

Murphy organized his picks by decade, starting with "Peggy Sue" from Buddy Holly for the '50s. Surto questioned Murphy about his most radical choice — Bob Dylan's "Blowin' in the Wind."

"Music was our little venue to protest. It was our chance to take on the establishment by listening to music, which was basically protest music in those days... I was in the military in '67, '68, '69. I was not an antiwar person. I was on active duty during the Vietnam War. I was at Fort Ben Harrison in Indiana. I was in the Pentagon in Washington, D.C. I worked at the White House part of that time. I was in the military. I uh, organized events at the White House like Medal of Honor ceremonies and worked the diplomatic receptions as an aide to the president. I was actually there for the last year of Lyndon Johnson and the first six months of Richard Nixon."

Murphy finished off the show with the Eagles.

Springsteen, and Counting Crows.

— Jimmy Jazz

**Guide to Local Music Sites — Eve Selis**

Plenty of local performers promote themselves via their own websites, but few take advantage of current www technology. Soulful songstress Eve Selis embraces the 21st Century with a fan site packed with sounds, pictures, videos, bios — even a running diary. Created and maintained by Elaine Regan, the site allows visitors to play or download Selis's songs through a link to MP3.com. Other audio clips feature interviews and live tracks as well as rarities not available on any of her commercial CDs. One can purchase CDs by Selis's former band Kings Road, which she fronted for



SELIS BEFORE THE EAGLE LAND

five years before going solo in 1998, as well as her own records and new titles such as a compilation of material from earlier sold-out releases. The video for "Show Me What Love Is" used to be viewable by following a lead to her [spicard.com](http://spicard.com) page, but that site is only an "upgrade in progress" screen now.

Local and national press clippings are easy to see, with links to sites such as *Slamm* magazine's [www.slammul](http://www.slammul).



where a recent Selis cover story is posted. Photo pages load quickly, and most come with quarter-screen size. As of this writing, there are no photos of Selis's recent performance of the national anthem at Phoenix's America West Sports Arena, where she was suddenly upstaged by a full-grown bald eagle landing on her head (the performance, as scripted, had the bird alighting on its trainer).

Fans are encouraged to frequent the list of Selis-friendly venues in order to demand-encore performances from her. Electronic peering is promoted with links to radio stations known to play Selis tunes, such as SETS 102.1.

— Jay Allen Sanford

Prices are escalating for vinyl 45s and LPs that feature local bands. Recent sales posted at online auction sites like [ebay.com](http://ebay.com) indicate that buyers from as far away as Japan are pushing up the market value for exotic and semi-released records, especially those by first-wave punk and psychedelic bands. Vintage singles from the Executives and the Injections, both on the Radio Active label, have sold for \$100 apiece and up. Eighties releases by new-wave

bands like the Monroes ("What Do All the People Know") are more common and less in demand. A seller in Hawaii picked up only one bid of \$9.99 for the group's self-titled debut LP on Alfa Records.

Power pop is highly sought by browsing Beatlemania and modern-enabled mode. An early-'80s EP by Manual Scan, *Plan of Action*, sold for \$85. Never vinyl by the same group (now called the Shambles) can be had for as little as \$5, the final offer for a copy of their 1993 single "Fire" b/w (backed with) "Louise," on Perspective Records.

Bubblegum glam is moderately popular. An album by Mickey Ratt (later shortened to Ratt), signed by lead hair model Stephen Pearcy, pulled in ten dollars even though 20 other signed copies had been auctioned on [ebay.com](http://ebay.com) during October. The *Crawdaddy!* 1979 *Crawdaddy Express* LP on London/Bomp Records, described as a "limited British pressing," auctions at around \$12.50. Hippie-era psychedelia by the Brain Police and their spinoff group Framework usually draws multiple bids. Local retailer the Entertainment Exchange sold

Framework's double-LP *Skeleton on Rockadelic* Records for \$35.20, despite it being a recent release. A 45 single by the Lyrics on GNP Crescendo, "My Son" b/w "So Glad," opened with a \$2.50 opening bid and ended up selling for \$31. Mojo Nixon's slightly boisterous on his 1987 IRS LP *80-Day Shus!* (with Skid Roper) was worth \$26 to one high bidder. A 1986 movie soundtrack featuring the Beat Farmers, *Raid*, racked up seven bids before closing at \$31.

Non-vinyl rarities also attract interest from buyers with deep pockets. A promo XXL jacket created for rockabilly heroes the Paladins, emblazoned with logos and artwork, received 13 bids that pushed the sale price to \$103, while a set of three B&W Paladins photos earned a mere \$19.95. Concert posters are especially hot and collectible, such as an ad for a 1968 Iron Butterfly show in Indianapolis that went for \$74.99. That band's actual records sell cheaply, if at all, so anyone with a tin ear and ten bucks to spend can usually find their 1968 debut LP *In-A-Gadda-Da-Vida* in that price range.

— Jay Allen Sanford

**CD reviews: Faros**  
*Wanna Mo*, Mess of Potage, My X-Lover's Records msl-006  
Groovy is not the word for this stellar eight-cut EP, only the FIRST QUARTER of which I will trouble you to be led by the nose regarding...the remainder I trust you can be trusted to find the kernel of de-lite in BY YOUR LONESOME.

"Brand New Start": If Neil Young were a HUMAN BEING for the duration of a single song, he would be Faros. Wanna Mo workin' out to the "changes" of this lovely tune.

"Golden Waterfalls," most acoustically and perfectly, since the "Roy Rogers on Trigger" section of "The Intro and the Outro" from Gorilla, the first Bonzo Dog Doo Dah Band LP. "When y' gotta go, y' gotta go..." believe it. NOW you're on your own, though I do believe you'll APPRECIATE cut number 4: "Used Condoms in the Trash" (it's bona).

— Richard Melzer

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Calendar  
MUSIC SCENE

## Conned

"It's probably obvious I'm not a business person."

My goal is to keep him open at all costs," said singer-songwriter Joe Rathbun about Mike Chambers, proprietor of Mike's Coffeehouse in Poway. "I first heard he had financial problems last week when [singer-songwriter] Dani Carroll called me about a songwriter's showcase on the 27th of October. She told me it might be the last one at Mike's. She told me all about the debt thing. I talked to Mike. He's been working his butt off for the last six years. I thought maybe he guy needs a break. I asked him if he really wanted to stay open. Without hesitation he said 'Yes.'"

Rathbun sent out an e-mail spelling out the gory details and the bottom line: Mike's needs \$2500 by November 30 to stay open. "I've raised \$2000 [in pledges] since 3 a.m. yesterday," said Rathbun.

"I was undercapitalized at the beginning," explains Mike Chambers, 32, about the launching of Mike's Coffeehouse six years ago. "We designed, built, and financed it ourselves." But he said things weren't right with his former partner and coffeehouse namesake, a woman called Mikey. He said he had to get a loan to buy her out.

"I tried a bunch of banks and the SBA [Small Business Association] and nobody would touch us." In order to keep the place going, Chambers said he signed a loan "that turned out to be shady." "I was approached by a loan broker. I needed a loan of \$10,000. I was told that it would be \$200 a month in payments. When the first payment slip came it was for \$790. It slayed me.... I called up the loan broker.... He said, 'Don't worry about it, I'll take care of it....' He said, 'You know how electricity works? I know how loans work.' I called up AT&T Financial, who actually carried the loan. They said they never talked to him."

Chambers said he was told there was a \$1 buyout at the end of three years. "But there was no buyout payment—that was all made up.... I signed one page [of loan documents]. There were no numbers, no interest rate mentioned. He falsified documents and listed four other pieces of equipment, among them a \$15,000 yogurt machine that I never had."

Chambers said the original document was

just a few pages.

"I received the loan guarantee in the mail. I was told the rest of the paperwork was to follow. I was so pressed for time I sent it back via a courier service. The rest of the paperwork never made it. I thought the guarantee was secured by the assets of the store. Out of ignorance I trusted him."

The final document produced by AT&T was several pages. "My name had been forged on so-called documents. I went to the Irvine police department. They gave me a case number, but nothing came of it. It was supposed to be secured only from the assets of the business," Chambers said that instead of his business, his house ended up as collateral.

"I paid four or five months of these payments [at \$790] out of my own pocket," Chambers said he did all this while running Mike's, working his full-time job as an electrician, and supporting a family of seven, including three in college. "One of my customers who was in the loan-leaving business told me not to pay those guys a dime. He said, 'If you stop paying them, the wheels will start moving.'"

Eventually the case went to mediation. "The mediator said we have two innocent people here [Chambers and AT&T]. He said AT&T bought bad paper. I had already given them over \$4000. They offered to settle for \$5000 if I paid them that day. I told them I didn't have it. They said how about \$7500 in 90 days. I said that's the best offer, I'll say yes."

Chambers has until November 30 to pay up to keep Mike's open. The alternative? "I'll probably have to sell. But I don't think that there is much of a market for an all-ages coffeehouse."

American Arbitration Services of San Diego said it cannot comment by law on the disposition of cases they mediate. Irvine attorney Richard Grant, who represents AT&T Financial, said he could not comment on the record. Detective Candeeah of the Irvine police—who Chambers said he contacted about the loan broker—said he determined it was a civil and not a criminal matter. Mike's Coffeehouse has live music seven

nights a week. "We've had musicians from eight foreign countries and over 40 states who have performed here," said Chambers. "We don't charge admission. We sell art on the walls, and we don't mark it up a penny. We sell CDs and we don't mark them up."

Rathbun said he has enlisted fellow folks including Dave Howard, Carroll, Mesa Blue, Jim Earp, Wooden Angel, Steve White, and C.J. Hutchins, who will donate songs for a compilation CD, which will benefit the Save Mike's Project. A fund-raising CD-release party is planned for November 25.

"We're one of the few places in town that do not throw out teens just because they are teens," said Chambers. "The closest all-ages coffeehouse to here is Levat's or Twigg's. Those places charge a cover. You have to pay a cover at Java Joe's."

Mike's is different in other ways.

"We don't have a credit card machine. If you don't have enough money, we say, 'Pay next time. There's your credit.' Nobody is ever turned away. In six years we've had four bad checks. And of those, only one person didn't come back to pay us for it."

After working a full day as an electrician, Chambers helps emcee shows with his jokes and song parodies. He plays a harmonica. "It's a kazoo with a piece of garden hose and half of a Mountain Dew jug."

Chambers said, "It's probably obvious I'm not



Joe Rathbun and Mike Chambers at Mike's Coffeehouse

Event: Life After Debt: The CD-Release and Bill Burning Party  
Venue: Mike's Coffeehouse  
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Cost: Free  
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## Real Black

Nobody wants to be choking on dust in the Alabama heat for 40 years.

When you listen to the Rolling Stones sing Robert Johnson's "Love in Vain" or Mississippi Fred McDowell's "You Gotta Move," you're hearing four fey English fellas trying to be black wannabes. They are not, in my judgment. From their beginnings, the Stones were all about trying to sound black. When they finally met their great hero Muddy Waters at the Chess studios in Chicago, the Stones discovered (to their horror) a man, well along in years, painting the walls of the studio after hours for some extra cash. I don't know what Mississippi Fred McDowell made of the Stones' version of his tune, but he finally got a bit of money out of it—and, if I recall, not without a legal skirmish with the lads.

The mid-to-late '60s, through the '70s and into the '80s, saw all manner of white performers covering black originals, especially the blues. Of course, it started even earlier, with Elvis Presley, for instance, doing an unconvincing version of Big Mama Thornton's "Hound Dog." And further back still, with white popular composers and bandleaders stealing riffs from black jazz musicians. But then, it all gets a bit complicated, since throughout the arts there exists wholesale larceny, whether on the part of Shakespeare, Duke Ellington, or Picasso. It usually comes under a prettier name, like *homage* or *influence* or, among the postmodern set, *quotations*.

Since anybody can cover anyone else's song, if they pay (or don't get caught not paying), my standard is how good a job they do with it, especially in comparison to the original performance. Almost without exception among white artists covering black artists' blues, the white version is not only unconvincing but musically less satisfying and accomplished. This is a subjective opinion, also a snobbish one, per-

haps the ravings of an ersatz purist or a fool. But like many white, middle-class listeners, my first exposure to the blues was largely through white performers covering black material, prominent among them folk artists such as the young Bob Dylan. The '60s were the great decade of recovery and rediscovery of folk material, especially southern African-American folk material, and not simply the hunting out of scratchy old 78s from the '30s but the discovering of blues artists themselves, still knocking around, retired or at menial jobs, recording them anew and dragging them to coffeehouses or venues like the Newport Folk Festival. Often, the old blues performers would share a bill with their rich, young epigones. What the hoary old blues men and women made of their bell-bottomed, befringed acolytes and imitators was kept to themselves. They were, after all, getting some attention and a little cash, whereas in most other instances, they were receiving none.

A number of the most memorable and successful covers of blues classics were performed by young white female performers: Janis Joplin, Bonnie Raitt, Tracy Nelson, Maria Muldaur. I liked them all fine at the time, especially Tracy Nelson, who covered Memphis Slim's great tune "Mother Earth." Nelson was local for me, having grown up in Madison, Wisconsin, where I was then going to university. She had under her belt a recording of blues with herself as leader on acoustic guitar, accompanied on harmonica by Charlie Musselwhite, a white bluesman raised in the Mississippi Delta, primarily among blacks, and among the few exceptions who proves the rule—

though Musselwhite's artistry is not in his singing so much as in his harmonica playing, modeled after Little Walter, among others.

I find Tracy Nelson's "Mother Earth" untenable now, as I would have found Memphis Slim's version unapproachably raw then. The customary tactic among young white singers trying to sound world-weary had done by, and black was to overemphasize the material and sing too loud. Likewise, their hippie accompanists, almost without exception rotten musicians, were one step away from the high school dance band, not only did they play too loud and too fast, but far too many notes, most of them misplaced and irrelevant.

Perhaps the most iconic performance by a young white woman performer of original black blues was Janis Joplin's eight-minute shrieky version of "Ball 'n' Chain," originally recorded by Alabama-born-and-raised Willie Mae Thornton, better known as Big Mama. Have a listen yourself to the Joplin version against Ms. Thornton's version—half as long, sans shrieks—and you tell me which rings more true. You might also enjoy, on the old blues performers would share a bill with their rich, young epigones.

Buddy Guy and his "All-Star" band on eight cuts, two cuts with just herself and great side guitarist Fred McDowell, and five cuts with the Muddy Waters Blues Band, which included James Cotton on harmonica and the peerless Otis Spann on piano. But I suppose such comparisons are invidious.

Bonnie Raitt, while at Radcliffe, actually hung out and played with bluesmen like Muddy Waters Blues Band, which included James Cotton on harmonica and the peerless Otis Spann on piano. But I suppose such comparisons are invidious.

Janis Joplin, Janis Joplin's Greatest Hits (Columbia CK 32168)  
Memphis Minnie, Me and My Chauffeur Blues (A&M 9018 CD)  
Tracy Nelson (Reprise Archives 946252-2)  
Big Mama Thornton, "Ball 'n' Chain" (A&M 9018 CD)

was written by Minnie as a tribute to the older blues star Ma Rainey, who had died six months earlier.

The Muldaur version is playful and light. She had recently left the Jim Kweskin Jug Band in Boston and come out on her own, supported by her then-husband Geoff Muldaur. Muldaur is musically solid, and at no point does she try to sound black or load up the gravity of her performance. But Memphis Minnie's version is something else entirely, although she too is musically contained and does nothing to inflate the song's sexuality. There's no need to: it's all there in the lyrics, melody, and scaled-down instrumentation of what I guess to be bass and two guitars, one amplified. Minnie was one of the finest blues guitarists of her era, of either gender. She was also, with Ma Rainey, Bessie Smith, and Big Mama Thornton, probably one of the greatest female blues vocalists ever. But Minnie, first of Memphis, and then for 20 years queen of the Chicago blues scene, is another story, and a long one.

White people can't sing the blues, younger black people either, because they haven't lived the life, first of all. And that's probably a good thing; not for their music but for them. Nobody wants to be choking on dust in the Alabama heat for 40 years if he doesn't have to. But the young haven't the chops either. Sure, they can accumulate scraps of technique through imitation and instruction. But they never quite get it right. It's a subtle thing, involving time, dynamics, and phrasing. Much of it has to do with the young being divorced from the folk tradition the older artists were steeped in. And much of it has to do with living in a noisier, more horizontal world that doesn't encourage much texture or depth.

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## Calendar MUSIC SCENE



Fred McDowell



Big Mama Thornton

## REVIEW

AUGUST KLEINZAHLER

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Proud Mary  
Tina Turner Tribute Band  
8:15pm • \$15  
w/ 8:30 Sydney Blues Patio

**Nov. 11/12**  
AJ Croce  
w/ guest  
Evo Selis  
8:30pm • \$7

**Nov. 11/12**  
An evening with Cubanismo  
w/ guest  
show 8:30pm • \$16

**Nov. 11/12**  
THE ROOTS  
GUINU • TALIB KWELL  
DIAD PRIZ • SUM VILLAGE  
BARBARA • JACOB  
8:30pm • \$35

**Nov. 11/12**  
Dark Star Orchestra  
w/ guest David Gans  
8:30pm • \$15

**Nov. 10 & Nov. 11**  
Young Dubliners  
w/ guests  
9:15pm • \$15

**Nov. 10 & Nov. 11**  
DJ Logic presents Project Logic  
w/ guests Baba Isreal  
9:00pm • \$7

**Nov. 11/12**  
Dan Hicks & The Hot Licks  
w/ guests Jeremy Kay  
7:30pm • \$15

**Nov. 11/12**  
Etta James  
w/ guests 2 Tribe  
7:30pm • \$35  
8pm on 11/17

**Nov. 11/12**  
QB Comeback Special! featuring Brian Setzer, Bernie & Mark  
w/ Mike Eklund Trio  
7:30pm • \$15

11/18 Common Sense • 11/22 Poncho Sanchez  
11/24 B-Side Players • 11/25 Goldfish • 11/26 Larry Carlton & Robben Ford • 11/29 Common • 11/30 Walling Souls  
12/1 Digital Underground • 12/2 Dave Wakeling

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**The Blue Agave**  
6608 Mission Gorge Rd. San Diego 619-521-3194

**Dirk's Horseshoe Nite Club**  
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**Jason's Nightclub**  
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**Shooterz**  
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**The Silver Fox**  
1833 Garnet Ave. San Diego 858-270-1343

**Sunshine Co. Saloon**  
5028 Newport Ave. San Diego 858-222-0722

**Tiki House**  
1152 Garnet Ave. San Diego 858-273-9734

**Tony's Cafe**  
5014 Newport Ave. San Diego 858-223-0358

**Trophy Lounge**  
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Bar information subject to change.



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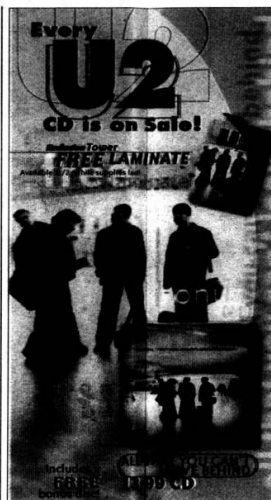
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**Agent 51:** The Casbah  
**The Alpha Numeric Drop**  
**Squad:** 'Cones Box and Grill  
**BT:** 4th & B  
**Bomb:** Surf N'Saddle  
**Brown and Shkilewicz:**  
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[illegible]

**EXTENSION 4003**  
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**Blind Lads:** Second Wind  
**Bottomless:** Fogarty's Pub  
**Butch Cherry:** 'Comes Bar and  
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**The Buzzards:** To Leo's Lounge  
**Clubs:** Canfield Bar  
**Comes With The Fall:** 'Comes Bar  
 and Grill  
**Crutchwood Lounge:** Bob's  
 Whiskey Den  
**The Croopy Croops:** The  
 Kensington Club  
**Crucial:** Back by Back  
**The Deacons:** The Kensington  
 Club  
**Distrait Underground:** The  
 New Wharf Bar & Restaurant  
**Devonite:** 4th & B  
**The Dirty Animals:** Tube Man's

**The Crazy Dicks:** Take Me  
The Dumb 45" in the Couch  
Earthquake: Jeff's Joe's  
Epidemic: Blind Melons  
Family Guy: Spinal Tap  
Fence: Scott's Luscious  
402 **Fish:** Blind Melons  
David Gates: Only Up! Western  
The Dicks: Limp Bizkit  
Tyrone Great Bald: Irons  
Grasshopper Takeover: 4th  
8  
**The Hunky Funky Dicks:** Viper  
Carnage  
Hemp: Shen Rockz  
478 **The Hot Heads:** Jon's  
Cocktails  
547 **The Luscious:** Coyote Bar  
and Grill, To Let's Lounge, Buffalo Joe  
and the  
**The Hot Shots:** Western  
Howling Johnny and  
the  
To Let's Lounge  
Jumpstart: Jon's Cocktails  
**The Lumpy Lard Experiences:**  
Western  
**Kamouflage On the Rocks**  
Lounge: Conner  
**The Late Edition:** Dick's  
Horsehoe Lounge  
**Live Brews:** Perspective  
Lounge  
**Luscious Shits:** Conner Bar

617. *Male Monks:* The Crotch  
404. *Jeff Moore* and the  
Witchdoctors: The Crotch  
Monks: The Tabernacle  
Netherland: Winstons  
The Malignants: Epacrite  
Night Shifts: Dressed Men  
Winstons  
Pink: Fears: Canceled Her  
429. *Power:* This is Lou's Lounge  
Power: Hey! Only Up Lounge  
543. *Quesada:* Linn and Girl  
Brad: Lou's: Mind  
The Road Lines: The Crotch  
The Racids: Ann: Crock's Top  
Her and Girl  
410. *Eve:* Eve  
Shirley McGee and the  
Minsky: Markers: To Lou's  
Lounge  
434. *The Sleepwalkers:* Patrick's: Her  
Linn: Her and Girl  
Slight: Refuse: Rosary's: Lou's  
Shadows: Herosey's: Lou's  
Island: Lou's  
Sirens: Winstons  
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Tennis: Matras: 4th & 8  
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113. *Shirley:* The Kensington Club  
34. *Beaver:* Brad: Rab

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SATURDAY • NOVEMBER 18  
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**THU** *Duo-Phonic*  
rare grooves & breaks  
rat star

**FRI** Violet Underground  
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**SAT** dj vince delano  
& guests

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# Calendar MUSIC SCENE

## UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, fax information to 619-461-2401, attention: Scott Ellis, call 619-235-3000, ext. 261, or e-mail scott@sdinfo.com, night or day by 5:00 p.m. Friday, the week prior to publication. The listing is free.

**Armadillo:** DJs Monte and Tom Fitzgerald spin house, trance, and techno. Wednesdays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. Information line, 619-613-9523.

**Anytime:** Thursdays, DJs spin house, disco, funk, and techno music. North County Sports Dome, 480 West San Marcos Boulevard, San Marcos. 760-241-4126.

**BLISS:** DJs Kazy, Fingers, and Sandman spin house and progressive house. Saturdays, 9 p.m. Jekyll, Buffalo Joe's, 5th and Market, downtown. 619-238-1489.

**Boys Night Out:** Tuesdays, the Flame, 3780 Park Boulevard, San Diego. 619-295-4163.

**The Brass Rail:** Call club for night information. 3796 Fifth Avenue, Hillcrest. 619-235-3000.

**The Clockwork Sessions:** DJs Frazer and Sander spin midtempo breaks, house, drums 'n' bass. Fridays, Arco Bowl (the Terrace Restaurant), 4356 30th Street, North Park. 619-238-4044.

**www.mergerdances.com**

**Club Room:** Thursdays, DJ Ramsey and weekly special guests spin house, techno, and disco. Fridays, Get Your Groove On with DJ spinning. 200, 400, hip-hop, and house. Call club for Saturday events, 3175 India Street, downtown. 619-296-8278.

**Club '90s:** DJs Brian P., Richard D., Kurt Hellige, and Zero spin best of '90s music, new wave, synthpop, and new romantic. 21 and up, free before 10 p.m., with college or military ID. Thursdays, Shooters, 5815 30th Street, San Diego. 619-465-5827.

**Club Electronic:** Thursdays, Transmissions, trance, Fridays, Playhouse, house. Saturdays, Elements, progressive and trance. 1225 University Avenue, Hillcrest. 619-296-8160.

**Club Intention:** DJs Rita One, Jim F. Thun, Clay Dummer, 5th and international guests spin trance, European hard house, and hip-hop. 21 and up, Thursdays, 2028 Hancock Street, Mission Hills South. 619-465-5779.

**Club Max:** Wednesdays, Dance Party with DJ Kenny, Thursdays, the Hot Spot presented by the Union, DJs Gil, the Good DJ, Brian Forsyth, and K.J. Rockwell. Saturdays, DJ Chris and Ben with dance and techno. Doubletree Mission Valley, 7450 Hazard Center Drive, 619-297-5406, 44179.

**Club Nite:** Top 40, hip-hop, house, and dance. New 2000+ capacity multi-level venue. 18 and up, Wednesdays, Fridays, and Saturdays, Red Mill Entertainment Complex, 1340 Broadway, El Cajon. 619-441-1800.

**Club Retro:** DJ Dementa spins '80s, synth pop, new romantic, new wave, and dance. Tuesdays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-235-3000.

**Club Tropic:** Fridays, alternating DJs spin hip-hop, dance hall reggae, dirty South, old school, and dance. Call club line for information and directions. 760-737-5040.

**Club Tropic:** DJs Karl T. Tropic Latin house, hip-hop, house, dancehall reggae, and old school. Fridays, 619-465-5827, www.kids.com.

**DEEP:** DJs Linda, Will Kessler, and Mike. Starke and special guests spin lounge and drum 'n' bass. 21 and up, Thursdays, the Rhythm Lounge, 3048 South San Marcos. 760-737-9402.

# ON NOTE

BY DAVE GOOD

As a child in the late '50s, I spent a lot of time with my grandparents. Television, still somewhat new, emerged as the glue that bound us. In fact, I think it was TV alone that made us a family. We gathered every night to watch our favorite shows, made easier by the fact that there were two televisions running — sound and all — at the same time. My grandma had Lawrence Welk tuned in on her set, and on Pop's there was either baseball or his beloved Westerns. My grandfather could almost set his watch by Palatinos. Have Gun, Will Travel. It was our favorite, and it was no small surprise to me that later, when the Palatinos, a local roots-rock band, also fans of Richard Boone, took their name from that show.

If not for the songs, then it's as much

the rags and the stacked hair that makes it rockabilly, right? If the Palatinos have cultured that look, then they have the distinction of being one of the first bands to have renewed the genre long before it became commercial. And now that rockabilly's fading, the Palatinos are no better or worse off than when they first started: they are still a hard-driving band, making a living from playing road shows and recording bang-up music that's about as complicated as a smoke, a beer, and a shot. "Ever since I made her mine, she takes up all my time / She spends all my money / Now my wallet's getting hard to find." Along with their own big-reverb guitar-based originals, the Palatinos cover years of pure rock-and-roll retro with obscure but cool rockers by artists like Johnny Bond (Hot Rod Lincoln) and the late Gram Parsons. In two decades, the Palatinos have gotten almost no airplay (which is absurd), and their records



THE PALATINOS

have never been easy to find. About the only way to hear them is the best way, live.

The Road Kings and Dusty 45's open 619-233-9797, wait for the prompt, then punch in ext. 4962.

THE PALATINOS, The Casbah, Friday, November 3, 8:30 p.m., 619-220-4497 or 619-232-4355, \$10.

**Kiss's Place:** Thursdays and Sundays, hip-hop, old school, hard core, and R&B dance music. 637 H Street, Chula Vista. 619-420-3351.

**Liquid:** DJs Dave Ande, Mike Orsini, Ryan Serna, and guests spin deep house, trance, and hip-hop. Fridays, E Street Alley, 919 Fourth Avenue, downtown. 619-579-9999.

**Live Wire:** DJ Rastar cuts up funk, hip-hop, and jazz grooves. King 16 and anime with two screens. No cover. Wednesdays, Live Wire, 2103 E. Canon Boulevard, North Park. 619-291-7430.

**Midway Drive:** Thursdays and Sundays, 619-912-3100.

**Monday:** DJ Chad Fortin. Mondays, Blind Melons, 710 Garnet Avenue, Pacific Beach. 619-420-3351.

**Ice House Young Adult Club:** DJ Johnny Johnson spins hip-hop, R&B, and house. Dance to trance, progressive, and hard house on the patio. Fridays, Ice House, 2820 Lynn Street, North Park. 619-465-5827, www.kids.com.

**Dragon spin:** goths, pop, and dance. 21 and up, Wednesdays, 9 p.m. to 2 a.m. The Hole, 2820 Lynn Street, North Park. 619-465-5827, www.kids.com.

**DEEP:** DJs Linda, Will Kessler, and Mike. Starke and special guests spin lounge and drum 'n' bass. 21 and up, Thursdays, the Rhythm Lounge, 3048 South San Marcos. 760-737-9402.

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SAN CARLOS | 8515 Navajo Road | 619-465-1730

ATM and credit cards accepted.

**Old Madrid:** Fridays, Club Area, DJs Matt Spornet, Tazee, Scottie, and guests spin house, hip-hop, and trance. Saturdays, Mexico with 100 line American, Jason Videna, and Rags spinning global sounds. 751 Fifth Avenue, downtown. 619-537-0146.

**Open Room:** Call club for night information. 832 Fifth Avenue, downtown. 619-235-6099.

**Over the Border:** Fridays, DJ Lani Amor spins Latin pop house and rock re-espined with live rock bands. 3008 Main Street, Chula Vista. 619-427-5889.

**Project Cathedral:** Fourth Sunday of each month, 8 p.m. to 11 p.m., St. Paul's Cathedral, Fifth Avenue at Noring, Banker's Hall. 619-220-4944.

**The Rhythm Lounge:** Tuesdays, Alliance, hip-hop, soul, and more. Wednesdays, live techno. Thursdays, Deep drum 'n' bass. Saturdays, Steel. DJs spin hip-hop, rare groove, roots, reggae, and soul. 3048 Mission Drive, North Park. 619-234-4838.

**Rick's:** Thursdays, Club Hedonism, DJs Jim Bishop and Mike Orsini spin house, techno, and groove. Fridays, Los Angeles, DJ David spins house and tribal. Saturdays, DJ David and Tony house and tribal. 1051 University Avenue, Hillcrest. 619-497-4384.

**Sabbat:** DJs Jim, Matt, Brad, and Adam spin Dark electro, gothic, darkness, industrial, and tribal. Saturdays, Shooter, 3415 30th Street, San Diego. 619-574-0744.

**Servito:** Saturdays, rock re-espined. Tuesdays, Wednesdays, and Thursdays, Club Sala. Fridays and Saturdays, high energy dance. Late Night. Saturdays, Club Sala. 3555 30th Street, San Diego. 619-574-0744.

**The Silver Room:** Wednesdays, Mr. F. spins club, hip-hop, and reggae. Thursdays, DJ Kim, trance. Fridays, Club Sala. Saturdays, DJ David and Tony house and tribal. 1051 University Avenue, Hillcrest. 619-497-4384.

**Steady:** DJs Jim, Matt, Brad, and Adam spin Dark electro, gothic, darkness, industrial, and tribal. Saturdays, Shooter, 3415 30th Street, San Diego. 619-574-0744.

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## Calendar MOVIES

**terly routine affair.** Its total game plan is contained in the line of dialogue that as-  
serts that video doesn't lie, but film does.  
a filmmaker's license to show us whatever he  
wants, without rhyme or reason, before fi-  
nally showing us what "really happened"  
on video. Joe Berlinger, the documentarist  
of *Paradise Lost: The Child Soldiers in  
Rwanda* (HBO), is the new director. The  
previous directors, Eduardo Sanchez and  
Daniel Myrick, make do as creative pro-  
ducers. With Kim Director (torture a condi-  
date to direct the next sequel), Erica  
Lorenzen, Tristen Myles, Stephen Barker  
Turner, and Jeff Dornheim. 2000.

● **CARAMEL MOUNTAIN CINEMA STAR GALAXY**  
CINEMA STAR 10: CINEMA STAR 11: CIN-  
ERAMA 6: FASHION VALLEY 18: GALAXY 15:  
GROSSMONT CENTER: LA JOLLA 12: MID-  
SON VALLEY 20: OCEANVIEW 16: PALM PRIME  
NAVE 24: PARKWAY PLAZA 18: HANCHO DEL  
REY 16: SANTEE DRIVE IN: SOUTH BAY DRIVE IN:  
SWEETWATER 9: TOWN SQUARE 14

**AS SPHERIC CROWD PLEASER**

**The Broken Hearts Club**  
a romantic comedy

**HILLCREST**

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**The Broken Hearts Club** — Writer-di-  
rector Greg Berlanti brings to the West  
Hollywood gay scene a knowing eye, a gift  
tongue, a support group shoulder. "I was  
left for a trainer named Dack. I was left for  
a punctuation mark." More information,  
perhaps, than entertaining. "OGT" is code  
for "obviously gay trait" (and so on), but  
superficial on either count. Timothy  
Olyphant, Zach Braff, Dean Cain, John Ma-  
honey, Mary McCormack. 2000.

● **HILLCREST CINEMAS**  
● **ERLANDO KIEM**, a Chilean  
moviemaker routed through the UCLA  
film department, fabricates a Mayan myth  
about a mountain-top mystic, who is in-  
fected by drought-plagued Indians to make  
an appeal to the rain god, Chai. The plot  
exposition is done ponderously day-by-day  
and step-by-step. All along, the *National*  
*Geographic* images capture the minutiae of  
the wild terrain every lot and every  
pebble is etched in fine print. Indeed, the  
visuals lean between the moviemakers  
and the copper-skinned natives of this re-  
mote region can be measured by the slick  
sophistication of the visuals (Los Angeles  
experimentalist Pat O'Neill is credited with  
"special optics"). One sign in particular  
the miraculous walk across the white  
river rapids — would be the entry of even  
Cecil B. DeMille. 1975.

● **JOHN** 11:5 AND 10

**Charlie's Angels** — Big-screen update of  
the "Seventies" TV series, starring Drew Bar-  
rymore, Cameron Diaz, Lucy Liu, and Bill  
Murray, directed by McG.

● **CINEMA MOUNTAIN CINEMA STAR 10: CINEMA**



*The Little Vampire*

STAR 13: CINERAMA 6: FASHION VALLEY 18:  
GALAXY 15: GROSSMONT CENTER: GROSS-  
MONT TROLLEY: LA COSTA 6: LA JOLLA 12: MS-  
SON VALLEY 20: OCEANVIEW 16: PALM PRIME  
NAVE 24: PARKWAY PLAZA 18: HANCHO DEL  
REY 16: SANTEE DRIVE IN: SOUTH BAY DRIVE IN:  
SWEETWATER 9: TOWN SQUARE 14: WEGAND  
PLAZA 18: 11/13

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**The Contender** — Topical, plot-stirring  
political melodrama in the vein of *Julius*  
and *Cesar*. In fact it tells the same story  
(pruned of subplots and subordinate char-  
acters), with the slight difference that  
whereas that one was about the modern  
nomination of a new Secretary of State, this  
one is about the nomination of a Vice Pres-

ident, the first-ever female one (not count-  
ing the fictional V.P. in *An Force One*), pro-  
vided she can survive the mofifying con-  
firmation process and the bubbling world of  
an indiscreet sexcapade during her fresh-  
man year in college. As in the older movie,  
certain figures will grow in stature, and oth-  
ers will shrink. Though in the newer one the  
patterns of growth and shrinkage are more  
standardized and predictable, more loudly  
accompanied by the sounds of sex-grind-  
ing. When the devoted wife of the chief of  
state steps out of line to say, "This is an ide-  
ological rape of all women," we are not  
meant to shake our heads at her vulgar  
rhetoric. (The villain, for easier identifica-  
tion, is physically off-putting to boot. Gary  
Oldman with muth-ned eyebrows and  
plucked-chicken bald spots.) Diverging  
enough on a tracky, tabloid, *Power* Live sort  
of level, the movie is more genuinely com-  
pelling in its early stages, prior to the  
growth spurt, when the eventual heroes  
seem nothing more than purchased political  
animals, cold-blooded, calculating, self-  
conscious, self-inflated, subliminal, an-  
droidal. Ioan Ioan, who doubtless studied  
tape of Hillary Clinton, has the manner  
down pat as the starchy U.S. Senator on the  
hot seat, and Jeff Bridges, although under-  
mined a little by his youthfulness, is inter-  
estingly amusing as the Chief Executive,  
whose most cherished power is his room-  
service hotline to the White House kitchen.  
Both performances cap, however, at the  
precise point that the characters smell. Allen  
as her career final moment in the confir-  
mation committee, a litany of liberal parties  
cheered on by the patriots, background  
music, and bridges in his big speech, sum-  
marily cheered on, to the point houses of  
Congress. The rhetorical showboating, by  
now feeding off its own momentum, rolls  
on beyond the movie proper to the closing  
dedication. "For Our Daughters." Taking  
itself too fatal seriously, are we? With  
Christian Slater, Sam Elliott, William Pe-  
tersen, written and directed by Rod Lurie.  
2000.

● **ERLANDO MOUNTAIN CINEMA STAR 10: CINEMA**  
STAR 13: CINERAMA 6: FASHION VALLEY 18:  
GALAXY 15: GROSSMONT CENTER: GROSS-  
MONT TROLLEY: LA COSTA 6: LA JOLLA 12: MS-  
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SWEETWATER 9: TOWN SQUARE 14: WEGAND  
PLAZA 18: 11/13

**Coyote Ugly** — A Mike Hightman  
would-be songwriter from South Albany,  
N.J., moves to Manhattan to pursue her  
dream among the humping-and-grinding  
female burleskers (like exotic dancers with-  
out the clothing removal) of the titular  
clubhouse. Fluffy empty puffery. With  
Piper Perabo, Adam Garcia, Maria Bello,  
Melanie Lynskey, John Goodman, LeAnn  
Rimes, directed by David McNally. 2000.

● **HARBOR DRIVE IN**

you have forgotten about, or never knew  
about. *The Therapist* Opens, *Show Boat*,  
*Perry and Ross*, *Carmen Jones*, *West Side*,  
*Story*, *Oliver*, *Sweet Charity*, *Catch My Soul*,  
*Parade*, *From Here, Over from the Heart*,  
*Nurses*, *Denny's Umbrella of Chorus*,  
and *A Room in Town*. *Roman's Life* is a *Red*  
*of Rose* and *Some Old Song*, etc., etc., never  
mind the much larger realm of the twelfth  
"backstage" musical — about an immi-  
grant factory worker in Washington State  
in the mid-Sixties (the movie, in actuality,  
was shot in Sweden), who is rapidly going  
blind and eventually going to the gallows.  
Von Trier reduces the degree of drama in  
the concept by limiting the musical out-  
bursts to fantasies only. The first of these,  
suggesting life to the woolgathering hero-  
ine through the rhythms of the factory  
around her (an old hat idea), occurs forty-  
five minutes into the action. After which,  
they occur at more or less regular intervals  
of every fifteen minutes for the next hour,  
before tapering through the final thirty or  
forty minutes. If you need help with  
your math, that's almost two and a half  
hours total. The songs, written and sung by  
the Icelandic, pop star Björk, are summa-  
rizable and elegant, though as an actress  
she boasts a cute accent (vague British-  
overtones), an impish face, and an absolute  
freedom from vanity. The really punishing  
part of the movie, however, is not the inter-  
mittent musical element, but the uninter-  
esting god-awful image, which looks generally  
as if the color had drained out the bottom  
and left behind a residue of soap suds and

midwest. During the fantasy sequences, shot  
on blurry video, the color brightens up a  
bit, but it looks somehow as if it were  
pressed on top of the image and could flake  
off at the flick of a finger. Either way,  
the image is an eyesore, not even counting  
the optical sodium of the jump cuts and jit-  
tery camera. It almost causes envy for the  
blind. Which is not the same thing as  
arousing empathy. Catherine Deneuve,  
David Morse, Peter Stormare. 2000.

● **HILLCREST CINEMAS** PARADISE 11/2

LA JOLLA VILLAGE, FROM 11/13

**Dr. T and the Women** — More specifi-  
cally, a Dallas gynecologist (Richard Gere,  
with a tidier haircut and a sincerer persona)  
and his psychotic wife, his maternalistic sis-  
ter-in-law, his protective and adoring re-  
ceptionist, his numerous demanding pa-  
tients, a country-club golf pro who  
becomes his new lover, and his two green  
daughters, one of whom is soon to be mar-  
ried and the same one of whom is still in  
love with her mad-of-hom. Among oth-  
ers. In sum, another Robert Altman ensem-  
ble (Shelley Long, in the part of the re-  
ceptionist, manages to fight through the  
heavy-handedness to earn a audible  
chuckle or two). Altman, much as he did  
for Houston way back in *Brewster McCloud*,  
gives the entire Dallas a pretty thorough,  
if pretty pedestrian, going-over, golf.

**The Exorcist** — Just because the film-  
makers do not trouble to work out one in-  
teresting development of character, situa-  
tion, or metaphysics, is no excuse for the  
viewer to sit back, dull. And it is to the  
film's credit that there are so many meaning-  
possibilities to pursue privately in this hor-  
ror story, at once portentous and lowbrow,  
about an agonistic, athletic priest-pys-  
chiatrist and a firm of faith, feeble-of-body  
medievalism who join forces against the de-  
mon that has entered the body of a Holly-  
wood movie star's darling daughter. For a  
while, at the start, the movie makes an  
appealing state of chaos, with its jarring  
images, everywhere menacing, unidentified  
characters, and fragments of band narra-  
tives. But once the demon takes charge of  
the little girl, Regan, and the special effects  
take charge of the movie, the action be-  
comes as routine as if it were depicted by  
the American Vending Corp. Every time  
someone enters little Regan's chamber, it's like  
a coin going into the slot, and out comes a  
frank, a wack on the lam, a cyclone of 45-  
rpm's, a shower of gas, a mole vomit, max-  
turbation with a crucifix, etc. This girl  
knows her tricks. Linda Blair once her  
Oscar nomination to the makeup man and  
Mercedes McCambridge's dubbing — she  
can't act, can't sing, can't dance, but she  
can piss, can keelate, can keelate. Based on  
William Peter Blatty's novel, directed by  
William Friedkin. 1973.

● **HARBOR DRIVE IN**

PARADISE 11/2 LA JOLLA VILLAGE, FROM 11/13

**3:12 A.M.**

"Let's try the  
wide-angle shot  
with the lava  
monster coming  
toward the  
camera."

"That's  
a wrap!"

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hunting, cheerleaders, affluent housewives,  
the infamous Gravy Knoll ("That's where  
JFK's head exploded"), On-Gyn examina-  
tion rooms named after Piffles George,  
Ann Richards, Belle Starr. And in the cli-  
maxic scene of actual childbirth (oh,  
gosh!), under the shield of the Sanctity of  
Life, he takes his feasting genital fixation to  
a new, magnifying glass stage of intimacy.  
That indecipherable image aside, the movie is at  
best a silly, flighty, inoffensive trifle, at  
worst a operatic smooch. With Helen Hunt,  
Farrah Fawcett, Laura Dern, Kate Hudson,  
Tara Reid, Liv Ullmann, Janine Turner. 2000.

● **CARAMEL MOUNTAIN CINEMA STAR 10: CINEMA**  
STAR 13: CINERAMA 6: FASHION VALLEY 18:  
GALAXY 15: GROSSMONT CENTER: GROSS-  
MONT TROLLEY: LA COSTA 6: LA JOLLA 12: MS-  
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REY 16: SANTEE DRIVE IN: SOUTH BAY DRIVE IN:  
SWEETWATER 9: TOWN SQUARE 14

LA JOLLA VILLAGE, FROM 11/13

PARADISE 11/2 LA JOLLA VILLAGE, FROM 11/13

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LA JOLLA VILLAGE, FROM 11/13

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A Great Time!"**

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They're Blood Brothers.**

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## Calendar MOVIES

Your — a relief to see she's Not Really Like 7'3". With Craig Ferguson and Tcheky Karyo, directed by Nigel Cole. 2000. R (A, PG-13, MA, R, NC-17)

Scary Movie — Airplane-style, Naked Gun-style, spoof of slasher films, which is

to say that it's as unparticular about its target as about its aim. *Scream* and *I Know What You Did Last Summer* and their respective sequels are the main targets, and *The Usual Suspects*, *Aminal*, whatever, come into the line of fire, too — a rotating turret of fire. But there is more out-and-out stealing than up-and-up spoofing. (Yes, you can spot *The Usual Suspects*, but can you spot a truck, a gibe, a jab?) The primary sources, or models, or host-organisms, were bad jokes in the first place, making a spoof redundant or irrelevant. And by and large the

fund of gaps assembled by director Keren Lee Wrayana — drool gags, snort gags, poop gags, boob gags — are unrelated to the foundation beneath. The artistic credo is a simple one: If a woman farting is funny once, it will be three times as funny the third time. A big "if." With Anna Faria, Shannon Elizabeth, Regina Hall, Marlon Wayans, Shawn Wayans. 2000. (R) (PG-13)

■ **Burton's The Nightmare before Christmas** — More accurately Henry Selick's Tim Burton's *The Nightmare before*

*Christmas*. Burton having had the idea for it and then having turned it over to Selick, a specialist in three-dimensional stop-motion animation. As so often in that medium, the aesthetic plane, quite distinct from the financial plane, is not sufficiently higher than that of Mr. Potatohead. The hero, Jack Skellington, aka The Pumpkin King, looks unfortunately like Whitley Strieber's extraterrestrial in a pinstripe suit and on stilts. And his many, varied, and grotesque cohorts are first and foremost a manifestation of Hollywood's besetting vice of overabundance and overindulgence: too many, too varied, too grotesque. Another, more basic, manifestation of this is the mere fact that the film is a feature and not a short. Because it is a Disney film, of course, and an animated film, there seems to be some immutable law that it must have songs, songs, and more songs — written (and some of them sung by Danny Elfman), but sounding more like Andrew Lloyd Webber in search of a melody ("I don't believe what's happening to me! My hopes, my dreams, my fantasy!"). These musical interludes are no doubt the greatest offenders in the torture rack stretch to feature-length, but the gaudy displays of wealth and expenditure run them a close second. In its bare bones, the premise seems viable enough. Completely separate towns, according to Burton's fantasyland geography, are responsible for planning and carrying off the separate holidays on the calendar, until one year the Halloween matremind gets it into his head to abduct Santa Claus and usurp Christmas. There is some dark-toned fun (not darker than TV's *The Simpsons* or than Charles Addams's *New Yorker* cartoons, and not more fun, either) when the revised Christmas plans begin to go awry. And by and by there's a traditional and respectable fairy-tale message to do with accepting yourself as you are. The delivery of that message, however, and for that matter the setting up of the basic premise, are garbled in the extreme. One does not envy parents who must try to explain the thing to their young. (R)

■ (A, KJ, MA, NC-17)

**The Trial** — Orson Welles's heavy concentration of Franz Kafka's paranoiac nightmare: the fables "K" materializes as a skittish mannered Tony Perkins, and most of the puzzling quality is pinned down definitively in the archaic Expressionistic chad-

own, the elaborately charted camera movement, and the disembodied dubbed voices (to which Welles himself contributed roughly a dozen). With Jeanne Moreau, Ronny Schneider, Alim Tamorfi. 1962. R (A, KJ, MA, NC-17)

■ **Two-Family House** — Reviewed this issue. With Michael Rooker, Kelly Macdonald, Katherine Madsen, and Kevin Connolly, written and directed by Raymond De Felita.

■ (A, KJ, MA, NC-17)

**Woman in the Dunes** — An entomologist, on expedition in the desert, is taken captive by the natives of the region and imprisoned with a lonely widow at the bottom of a sand pit, there to toil into eternity. Hiroshi Teshigahara's next little existential parable is thick with sensuous images and bothhouse atmosphere. With Eiji Okada. 1964. (R)

■ (A, KJ, MA, NC-17)

**X-Men** — Another comic book comes to life. Or more accurately, it comes to live action. (How is it, in the CG age, that Hollywood has overlooked Plastic Man so long?) Evolution, as we join the story, has taken a far leap in the new future, and the good mutants of Xavier's School for Gifted Youngsters, aka Mutant High, are arrayed against the bad mutants under the command of the evil Magneto. (Can McKellen, cast by the same director, Bryan Singer, as the Nazi war criminal in *Apt Pupil*, be now cast as a Polish concentration camp survivor, although he remains the representative of evil.) If you are filling out a scorecard, you will have names like Wolverine, Rogue, Storm, and Cyclops on the one side, and Sabretooth, Toad, and Mystique on the other. Their powers — Toad, for instance, has a tongue as long as a larva, and Cyclops a gaze as penetrating as a laser — are too many, too arbitrary, too fanciful, too facile. The special effects are ditto, ditto, ditto, ditto. With Patrick Stewart, Hugh Jackman, Anna Paquin, Famke Janssen, Halle Berry. 2000. (R)

■ (A, KJ, MA, NC-17)

**The Yards** — Reviewed this issue. With Matt Walberg, Joaquin Phoenix, Charlize Theron, and James Caan, directed by James Gray.

■ (GROSSMOUTH TROUBLE: HILLCLIFF CINEMAS)

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## Calendar RESTAURANTS

### A Show in the Barn



Outside Aubergine

#### Aubergine

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www.aubergine4th.com

**HOURS:** Dinner nightly from 5:00 p.m. A separate cafe serves breakfasts and simple lunches.  
**ATMOSPHERE:** A chic Manhattan supper club with a sweet San Diego attitude. Most patrons wear noncasual office duds, but in December, the former Plaid crowd will arrive.  
**WINE LIST:** Brief but venturesome and affordable (\$19-\$60), lots by the glass, listed by flavor ("citrus," "oak," etc.) rather than color/grape variety.  
**PRICES:** "Small plates" and salads, \$6-\$13; "large plates" \$12-\$36 per person; desserts \$6.  
**NEED TO KNOW:** Quiet most weeknights but very loud on weekends with amplified live jazz-pop combo. Valet parking (or pay lot across the street). Reservations recommended.

Ratings are from zero to four stars and are weighted primarily on the basis of the food.

Hundreds of past reviews are available online from the Reader at [www.sdrreader.com](http://www.sdrreader.com)

origin; it proved to be one of those raucous antipodal whites unified for a nation of dedicated beer-drinkers. (Subsequently, we reverted to known California labels.)

The executive chef is himself Ozzie: Matt Parker made his way here via London's Dorchester Hotel kitchen and a corporate-chef egg, with intervening stretches as a private chef to assorted royals and celebs.

At Aubergine, he divides his menu by methodology, into "Wood-Roast," "Grill," "Wok," and "The Rest" (oven-roasts and sautes), plus salads and sides. Instead of specific appetizers, many selections can be ordered as either small or large plates. Despite the restaurant's name, eggplant makes only cameo appearances — but then, theatrical illusion might be Aubergine's theme. The wood-roasted items include several pizzas in Wolfgang Puck multi-course mode. We ordered "honey glazed duck pizza, wild mushrooms, salad of water chestnuts, cilantro, mint, green onions and hoisin." This map didn't match the actual territory of a cheese pizza with a fashy

thin crust and a sweetened tomato sauce — it's not the duck that's honey-glazed, it's the whole surface of the pie. "Salad" translated to scattered mushrooms mingling with the quacker, no detectable water chestnuts, and a garnish of herbage at dead center. If not for the mozzarella, the juxtaposition of poultry-honey-herbs might be Iraqi or Moroccan. (I could happily lose the cheese.)

Another wood-roast item, herb-marinated Cornish game hen, promised "grain mustard mash," but substituted bland mashed yam. The bird's aroma hinted enticingly of Jamaican jerk, but the seasonings vanished twice noise and palate, leaving only a fowl taste.

What was really foul was a fish. Perhaps the nearly dismissive designation of "The Rest" might be more descriptive than anyone intended. From this category came a slab of seared halibut that was as flavorless as water but smelled alarmingly as if it had been wrested from the depths before a mush of fennel root and tomato scurfled it. An overbattered gratin dish

filled with redness heated roasted bell peppers with diced tomato but no discernible hint of the promised anchovy that this concoction desperately needed. In a "grilled shrimp and green chili linguine," the linguine was spaghetti, it wasn't green, and it didn't taste as if it had ever met a chili. Instead, raw red bell pepper mince was strewn into every cranny over and under the pasta (which tasted mainly of parmesan). The shrimp were tender, but in two bites we were bored out of our appetites.

Our favorite dish came from the grill menu: a mammoth hunk of pork porterhouse with a Southern-style crust of coarse black pepper and minced rosemary. It was a masterly demonstra-

#### REVIEW

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## Calendar RESTAURANTS

tion of how modern lean hog should be handled: The juicy interior was pale pink, cooked to the precise point of hygienic safety and not a degree further. The menu described its garnish (in lower-case letters) as "aubergine pickle." Silly me, I actually expected eggplant this time, but it turned out to be an East Indian fruit chutney. It worked, anyway. For sides, we selected wood-roasted new potatoes, which were splendid, and sautéed spinach, which was only overdone with nutmeg.

Immigrating into the midst of all this Euro-food are several rather good Asian dishes of no particular national origin. Singapore satay has bamboo skewers of coconut-marinated chicken breast served with Asian spinach and two succulent slices of—at last!—grilled Japanese eggplant. They're surrounded by a sweet pool of creamy, vaguely peanuty coconut milk. If that's not Singapore's typical satay sauce—where's the tamarind, the galangal?—it still makes pleasant eating. More coconut milk, assertively flavored with lemongrass and lime, surrounds spiced black-and-green lip muscels and small clams, topped with a haystack of raw scallion greens. I found the onion harsh,

but my table companions enjoyed their sharp contrast with the sauce and seafood. The same greens, along with carrot shreds, were lightly sautéed and tiger prawns and fine sea scallops in a light, smoky-sweet Szechwan-style sauce that resembled Kung Pao without the pepper-pow. The wokman here seems to know his business. Several desserts are house-made: There's a tall, fluffy cheesecake, not too sweet, laced with streaks of raspberry syrup and garnished with whole berries. A "chocolate indulgence" is a light-textured dark-chocolate cake with a filling of vanilla cream, topped with a whorl of unsweetened mascarpone cheese. A trio of

crime brûlées, in the egg (rather than creamy) style, purportedly comes in "whatever flavors the chef wants to make." At both our visits, he wanted to make vanilla, dark chocolate (delicious, with the soft texture of made-from-scratch chocolate pudding), and "lemon" (quoth both our waitresses, which in reality was spiced apple and the best of the bunch). The pecan tart, however, comes from an unnamed bakery. Although round rather than wedge-shaped, it's not a true tart but a thick-crusted minipie in the standard Southern mold, albeit less sticky than usual, with slightly stale nuts. Sorbet and rich gelati round out the dessert list.

So there we were at mid-night dreary, pondering the question hairy—what was it we'd eaten at? Was it a crazy gamble by some dot-com millionaire lured by "food-biz" glamour? A money-laundry? Had we been gobbling a bit of somebody's tax write-off? With its soigné decor and dizzying lack of focus, Aubergine seemed to be all dollars, no sense. But then why—after three months in operation—didn't the people who paid for the renovations also spring to print a new menu that reflects what's on the plates? Didn't I hear the house band playing "It's a Sin to Tell a Lie"? Then suddenly we remembered: The owners have booked that enduring hit, *Forever*

*Plaid*, into a theater behind the banquet room ("Let's put on a show in the barn!"). And that explains everything—the hugeness of the bar, the "white space" in the dining rooms (as patrons multiply, so will tables), even the odd commingling of lightsome Asian dishes with an otherwise meat-heavy menu. (Some players will want fare that won't make them sleepy.) And what we'd experienced wasn't the real Aubergine, it was just, er, a—rehearsal dinner! If you had tickets for *Forever Plaid*, where else would you book your pre-curtain feast or stop for a post-show nosh? As of December, Aubergine will have a captive audience. ■

## People Don't Like to Be Disciplined

"A rabbi comes in every few days to check that my food has been kosher-prepared."

The sun beats down in Attec Plaza. Jill the Vegan unfolds the cardboard sunscreen and lays it against her windshield. It's a message on it. "If You Still Eat Meat—GET HELP!"

Jill cracks out laughing. "Love it!" she says. She's as vegan as ever. It's been—Lord!—three years since last time we talked. She still takes her own celery-stick-in-soy-lunch to work, in the College Area. Partly because—well, where can you go out to eat, if you're truly, really vegan? Being vegan means not just avoiding meat. That's for wimpy vegetarians. Vegans avoid meat and anything that comes from animals, like eggs, or rennet, even milk. "Vegans are not extremists," she says. "We just want to cause the least harm to other creatures when we feed ourselves."

We're here because this little place, Shmoozers, promises "all-vegetarian, vegetarian food, no meat, no animal fat, certified Kosher, 100 percent fresh ingredients." Also something called *Chalav Yisroel*. According to the window menu, everything's prepared under the supervision of the "Va'ad Harabbonim of San Diego." Me, I'm feeling whoa. This is all sounding a little like, far out. But Jill's ecstatic. "The only problem for us here is they use milk. But see? They have vegan pizzas, veg-

gie burgers, Greek salads."

She's already hauled us inside. The place is a kind of fast-food-looking outfit with white tiles on the floor, white walls, brown booths and tables, and counter on the left with salads under glass. A Biblical-looking town's dark red silhouette stretches along the right wall. The left wall jumps with color photos of big kosher platters for parties.

Charles, who runs the place, sees me puzzling over the *Va'ad Harabbonim* and *Chalav Yisroel*, on the front page of the yellow menu. "*Va'ad Harabbonim* means 'rabbinical council,'" he says. "It means a ybbi comes in every few days to check that n. food has been kosher-prepared and is cle. a and non-meat-based. *Chalav Yisroel* mea. 'the milk has been checked from milking to bottling.' Charles is a tall guy wearing a skullie. v. Now I notice it, everybody here is wearing a 'e.

"We're 'rhodox,'" says Charles. He has a South Africa. accent. "I used to be in hotel management. v. South Africa. The troubles became pretty. d. I went and lived in Israel for 11 years. This. I came here and took this place over two a. half years ago."

"Ooh," says Jill. "e's checking the menu. Her finger roves down through the sections—pizza, Italia, v. salad, Mexican, and

general. "There's lots here I can eat." The vegetable pizza, with olives, green peppers, mushrooms, onions, and tomato, is \$16.50 for a 16-inch pie and \$2.95 a slice. But the eggplant parmesan is a problem because, along with the baked and breaded eggplant, marinara sauce, and garlic bread, it has mozzarella cheese—from cow's milk. So is Greek salad with lettuce, tomato, cucumber, onion, olives, and herb dressing. \$4.25, which has feta cheese, from goat's milk. Nachos Grande (corn chips, tomato, scallions, olives, jalapeño chilis, beans, \$4.95) also has sour cream and lots of cheese.

"Don't worry," says Charles. "We can substitute Tofutti cheese. Not quite as tasty as mozzarella, but made from tofu. And our veggie pizza is a 16-inch pie with tomato sauce and Tofutti for \$12.50. Add toppings for \$1.60 or \$2.00."

"I'm going to have the burger," Jill says. The Vegetarian Burger (bun, patty, tomato, onion, pickles, mayo, ketchup) costs \$3.50. I almost ask for the eggplant. But it's \$6.35. In the end I go for the "Falafel, California Style." (\$3.95). "California" means the falafel balls and tahini (sesame paste) and salad are rolled in a flour tortilla, not pita bread.

My falafel comes on an oval blue plastic dish and is wrapped in paper. I open it up. It looks like a giant wrap. But then I chomp into it and man! The garbanzo bean "meat" has a crisp outside that you crunch through and

release terrific tastes of garlic and sesame. Charles says it has been deep fried "in vegetable oil." The combo of falafel, lettuce, tomato, and tahini is a true taste-bud grabber. Jill's getting into her burger. "This meat is great," she says. "It's Zoglo," says Charles. "The patties come frozen all the way from Nahariya, Israel. True! It tastes so much better than other vegetable burgers."

So why doesn't he have meat products? "It's in the Bible: 'Thou shalt not boil a kid in its mother's milk.' That means you either cook meat or you cook dairy products. You can't do both. You run a dairy restaurant or a meat restaurant. You must decide. I think it's something to do with the moral idea. Motherhood, killing meat..."

Rabbi Avram Rogopolsky comes in and plants himself at the end of the counter. He orders up a Nachos Grande. "The instruction comes from Exodus," he says. "It gives no moral reason. Either you accept it or you don't. Like with the vegans, the Torah requires discipline in eating. People don't like to be disciplined. That's why the world has such problems."

The discipline Jill knows too well. Later, when she discovers that there were eggs whites in the Israeli vegetarian burger and eggs in the mayo, she kicks herself for not checking. "I'm not going to freak out about it," she says, "but it shows: you can never be a lax if you're a vegan."

**The Place:** Shmoozers Kosher Dairy Restaurant, 6366 El Cajon Boulevard (619-583-1636)

**Type of Food:** Kosher dairy/vegetarian

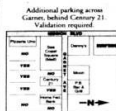
**Prices:** Vegan tomato and cheese 16-inch pizza, \$12.50; extra toppings \$1.60 or \$2.00; spaghetti bolognese with feta meat, \$8.40; nonna salad, \$4.25; baked cheese enchiladas (corn tortilla rolled with ricotta, mozzarella cheese, onions, olives, enchilada sauce, rice, beans), \$6.35; fish and chips or salad (breaded white-fillet fish), \$6.35

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Time: **8:00 am or 11:30 am**  
Location: **County Administration Center**  
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San Diego Reader November 2, 2000 145





**BORN, INDEPENDENT BORN, 29, 5'11"**  
not too tall. Obsessed 4 years. Looking for  
a woman to share life with. (11/18) **97-2387**

**ONLY BE SHOWN TO YOU** you should  
be a day trying to paint a house with a  
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7	8	9	10	11	12
13	14	15	16	17	18
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31	32	33	34	35	36
37	38	39	40	41	42

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## L.G.R.F.

"I don't think people can hate when they're laughing."

By John Brizuela

A friend of mine teaches microbiology at Occidental College in L.A. When he lived in San Diego we would have conversations into the night (often in a dining room) about God and the human condition. My professor friend came up with a theory (via John Updike and *The Witches of Eastwick* and facts about bacteriology and parasitology) that he called "God as Jack Nicholson." It was hilarious and explained everything. Eventually it proved too grim, if apt, and I turned to more conventional models. I read the journals of Thomas Merton, the Trappist monk, poet, and philosopher. Merton was I learned how he died.

After visiting the Dalai Lama and other Buddhist monks in Asia, Merton took a shower in his hotel room in Thailand, came out wet, plugged in a fan and electrocuted himself. What kind of slapstick cartoon was this for a mystic contemplative? This was not the work of Jack Nicholson. All bets were off. I needed a far more absurd model.

And so, when I picked up the Learning Annex catalog and saw that Jerry Lewis would be the Hyatt for a seminar on "The Human Condition: Life, Laughter, and Healing," I thought, "Why not? Maybe answers were to be found here. Jerry Lewis as Guru became God as Jerry Lewis (immediately one could substitute the "Hall Mary" for "Hey, Lady") and it was a short step from there to Jerry Lewis himself as God. This presented a frightening proposition: while I had no problem with the idea of God residing in Jerry Lewis (and Jerry Lewis immediately one could substitute the "Hall Mary" for "Hey, Lady") and it was a short step from there to Jerry Lewis himself as God. This presented a frightening proposition: while I had no problem with the idea of God residing in Jerry Lewis (and Jerry Lewis immediately one could substitute the "Hall Mary" for "Hey, Lady") and it was a short step from there to Jerry Lewis himself as God.

Later, during the presentation of a video clip (Lewis, Shelly Gern, and Norm Crosby in tuxedos), I became genuinely frightened. This is a Freudian nightmare like the one where you're back in high school for finals and everyone is prepared but you and you are naked. The two do a rapid-fire series of one-liners in a salute to Henry Youngman, all of them ancient, dedicated (you know, "walk into an antique store and ask, what's new?") jokes the chthonic gods told each other.



Jerry Lewis

The thing is with every, "Take my wife... please!" or its equivalent, the audience is riding a mounting wave of hilarity, leaving me floundering, drowning, doomed. The mocking laughter of 300 men and women and no less a personage than Jerry Lewis himself are giddy, euphoric; transported on tides of guffaws, they accuse me of spiritual bankruptcy in my failure to join them.

I get dumb jokes, "Jerry says, 'You know why? Because they're children, they're innocent, they're juvenile... Did you hear about the near-sighted vampire that bit Dolly Parton in the neck? Twice! HA! HA! HA!'"

I was momentarily relieved at a single point in the evening when I found myself actually laughing at Lewis's mention of his suggestion to the Learning Annex for a title on tonight's program. His title was, "My Life as a Viking." I get it because, you see, he's not a Viking. His talk has nothing to do with being a Viking.

Yet my funniness remained oddly unaffected when the comic mentioned being on dietetics and "...if I don't pee in a minute or two, the ring-side will be singing 'April Showers.'"

Puzzled and shaken, I leave after the intermission. I have much work to do. I stop at the bookstore in Horton Plaza for a vital piece of literature to study and place on my shelf next to the Bible, the Koran, the Tibetan Book of Living and Dying, the Kabbalah, Jonathan Livingston Seagull, and the works of Thomas Merton. At home, I crack the spine, intent on absorbing, grasping, and internalizing truths that have obviously eluded me. Soon I am thinking, in 1001 JOKES FOR THE JOHN.

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## -EVE KELLY

our 1950s house

Which do you recommend, rescreening or a whole new screen?" "If the rails are relatively straight," answered Cooper, "and in decent shape, we will just go ahead and rescreen them. You have to have a decent frame to work with, with no bends, otherwise it won't work when you try to rescreen them because it pulls tight and creates tension. Sometimes we can just

replace one rail so it will cost you the rescreen price plus a couple of dollars for a new rail. We have a customer who has rentals and he just rescreened one of the places. A tenant bent one rail on a screen, so we'll go ahead and throw on a new rail for a couple of bucks. But, really, if it is borderline, it is not that much more to do a whole new screen.


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**TV, STAND**, 20" idylwild 1-acre lot 2 mi. S. of San Diego, 1000 sq. ft. excellent. \$75. Grigs, 619-463-6162. 7/27. \$25 2/28.



Is rescreening something that is easy for the do-it-yourselfer? "I've rolled screens for years," replied Cooper, "and I don't think I'd tell anyone to do their own screens for the cost. You have to buy lengths and then if you cut it wrong you have to start all over — it's frustrating. It's not that difficult of a skill, but it's something you really need to master first. It's not even

[illegible]

"We don't advertise a mobile rescreening service, but if we're going out to fix a

The cheapest rate I found for in-store rescreening was from Franken Glass in Imperial Beach. They charge only **\$5.52** to rescreen and **\$12.85** for a whole new screen in fiberglass. They will come onsite with a **\$45** minimum. Ace Hardware is also reasonable with their rescreening charge, **\$8.43** for a fiberglass 22- by 48-inch screen and **\$12.51** for aluminum rescreening. Park Place Screen and Glass in Normal Heights charges **\$14.40** plus tax for a whole new fiberglass 22- by 48-inch screen.

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
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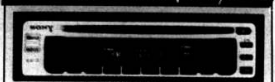
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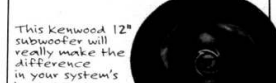
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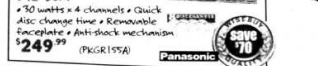
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