

Did Casey Gwinn Try to Get Don Bauder Fired?

THE CITY ATTORNEY'S
 CONFIDENTIAL LETTER
 TO THE UNION-TRIBUNE

This hasn't been the best year for Casey Gwinn, San Diego's city attorney. The 41-year-old graduate of UCLA law school, who was elected in 1996 and reelected four years later with no opposition, began 2001 scrambling to explain why the city had lost a \$94.5 million inverse-condemnation lawsuit brought by Otay Mesa developer Roque de la Fuente. The

Don Bauder Ballpark bonds appear to be an all-around bad deal

Do you know how to throw good money after bad? The city of San Diego proposes to give you a lesson. At a press conference Friday, Mayor Dick Murphy revealed that the interest rate on the proposed ballpark bonds will be an utterly astonishing 8.83 percent. Remember, this week, short-term interest rates are likely to go down to 2 percent.

These bonds that will yield 8.83 percent will be insured. That is amazing, too. Insured bonds typically get AAA ratings and have very low interest rates. Zane B. Mann of the Palm Springs-based California Municipal Bond Advisers says he has never heard of an insured bond paying such a high interest rate. Under the proposal, the bond insurer demands 1.35 percent of total debt service over the life of the bond. By contrast, the city paid 0.25 percent on the bonds finance-

ing the San Diego Convention Center expansion. The interest rate is so staggeringly high because the city cannot get unqualified approval of its bond counsel. "In the municipal bond market, you couldn't sell a bond without the OK of bond counsel," Mann says. That's one reason why the bonds will be taxable — not tax-free, as required by the Memorandum of Understanding, the document authorizing the ballpark that the voters

supported in 1998. City officials hope that the bonds could be refinanced on a tax-exempt basis later if the lawsuits are resolved. San Diegoans should not rely on utterances at the press conference. It's essential to read and understand the city manager's report, issued the same day. If you're already bald, like me, you should be able to read it without developing more follicle problems. **See Bauder, C2**

From the San Diego Union-Tribune, 11/6/01



Casey Gwinn

news didn't get much better last month when an Orange County judge upheld most of the damage award, leaving local taxpayers facing a judgment that could be as much as \$100 million or more — a sum that includes interest and attorneys' fees. Years of appeals may lie ahead.

Gwinn faced much criticism about his office's conduct of the trial, in which he failed to cross-examine De la Fuente on the witness stand and watched as one of the city's top expert witnesses was discredited by the plaintiff's attorneys. After the disastrous verdict, Gwinn surrendered the case to outside counsel, the big Los Angeles law firm of Latham & Watkins.

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Elitist Geezer
August Kleinzahler's "essay" on heavy metal was perfect (Pop Music, "Moronish Nephew," November 21). His academic tone; his clueless, pedantic critiques; his pretentious, elitist generalizations—all point to exactly why heavy metal works: It's loud, it's got balls, and old people hate it! I can only hope that the Reader let the obviously tight-assed Kleinzahler write about the genre to make exactly that point. If an old fogey like Kleinzahler can't hear the blues traditions blown up larger than life (satanic themes), the powerful adolescent angst writ large (the sexual fantasy), and the sheer fun of a chugging minor chord set to a driving 4/4 beat, then I say: Good, you're not supposed to get it anyway, geezer!

Katherine Goodman
El Cajon

Nazi Stereotype
I thoroughly enjoyed your review (Pop Music, "Moronish Nephew," November 21). Which is to say, I laughed my ass off. The words of my dear friend, Mr. Henry David Thoreau, immediately came to mind. "Age is no better, hardly so well, qualified for an instructor as youth, for it has not profited as much as it has lost." Also, "One generation abandons the enterprises of another like stranded vessels." (Thoreau, Walden, pp. 792-793)

You have embraced the fundamentals of stereotyping, my friend. Despite your dour description of "the kook," it appears to me that he enjoys the park (and life!) more than you with your bouncing ball. I wonder if he complains about the noise your ball makes? Did you know that you don't have to wear a sweatshirt for people to notice that you are, indeed, a supporter of conformity/Naziism!

P.S.: I pray that you will not be so bitter on the day you die as you were on the days you suffered the presence of "the kook." And remember, it's never too late to abandon your prejudices (damn, I feel as if I'm paraphrasing someone). It would appear that you have forgotten the passions that drove us to music in the first place.

Steve Hills
Pacific Beach

Kleinzahler, Meltzer: Go

When is the Reader going to get a real music critic? I mean, Richard Meltzer's weekly "I still pee in my pants when they record" attitude has got to go. Last week's brilliant "Moronish Nephew" article (November 21) by August Kleinzahler about heavy metal listeners was truly ridiculous. Does he always base his musical expertise on some goofball he met at the basketball court? I mean, I'm the first to admit, any guy who wears a Van Halen T-shirt out on Friday night and thinks he's going to get babes is truly in a time warp. However, heavy metal has been and still is one of the major musical influences in the music scene. In fact, in the '90s, it made a transition where it combined all musical genres to create what we hear today. Most of the popular artists today possess and even listen to this music. His analogy of a "metal band" was stupid as well. I mean, who can say what's noisier: the music now or then? And his brilliant comment, "both electrified," was truly educational. I mean, can you imagine the invention of electricity? And by the way, there's usually no keyboard in metal bands—maybe one song every five albums, with a live performance done by some no-member-side-stage stuck in the dark. And don't forget the old wives' tale about metal being satanic. Only 5 percent of all metal is probably truly satanic. One of the most popular groups right now—P.O.D., from San Diego—is Christian. So I have a great idea, I'll go down tomorrow and buy their new record, and August Kleinzahler can go back to his basketball court where he belongs.

Randy Picirelli
Pacific Beach

Tax-Paying Metal Fan

It's really sad when a magazine of your caliber has to stoop so low as to publish an article that is blatantly antagonistic right from the beginning (Pop Music, "Moronish Nephew," November 21). It's obvious that "August Kleinzahler," assuming that's a real person, has no business reviewing anything other than jazz music. While he did do some of his homework when describing some of the different genres (although suicidal tendencies definitely are not funk metal), his article was nothing more than a gripe-fest against the younger generation.

The "Moronish Nephew" article could have just as easily been written about rap music, pop, or even modern country. Apparently, Mr. Kleinzahler (or maybe Andy Rooney Jr.) is a jazz fan. And a very limited one at that. I'll bet that he finds jazz artists such as John Zorn to be beneath him. Without a doubt, he has a narrow view of what is "good" and what is "garbage." And what does not

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Relating to the public Embattled San Diego Unified School District superintendent **Alan Bersin** has tapped the ranks of local public relations professionals to come up with his new "Executive Director of Communications and Community Relations." **John Spelich**, until recently president of troubled Storaas Communications, was picked for the \$124,000-a-year job after a personal interview with Bersin and his chief of staff. "We had ten applications for the position but Mr. Spelich's background and experience was so far superior to the remaining candidates that we dispensed with a panel interview," according to a district memo. Spelich will outrank the district's current PR honchos, ex-*Los Angeles Times* reporter **David Smoller** and ex-Channel 39 news executive **Tom Mitchell**. Spelich had been hired by Storaas in July after he left a job at Gateway Computers. Before coming to Gateway, he was in charge of global news and PR for Ford Motor Company. Bersin is reported to be unhappy with the attacks of teachers union representatives and angry parents who contend that his "Blueprint for Education" has gone awry. The new position also comes on line as contentious campaigns for school board are ramping up. **Warren Hellman**, wealthy father-in-law of UCSU chancellor **Robert Dyes**, has just made another big acquisition. Hellman's investment firm, Hellman & Friedman LLC, has gone into partnership with Warburg Pincus & Co. to buy Arch Capital Group, a major insurance company. Warburg is putting up \$500 million; Hellman will pay \$250 million.

Aqua in the red A Hawaii biotech outfit founded by **Mark Huntley** and other scientists from La Jolla's Scripps Institution of Oceanography is in financial hot water but vows it won't be pushed into bankruptcy. Aqueasarch, which started back in 1989 as a breeder of algae for fish food and later branched into supplying algae for cancer and other disease research, moved its operations to Keahole Point on the big island of Hawaii in 1995. This October, five creditors claiming they are owed \$500,000 in unpaid debt and arguing that Huntley has mismanaged the company, sought to put it into Chapter 11 bankruptcy. In a statement released earlier this month, Huntley said, "Aqueasarch is not in bankruptcy. These debt claims are in dispute, and I feel these petitioners have no valid claims. There appears to be some hidden agenda on the part of these people, as they have made no formal communication with us in the past six weeks." A hearing on the matter is set for December 7. A former San Diego county data-processing chief has run up against conflict of interest allegations in his new job as chief financial officer of the County of San Diego. **Paul Lindvall**, who used to have the same job here, owned 68 shares of stock in Cisco Systems while handling a \$250 million Cisco contract and ordering that all county agencies buy equipment from the company, the *L.A. Times* reports. He did not disclose his shareholdings on his conflict-of-interest filing as required by law.

Harry Lime on steroids San Diego-based Science and Engineering Associates is out with the ultimate Christmas present: "Spyfinder," a battery-powered, hand-held device that detects and locates hidden cameras and video devices, regardless if the camera is operational or not. "Proclaiming that 'millions of miniature cameras are sold each year' and 45,000 websites are 'dedicated to hidden camera sales or video voyeurism,' the company says that its device can be used by 'celebrities who commonly battle privacy invasion, athletes needing to ensure locker-room privacy, and travelers looking for hidden cameras in hotel rooms and restrooms.' Exact details are a secret, but the firm says the \$190 Spyfinder uses "laser and proprietary optics to find hidden surveillance cameras anywhere." San Diego's own WebSense, Inc., is competing for a multimillion-dollar contract to allow the government of Saudi Arabia to block citizen access to websites that the government deems undesirable, reports the *New York Times*. The software would block pornography and religious and political sites that the Saudi government views as a threat.

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.



Wildcat Canyon Road

Grisly Grinders in Wildcat Canyon

By Ernie Grimm

Highway Patrol officer Gwen Goodwin steers her black-and-white Ford squad car north on Ashwood Street past Lakeside's El Capitan High School until she comes to a four-way stop. Straight ahead, the road starts to climb. "This is where Wildcat Canyon Road starts," she says, accelerating toward the hill rising up in front of her, "right here at Willow Road." Wildcat Canyon Road runs 15 miles north and south between Willow Road and San Vicente in San Diego County Estates, southwest of Ramona. Between the termini lie the Barona Indian reservation with its casino, cultural center, dirt racetrack, new golf

her passenger asks what makes Wildcat Canyon Road so dangerous. "The road is not dangerous," she snaps. "It's the people who drive it who are dangerous. They think they can drive Wildcat Canyon at any speed, and they can't. They lose control, cross the double yellow, and..."

Statistics kept by the county indicate that Wildcat Canyon is not as dangerous as similar roads in California. Bob Brown, from San Diego County's transportation division, points to a study done in June of 2000 tracking the collision rate on the most heavily traveled stretch of Wildcat Canyon Road. "The segment of Wildcat Canyon from Willow Road to the south boundary of the reservation," Brown explains. "That's a 4.3-mile segment. Someone reviewed the number of collisions from June 30, 1998, through June 30, 2000, and calculated a col-

lision rate of 1.41 collisions per million vehicle miles. The comparable statewide rate for that type of road is 1.76 collisions per million vehicle miles."

Goodwin acknowledges that Wildcat Canyon has developed a reputation for being a dangerous drive and offers this explanation. "It's a two-lane roadway, it's very windy, it's up and down. Maybe the drivers have decided to go out and gamble at Barona Casino, and they drive the run too fast because they're unfamiliar with it. And there are people that drive it every day and they still drive too fast."

In 2000, 92 accidents took place on Wildcat Canyon. Two resulted in fatalities, 47 in injury, 43 with only property damage. Thirty of the accidents were speed-related, 17 involved driving under the in-

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Officer Gwen Goodwin



Accident memorial marker

Cheap Labor's Ugly Secrets

By Deana Marie Gullo

Have you ever stopped to think who made your tennis shoes or the jeans you wear? How often do you wonder about the person who assembled your television or installed the little fans that go in your computer? These are everyday items that Americans take for granted but which link us to the lives of countless Mexicans who barely make a living wage so that we may purchase these items at lower cost.

The factories where these items are put together can be found across the border that separates San Diego and Tijuana. Who are these people who put together our televisions and computers? How do they live?

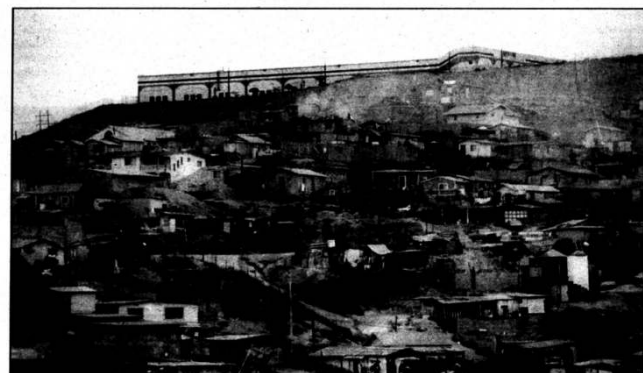
Most of these workers live in crowded, poorly constructed housing in unpaved neighborhoods—or *colonias*, as they are called—that lack sewers, water, and regular trash removal. It is not uncommon for families to live in makeshift houses with dirt floors that they have constructed on lots bought from the government. Materials used include scraps of wood, old garage doors from the U.S., discarded pallets, cardboard, and plastic tarps. Crime is rampant in many poor neighborhoods, where police protection is limited or nonexistent, and each day is a fight for survival.

Continual inflation on everyday items such as tortillas and fuel has made it even more difficult to make ends meet. Most health needs go unmet, and children regularly do not attend the public schools where families must pay tuition and buy uniforms, books, and school supplies if a child is to attend. Many children whose families cannot afford to give them breakfast have difficulty concentrating once they arrive at school and may eventually stop going. One day early last spring,

Many of these *colonias* are great distances from shopping districts, forcing residents to purchase the higher-priced items available in these isolated communities.

Most of these workers were driven from their home states by poverty and lack of opportunity and attracted by the hope of work and higher wages. Although generally higher than the legal minimum wage, salaries of factory workers are still not sufficient to cover basic needs such as food, health care, education, housing, and clothing. Food items, in particular, became more costly in the last six years, following the peso devaluation of the early '90s.

Continual inflation on everyday items such as tortillas and fuel has made it even more difficult to make ends meet. Most health needs go unmet, and children regularly do not attend the public schools where families must pay tuition and buy uniforms, books, and school supplies if a child is to attend. Many children whose families cannot afford to give them breakfast have difficulty concentrating once they arrive at school and may eventually stop going. One day early last spring,



Maquiladoras at top of the hill

in the colonia of Cumbres, I awoke Sandra Angelica Esquivel from her Saturday nap when I approached the front door of the two-room house that she shares with nine other family members. Sandra, 17, her father José, and now her younger sister Araceli, 16, provide the main source of income to support the family. When Sandra came to Tijuana and joined her family four months ago from her home state of Sinaloa, she had hoped to continue studying. She has not finished junior high, though she still clings to the hope to do so. Now Sandra finds herself rising early each morning to make it on time

to her 7:00 a.m. to 5:00 p.m. shifts at a nearby Sony plant, where she installs speakers in radios and televisions. She works this schedule Monday through Friday, only to turn over the \$29 pesos (roughly \$50) she takes home weekly to her mother. Her attitude toward her life is that while she would like to keep studying, "Even if I don't want to, it's necessary to work."

Sandra and Araceli recently answered my questions about their lives in the front room of the dirt-floored, wooden home. Their five younger brothers, aged ten and under, played in the dirt front yard, one dressed in a cowboy outfit. Until recently, Sandra and Araceli's mother worked in a nearby factory during the week, leaving the younger sister in charge of her little brothers, who still attend primary school. Araceli had to get up early to feed and dress them and get them off to school and back in the afternoon. Now that their mother has stopped working in the factory during the week, the responsibility of feeding and clothing the family is falling on the two teenage girls, who seem to accept their roles without complaint.

Of Mexico's 100 million residents, 40 percent exist on less than \$2 a day, despite a legal \$4 minimum daily wage



Sylvia Olivia Valdez Perez with family



Sandra Angelica Esquivel and her mom Lourdes (center)

(around 30 pesos a day). Of these millions, hundreds of thousands of workers have flocked to the border region—mainly Tijuana—in search of a better life. Sylvia Olivia Valdez Perez lives with her six children and husband Felix. They live in a Tijuana colonia named Nuevo Milenio for its inception at the turn of the new millennium. Constantly in debt, the parents "battle," as Sylvia puts it,

to feed and clothe their six children and stay current on their monthly land payments. They must do this on the 950 pesos (\$90) her husband earns weekly at the JVC factory. Felix began working at the Japanese-owned factory three years ago at the salary of 480 pesos (\$42) weekly for a 45-hour work week of three 15-hour shifts. The couple is thankful for the work, as Felix

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Alejandro Rodriguez Torres with his family

CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Grisly grinders

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fluence of alcohol, 11 were the result of crossing the double yellow line, 6 were caused by a failure to maintain control of

the vehicle.

But statistics can be misleading. In the past 12 months, four people have died on Wildcat Canyon. Over the past 18 months, the number is five. And Goodwin explains that a lot of the different off-

cial causes listed really boil down to one. "[The statistics] might say that they were on the wrong side of the road or couldn't control the vehicle," the 11-year veteran says, "but a lot of times, the reason they were on the wrong side of the

road or couldn't control the vehicle is because they were going too fast and couldn't handle a curve."

When a driver loses control going around a left turn, he often ends up in the gravel off the road on the right

That's what happened to 77-year-old Charles Geiser of Fremont, California, on November 6, 2000. He was traveling south about 3:30 in the afternoon when he found himself off the road on the right

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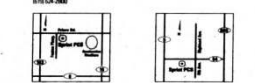
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Grisly grinders

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shoulder. Overcorrecting, he swerved his '86 Toyota Camry back across the northbound lane and careened down an embankment on the other side. He died at the scene. His wife, Evelyn, suffered only cuts and bruises.

In May 2001, Virginia Anne Cleveland, 34, of Ramona died in a similar accident. She was heading north through the reservation at about 7:50 p.m. when she lost control of her car, veered across the southbound lane and off the road. But instead of going down an embankment, she hit a small rise,

which flipped her car over. She was thrown from the rolling car and killed.

Around a right turn, centrifugal force pulls a speeding car across the double-yellow line into the opposing lanes. The result of crossing a double yellow, on a heavily-traveled and two-lane rural road, is often a head-on collision. On March 11 of this year, at 5:45 a.m., Emile Abed Zaytoon, a 28-year-old employee at the Barona Casino (which sits on Wildcat Canyon about five miles north of Willow Road), was driving south on Wildcat Canyon at 70 miles per hour when he crossed the center line. His '97 Toyota Corolla collided with a '91 Camry occupied by an elderly

couple from Lemon Grove. Zaytoon was killed in the wreck, the Lemon Grovers were both injured.

It's 8:00 in the morning, and Goodwin drives north at the posted speed limit of 50 miles per hour. On the other side of the road, an unbroken line of southbound cars crawls by. "We have a lot of people who commute this road," Goodwin explains, "a lot of people come down from the Estates on this road. Wildcat Canyon is just west of the Estates, and 67 is another good seven miles west through stop signs and stop lights."

Five miles — and three roadside-death memorials — a north of Willow Road, the road crowns a summit and

descends into a valley. A cattle guard marks the entrance to Barona Indian Reservation. "Look how many of the cars going this direction are going into the casino," Goodwin says, pointing ahead to where nine cars ahead of us turn left into the casino parking lot, and only one continues on toward Ramona.

A curve or two beyond the casino, the Barona Cultural Center comes up on the west side of the road. Nobody turns in to it. A couple of hundred yards further and the road bends sharply to the right. Goodwin brakes and negotiates the turn, then points across the road to a group of compact car-sized boulders at the base of a glob-

ular eucalyptus tree. "This is a bad spot right here," she says. "We always have people that hit that group of rocks around that curve too hot, and they go off the road and nail those rocks. They're like a stinking magnet."

A quarter mile past the rocks, the road turns sharply left and dips dramatically — it's a depression to allow a seasonal stream, dry today, to flow over the road. "And then we have people who crash right here in this dip area," Goodwin says. "You have to slow down pretty quickly to get through the dip, and people go hauling butt through here and crash over there in that ditch just north of the

dip."

She points to the right at a narrow gravel turnout beyond which a ditch opens up to the right of the road. Heavy black skid marks on the road lead straight into this area. "We get a lot of calls for accidents right here. When [the dispatchers] say, 'Just north of the dip,' everybody who patrols this area knows what they're talking about."

Goodwin says she's seen some "gnarly" wrecks along Wildcat Canyon but demurs when asked to describe the worst, saying only, "The crashes up here can be grinders. A good majority of them are grinders."

Grinders?

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"Twisted metal, and ambulances everywhere, fire trucks, police vehicles, metal-cutting tools, having to cut people out because the car is so smashed around them that we can't remove them from the vehicle, blood everywhere. Sometimes you have someone who has died because of the crash, and you have to tow the vehicle to another location in

order to extricate the body. Those are pretty bad. It's just...you know...it can be unnerving. As emergency personnel, you do your job, and you hope you don't take it home with you. If you do, you hope you have somebody at home who will understand and be able to support you."

To make the road safer, many would like to see the road widened to four lanes—two in each direction. The Barona Indians have lobbied for widening for years, espe-

cially for the section of Wildcat Canyon between the reservation and Willow Road. But as soon as you use the word "widening," Goodwin says, "That's where the residents start objecting, and I don't blame them. Look at where they live." She gestures around at the landscape of chaparral hillsides dotted with live, black, and Engelmann oak trees and creek beds lined with sycamores. "They moved out here for a reason—for the remote, rural feel of it, and they

don't want that to change. They'd rather change the drivers, and I understand that. But with the amount of traffic that goes up and down Wildcat Canyon, it's not an unrealistic wish for law enforcement and the county to want to do that."

Short of widening the road, Goodwin suggests building more turnout areas as a way to make Wildcat Canyon safer. Turnouts, she says, would allow slower drivers to pull over so people could get past them. You get the older people going to play bingo who don't even drive the speed limit. They have a

parade behind them, and people are getting to be frustrated because they're doing 35 on a road that says 50. So now you're going to have people who are getting impatient and trying to pass on a curve or where the double yellow lines say it's not safe to pass. If we had more turnouts, maybe that would help a little bit."

A greater enforcement presence is another solution Goodwin lists, though she says enforcement is difficult on Wildcat Canyon because "it's not safe for us to make stops in this road because there is no place to stop. We do the best we can. We try to pull

them into a driveway or just follow them all the way down to the bottom of the hill until we can find someplace down off Willow to stop them, or things like that."

More turnout areas would solve that problem, too. Regarding signage, Goodwin says, "You can't oversign the road. If you start putting too many signs up, they get lost because people will tune them out. If there's a specific area where people don't seem to be seeing the sign, you might want to oversize it. But it's been proven statistically, if you oversign a roadway, people

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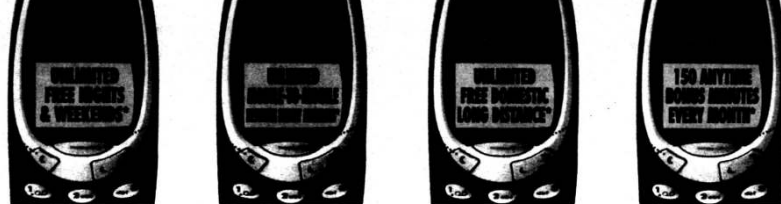
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Ugly secrets

continued from page 14

they are and not have to work in factories. "It's very exhausting and pays very little," he added. "When I work, it's 12 hours in a row, standing, with two half-hour breaks."

For close to three years, Alejandro has been working for a Japanese-owned maquiladora and earns 680 pesos a week (roughly \$65). He's also paid 80 pesos a week in food

vouchers, which he can use in certain supermarket chains. The company he works for supplies to other companies, such as JVC and Sony, the plastic components that hold the hardware for televisions and computers that are assembled in other nearby factories. When he started he was paid 46 pesos a day (roughly \$4). His workweek is 42 hours of mostly overnight shifts.

Alejandro is a proud father, and his children are the

best part of his life. His oldest child, Alejandro, who is in second grade, needs glasses. Although he can read without them, his eyes get tired and water a lot from fatigue. Alejandro Sr. was able to get glasses for himself through a nonprofit organization, but he hasn't been able to get them for his son. His wife needs glasses too. "I've been trying to teach her to drive, but she can't see far away."

Alejandro's wife starts work at 3:00 in the afternoon

and gets off at 11:00 at night. He'd like her to be able to drive their beaten-up car so she won't have to walk home late at night from where the taxi let her off, at the entrance to their colonia, about a half mile from their home. Mondays through Thursdays Alejandro can meet her at the taxi stop when she arrives at midnight, but Fridays and Saturdays she has to walk home alone in the unpaved, ill-lit streets because Alejandro goes into work on those days at

7:00 p.m.

On Fridays and Saturdays, when both are working, Alejandro and his wife must leave their young children alone for about three hours each night. Their neighbor keeps an eye on them, but they stay alone in the house. In the first year with the factory, Alejandro informed me, workers receive 6 vacation days. After the second year, they receive 8 days, and after the third year, 10 days. After four years, vacation days are frozen at 12 days and no more. In his job, Alejandro receives no sick time, although he does have medical insurance through Seguro Social, which is the government-run health-care system. "If you're sick you can miss work if you need to," he explains, "but they won't pay you. If you're sick you just have to work it out as best you can."

"Fortunately, my wife and I know how to manage our money," he says. "Between the two of us we earn about 1200 pesos (\$110) a week. If we buy clothes, they're used, but there is still a lot of secondhand clothing that's good. We spend about 600 pesos a week

in food for the family and 200 pesos in gasoline for the car. The other 400 is for the other expenses we have. We're behind three months in the payment of our land, which is about 1200 pesos a month. We were given three years to pay the 40,000 pesos that the land cost."

The land that they live on has no running water, and for a bathroom they use a wooden latrine that sits on a hole they dug themselves. In the factory where Alejandro works, loans are made in amounts up to 3000 pesos at a time, but he prefers not to take these loans, explaining that "while you're filling up one hole you're digging another. It's better just to make do as we can."

Explaining how he feels about his life in Tijuana, Alejandro said assuredly, "Here in Tijuana, it's more calm. Yes, there is violence, but it's not as much as in Mexico City. When I got here I didn't like it at all. I didn't like the weather or the hills. I was used to walking in flat streets, but I tried hard and I got used to it."

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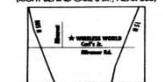
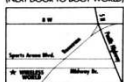
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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Matt: Is it true that a well-placed nuclear bomb detonated over the central United States would erase the hard drive of every computer in the country? I guess no one would really care whether their computers worked if their skin was falling off. Please settle my mind about this.

—Jim Stewart, La Jolla

Settle? Hmmmm. I'll stop you from puzzling over the old question, but I'll give you something new to fret about. That's a trend these days...the year of new things to fret about. May as well pile on this one, while we're at it.

Yes, a well-placed nuclear bomb could fry every hard drive in the country. It would fry not only all hard drives, but every other type of unshielded magnetic storage device, semiconductors, and most electrical wiring. Apparently the nuke geeks have known about this for 40 years, but it just hasn't come up much in conversation. The feds have to protect their Nevada facilities from wipeouts during nuke testing. I guess the rest of us are on our own.

When a nuclear device is detonated, among other stuff, it emits a spectacular pulse of energy in the range of tens of thousands of volts lasting less than a second. When this electromagnetic radiation encounters an unshielded bit of electronic or electrical gear, the voltage surge fries it or the radiation wipes out the data. And this could be a nuclear device set off 250 miles straight up, which wouldn't kill people, just electronics. That day you'll oversleep because your alarm will be fried. But so what? You can't drive to work anyway, 'cause your car won't start. But so what? The office computers are useless. So stay home and watch TV. Uh-oh, no TV. No radio. A big nationwide nuthin'. Chin up, Jim. The experts say it's possible for this to happen, but the odds are pretty slim that it ever will.

Old Matt: I know where Old England is, I know where Old York is, I know where to find Old Hampshire, Old Mexico, Old Orleans. But where is Old Zealand?

—Charles, the Net

New Zealand (original Maori name: Aotearoa) was renamed Nieuw Zealand in 1624 by explorer Abel Janszoon Tasman, lonemane for the Dutch province of Zealand. In return, Abel's name has been stuck on an Australian state (Tasmania, formerly Van Diemen's Land), a sea, a mountain, a wall, a national park, and a small vicious animal and cartoon character.

Hey: Why do Disney characters like Mickey Mouse, Pluto, and Goofy have only three fingers instead of four? I know Donald Duck has a wing, so that can be drawn with as many fingers as the artist wants. But according to my encyclopedia and my dog and cat, lots of animals have five digits on their front paws, just like we do.

—A.S., the Net

If you can accept a duck with hands and a dog that wears gloves, shoes, and pants, why quibble about missing digits? Anyway, Walt must have known you'd ask, because he explained the situation in one of the many books about the studio. "Leaving the finger off was a great asset artistically and financially. Artistically, five digits are too many for a mouse. His hands would look like a bunch of bananas. Financially, not having an extra finger in each of 45,000 drawings that make up a six-and-one-half-minute short has saved the studio millions." During WWII, Mickey even lost his tail as the result of an executive decision to save even more time and money.

Matt: Why does water seem colder when you drink it after eating mint?

—Fern, somewhere unspecified

So you've been spending a lot of time sitting around the family room, sucking Wint-O-Greens with a Sparklets back, marveling at this little trick of nature? If you're sure you have another time-wasting activity to take its place, I'll demystify this one for you. Pepper, speer, and all the little mints contain a magical crystalline substance known as menthol. It messes in a major way with our body thermometers. Applied to the skin, it tricks our cold receptors into thinking things are cooler than they really are. Basically, it raises the threshold temperature at which the cold receptors in our skin begin to respond. Stick a mint in your hot, gummy mouth, zap a little menthol around in there, and it's like air-conditioning your gums. Slug down some water, and the water feels colder. And this is hard evidence for the old Matthew Alice Rule to Live By—in the end, most things seem cooler than they really are.

Hey, Mr. Matt: Where are you from if you're from the boozies?

—My Hometown, the Boonies

Nobody was from the boonies before the mid-1960s or so. That's when the word "boondocks" was shortened to "boonies," since everybody's attention span was pretty short back then. "Boondocks" is a WWII-era borrow from the Philippines: *boondok*, which means "mountain."

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85805, San Diego, CA 92186-5805, or fax your questions to 619-231-4499, or e-mail to kearnymesa@aol.com via the Internet. A searchable archive of past columns is available at SanDiegoReader.com.

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SportingBox By Patrick Daugherty

Four Hairs A Minute

Lately, I've noticed strange happenings at my gym. Some of the younger guys have no body hair. I mean, they used to, but now, they have nothing, not a hair on their chests, arms, underarms, faces, or legs. Point 2: Last week, at a holiday party, I overheard a young woman tell another young woman that her boyfriend had begun shaving his chest hair.

The sports implications arising from these alarming reports are as obvious as they are ominous. Within moments, I telephoned my sports hair-terminator advisor.

"Well, I've been doing electrolysis for a long time and athletic people do come in." Speaking is Kathleen Mazur, proprietor of Electrolysis by Kathleen Mazur, which can be found on Washington Street in San Diego.

"What, exactly, do you do?"
"I slip a little needle into the pore of the little hair follicle. We can't see our target, it's underneath the skin. I need to cook the lower half of the hair follicle. See, it's one hair at a time. If you're really good at it, you can cook one follicle in four seconds. Electrolysis takes lots of hours."

"This is going to be fun!" "What does cooking tissue mean?"
"The needle is hot. The little needle goes into the little hair follicle. That part of the treatment, you don't feel. Then, I turn on the heat, and yes, it is cooking the lower half of the hair follicle tissue, so the hair can't grow again."

Honey, let's have a barbecue tonight! "I assume you're also cooking the tissue that surrounds the hair follicle?"

"The heat starts at the tip of the needle. The needle goes to the deepest, moistest part of the hair follicle and the current acts on the moisture. By the time we get up to the skin, to the top, we hope not to cook anyone. Also, I'm holding on to the hair with the tweezers, lifting gently, checking for looseness. At the half-way point, before the hair gets up to the epidermis, the hair gives way and slithers out easily."

WHAT COULD BE MORE NATURAL!
"How many follicles can you pick in an hour?"
"A good working pace is six seconds per hair, but if you catch really well, you could do four seconds per hair."

"Let's see, four seconds per hair, would be 15 hairs per minute, would be... just a second... 900 hairs an hour." "Not a lot of follicles for the buck." "I take it the offending body hair is gone forever?"

"We hope to kill 50 percent with each session."
Hardly little bastards! "So, I would have to come back and you'd pick over the same area again, hoping to get 50 percent of what's left and so on and so forth until the end of time?"

"Every time we work we hope to get 50 percent until we get everything. Now, I have removed a man's chest hair. He had a very socially acceptable amount of hair. It looked fine to me, but, no, he was lifting weights and he wanted to be sleek."
"He came in nine hours a week for at least two years, never missed. He would have three, three-hour sessions a week. He was still coming in at the five-year point—it was not regular, once a month or so—but he would stay for a

three-hour sitting."

The heart wants what the heart wants! "How much has he spent so far?"

"He said that during the first six months he spent \$15,000. You have to be a little nuts."

SWEETHEART, MY BODY HAIR IS WORTH \$100,000! "You must get your share of transsexuals. A sex change operation wouldn't change the hair count. How long does it take a transsexual to get rid of his/her beard?"

"I think the transsexuals like to be called transgender. An average man with a beard, hair on his neck, hair on his cheeks, would be a 300-hour job."

Choke AND Gasp. "How much do you charge an hour?"

"Sixty dollars an hour."

How can I get into this? "How did you get into this?"

"I had a hair problem, had electrolysis done, and it inspired me. I've had my own

The Vegas Line

NFL Week 12 (Home Team in CAPS)

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Sunday MIAMI	3	39 1/2	DENVER
BALTIMORE	7	43	Indianapolis
NEW ORLEANS	10 1/2	41	Carolina
PITTSBURGH	7	40 1/2	Minnesota
N.Y. JETS	3	38	New England
St. Louis	8 1/2	47	ATLANTA
Tampa Bay	6	35	CINCINNATI
CLEVELAND	1	35 1/2	Tennessee
CHICAGO	7 1/2	38	Detroit
SEATTLE	3	43	San Diego
OAKLAND	13 1/2	45	Arizona
WASHINGTON	8 1/2	35 1/2	Dallas
SAN FRANCISCO	9	46 1/2	Buffalo
Monday Green Bay	3	42 1/2	JACKSONVILLE

business for 30 years."

Where is the weightlifter now? "Let's say I have one square inch of hair that displeases me. My neighbors complain, my dog whines when I undress, I want that hair removed. How many times would I have to come back to you to get that patch of fuzz off my body and out of my life?"

Mazur doesn't hesitate. "Course, deep hair takes longer. We're killing 70 percent every time I work on fine hair. On coarser hair the kill is 50 percent every time I work. And then, regrowth, the hair that survived electrolysis, will be damaged hair which will grow less coarse and we'll get a higher kill on that kind of hair."

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MORALS **MANNERS**

Dear Aunt Trudy,
Every time I have lunch with a certain friend of mine, she spends a while in the bathroom at the end of the meal. Now, maybe she's just putting on makeup or combing her hair, but I have a feeling she's throwing up. I've read about women who make themselves vomit after eating to keep their weight down and how damaging that is to their health. Should I do something?

CONCERNED IN CORONADO

Dear Concerned,
Bulimia is a very serious, alarming problem, as are all eating disorders. As you point out, these illnesses can have grave physical consequences. The good news is that treatment is available. It's difficult to tell, though, from the scant information in your letter, what's going on here. The American Anorexia/Bulimia Association cites the following possible risk factors for these illnesses: having a relative who has an eating disorder; frequent dieting; low self-esteem; difficulty with self-regulation; body image problems; fears about separation; problems with boundaries; and tendencies to be perfectionistic and distrustful. Women and adolescent girls are particularly vulnerable, though these disorders do affect males. Is your friend losing weight? Does she seem depressed and/or obsessed with their "reins"? Does she spend a long time in the bathroom if you go in with her or only if she's alone? Do you ever use the bathroom after she does (I know this sounds gross, but it would be further evidence) to see if there's a smell of vomit in the air? Bulimia involves great shame for the sufferer, and while I appreciate your concern for your friend, I think you may need a better foundation for your suspicions before confronting her. Lord knows, I have been guilty of spending 40 minutes in the bathroom after meals for run-of-the-mill digestive reasons or to pump, as you suggested. Hopefully your pal's restroom sojourns have an innocent cause. If you become absolutely convinced that your friend is ill, then voice your concern and offer help. In that case, though, you must guard your loins for a wide range of possible reactions. Any readers who've had experience with eating disorders want to weigh in (no pun intended) here?

Dear Aunt Trudy,
My pal Ari has been living with a woman I'll call Amanda for a year or so. She's ten years his junior. They now live together and seem smitten with each other. Every time I ask him how things are going with Amanda, Ari says "great" and seems to mean it. I think he wants to marry her. I'm worried, though. Ari's last girlfriend was not easy to get along with. When that previous girlfriend, Elaine, left him rather suddenly and meanly, he was devastated. It took him

quite a while to recover. Amanda is a feisty girl with a smart mouth (Ari seems to like this type) who has her good side, but she often teases him in a way I find offensive. She'll call him "old man" or "you old geezer" or mock his little quirks in front of other people. This doesn't seem to bother Ari, but it makes me wonder if this woman is really good for him or if she'll just hurt him eventually like Elaine did. Should I warn Ari that this woman may not be for him or just zip my lip and hope for the best?

PROTECTIVE FRIEND
IN EL CAJON

Dear Protective,
Each relationship is a unique planet — with its own customs, climate, and language. I've said this before, but it may be worth repeating. If Ari and Amanda really seem happy, then it may be that they are living and thriving, after their fashion, on a purple world in a distant galaxy you and I would never be willing or able to inhabit. You might just have to shake your head at these sensitivity-free remarks of Amanda's and leave it at that. When you're alone with him, you could ask Ari, in a respectful and relaxed way, whether those comments of his darling's ever get under his skin. Even if they do irritate him, this matter is really between the two lovebirds. I know you only want to prevent your friend from enduring further heartache, but don't make the mistake of getting between these sparring partners. Bruises will be all you have to show for it. You can share the fact that it makes you uncomfortable to hear Amanda speak to Ari like that and get his take on it. Ari may be a bit of a misanthrope, and thus could be deriving pleasure out of Amanda's mild insults. If she's rude to you, that's another story entirely. The adage "One man's meat is another man's poison" applies very aptly to the astonishing variety of what disgusts or delights us in love.

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

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Story continued from front page

Did Casey Gwinn Try to Get Don Bauder Fired?

THE CITY ATTORNEY'S CONFIDENTIAL LETTER TO THE UNION-TRIBUNE

But even that move proved embarrassing, when it came to light that the city had forked over at least \$3 million to the Los Angeles firm for coming up with the failed appeals strategy.

Then there is Gwinn's attempt to win the coveted appointment by the administration of President George W. Bush to become San Diego's next United States attorney. A loyal Republican who collected the endorsements of three GOP congressmen (Randy "Duke" Cunningham, Duncan Hunter, and Darrell Issa), Gwinn, on the surface at least, seemed like a shoo-in. But the White House has been dragging its feet on filling the post, and last month, the *San Diego Union-Tribune* made it clear that Gwinn was not the newspaper's choice, proclaiming instead, "The best candidate in this field of applicants is Charles La Bella," an ex-deputy U.S. attorney who earned fame as a Clinton antagonist.

Asked why the *Union-Tribune* failed to support Gwinn, insiders cite the opinion held by many local lawyers and politicians: the city attorney is an intellectual and political lightweight who got into office through the good graces of his onetime boss, ex-city attorney John Witt. Insiders also say that Gwinn has often seemed too willing to cut ethical corners. On the verge of retirement back in 1996, Witt delayed announcing his departure, hoping that it would be too late for candidates other than Gwinn to get into the race to succeed him.

The strategy worked and Gwinn ran unopposed. Even then, he raised thousands of dollars from members of the law firms with business before the city, including the downtown firm of Luce, Forward, whose partner, Charles Bird, a Gwinn contributor, represented the city in its legal battles against opponents of the Chargers' ticket guarantee and the downtown baseball stadium. Much of the money was used to repay Gwinn for a personal loan he had made to an earlier campaign in which he had run for district attorney. Thus assured of winning office, during the months be-



Don Bauder

fore the March 1996 election, Gwinn began lashing out at opponents of the Chargers' ticket guarantee and the Qualcomm Stadium expansion. In January and February of 1996 he came up with a series of legal actions on behalf of the ticket guarantee and expansion plan, which requires city taxpayers to pick up the tab for unsold seats during Chargers games at Qualcomm Stadium. The long-running legal battle lasted

until February 1997, when Gwinn, who by then had been elected city attorney, convinced superior court judge Anthony Joseph to throw out a taxpayer lawsuit challenging the Chargers' deal with the city.

"It was a clean sweep for the city," Gwinn boasted to reporters outside the court. "The judge has made clear that what the city is doing at the stadium is legal and appropriate—and has been." The ticket guarantee has since cost city taxpayers more than \$10 million, and the clock is still running.

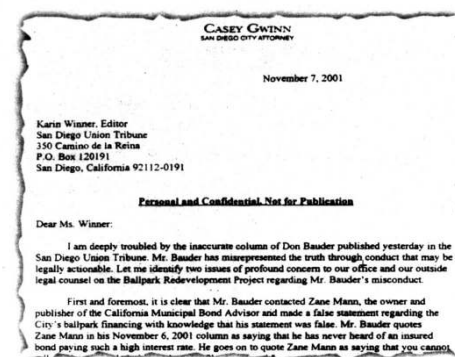
Gwinn has been equally stalwart in his backing of the new downtown baseball stadium. Critics say his oft-times emotional support of the project has sometimes gotten in the way of his duties as city prosecutor. They point to the case of Padres owner John Moores and Councilwoman Valerie Stallings, who was eventually forced to plead guilty to charges of political corruption and resign when it came to light she had received stock tips and other favors from

Moores.

Even well before the Stallings transgressions emerged into public view in April 2000, it was apparent that Gwinn was consistently an ally of Padres management.

After Moores brought his November 1998 campaign for the downtown baseball stadium to a victorious close, Moores rewarded many of his supporters, both in and outside city hall, with a series of personal gifts. One recipient was city planning commissioner Gerald "Gerri" Stryker, who had been a co-chairman of the pro-stadium campaign, on which Moores had spent more than \$1 million. The Moores gifts to Stryker included a "Two-Volume Book on Lane Field," a "Commemorative Wine Bottle," and a "98 Player Photo Album," according to her financial disclosure statement.

Though the gifts were never appraised, other officials who had received them reported their value to be in excess of \$300. One non-governmental official who



Letter from Casey Gwinn to Karin Winner

received the photo album proudly told friends that as a collector's item it was worth "thousands of dollars." If so, then Stryker, under state conflict-of-interest laws, would have been barred from voting as a planning commissioner on any and all aspects of the

downtown stadium and related development, including hotels and office buildings.

Gwinn's office, however, quickly issued an opinion clearing the way for Stryker to participate in all stadium-related votes that came before her. "If the fair-

market value [of the gifts] is difficult to ascertain," Gwinn's office opined in a letter dated December 29, 1999, "then the value is to be determined by the cost of the donor. If this value is unknown, then the recipient shall make a good faith and reasonable ap-

proximation [of the gifts' value].

"Based on our investigation, we do not have credible evidence establishing that Ms. Stryker's valuations of the three gifts were not a reasonable approximation. By law, she therefore lacks a financial interest in [the ballpark project] because she has not been the recipient of gifts in excess of \$300 from any donor, specifically Mr. Moores."

Earlier in 1999, when Mel Shapiro, a retired accountant, objected that Moores and then Padres owner Larry Lucchino appeared to be violating the city's influence-peddling law by failing to file lobbying statements disclosing gifts and dinners they had bestowed during their private meetings with public officials, Gwinn backed Moores.

"Mr. Moores and Mr. Lucchino," Gwinn's office ruled, "are exempted from the registration requirements because they have been negotiating a written agreement following the selection of the San Diego

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Padres as party to a contract with the city." The city council, following Gwinn's advice, later changed the wording of the lobbying law to make it more difficult for private citizens to file complaints such as Shapiro's. As a result, Shapiro concluded, the law "has been gutted—now they don't have to report at all." Campaign records showed that during 1999 Gwinn had collected at least \$1000 in campaign contributions from Moores and members of the Moores family.

When the Stallings matter became public in April 2000, Gwinn's response was to argue that the councilwoman had broken no laws. He reasoned that, because she had purchased stock in a Moores entity—a Texas software company called Neon Systems—related to the stadium, the conflict-of-interest laws were not violated.

"People are calling us and writing us and e-mailing us, and people are angry, and a fair amount of their anger is directed toward me—'Why don't you step up and condemn this?'" Gwinn told the *Union-Tribune* in May 2000. "I'm not the ethics police. And that's frustrating to the public, who believe I should be. My role is to determine whether or not it is a violation of state law or local law that I have jurisdiction over. My role is not to say whether something is immoral or unethical."

Ultimately, Stallings pled guilty to the crime of failing to report gifts from Moores and voting with a conflict of interest, but by then Gwinn was no longer involved with the case, which was ultimately handled by the offices of U.S. Attorney and District Attorney. In a column dated



Karin Gwinn and Herb Klein

May 16, 2000, *Union-Tribune* financial columnist Don Bauder reported that Gwinn, still taking no action himself, had referred the matter to the state's Fair Political Practices Commission and federal Securities

and Exchange Commission. But, reported Bauder, "That may not be enough." He quoted attorney Richard E. Gattis as saying, "The DA is the appropriate person to investigate this, either the DA or at-

orney general in light of the fact that Gwinn has prejudged the case."

This month, Gwinn's efforts on behalf of John Moores and the downtown baseball stadium took a more personal turn, with the object of Gwinn's wrath being none other than Bauder, the respected columnist whose views are often at odds with those of the paper's editorial page. A longtime critic of the stadium deal, Bauder has frequently picked apart what he says are questionable financial details of the taxpayer-financed plan. As the one establishment voice speaking out against the proposal, Bauder has become a lightning rod for proponents frustrated by the legal and financial pitfalls the project has faced.

On November 6, Bauder opened a column about the baseball stadium by saying, "Do you know

how to throw good money after bad? The city of San Diego proposes to give you a lesson."

"If you're already bald, like me, you should be able to read it without developing more follicle problems. If you have your hair, use Rogaine before tackling this document."

He went on to present a harrowing litany of damages to be suffered by taxpayers and concluded, "Mayor Murphy boasts that the size of the bond sale has been pared from \$273 million to \$170 million. But the difference simply comes out of another pocket. It won't be paid by the tooth fairy. The interest rate is so staggeringly high because all along, this deal has been a financial fantasy—if not finagling."

Noting that the ballpark bonds would command an unprecedented 8.83 interest rate, Bauder

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tip of my TONGUE

In the mid-1980s, when the Intifada began and the Cold War wasn't yet over, you ran into some odd people in Jerusalem. The Intifada was a hot story. Many journalists came to cover it. There were big names, lesser names, freelancers, and a number of people who worked for news-gathering organizations that no one had ever

Bageleh

heard of. Jerusalem was a small town and didn't have much nightlife. The press corps threw lots of parties. With so much news breaking every day, and so many people coming and going, it was difficult to keep track of everyone's personal story — who was sleeping with whom or who had scooped whom. One thing we all knew was that some of the journalists around town were spies.

Another certainty was that the food at journalists' parties was bad. Israel's closed, socialist economy was in its final throes. Convenience foods and snacks were still rare. Israel had been poor and the early Zionists puritanical. Snack foods were regarded as decadent. One of the first in-between-meal treats that Israel's state-owned manufacturers produced was a small, round, rock-hard pretzel called *bageleh*, meaning "small bagel." They tasted stale.

Jerusalem's international journalists didn't spend much time in the kitchen. At their parties they set out plenty of Israeli beer, wine, brandy, and vodka. On coffee tables

and window ledges they arranged small white plastic plates filled with hummus, green olives, and *bageleh*. The hummus and olives went fast. For the rest of the evening you ate handfuls of the hard tasteless pretzels. With no real food as a distraction, personalities seemed more vivid, conversations more intense. People discussed politics. They gossiped about sex. They tried to guess who really was or wasn't a journalist.

Certain individual's histories didn't hang together. These histories were vague at crucial points, or had unusual details that were impossible to verify. A British journalist might offer, off-hand, that she spoke fluent Arabic because, while posted in Beirut, she'd dated the head of the Druze militia. A young French reporter might say that his mother was a Holocaust survivor and his father was a wealthy Iranian businessman. These people had been everywhere. They had no place they called home.

Bageleh were so common to journalistic life that you always saw a few on the floorboards of reporters' cars. Women reporters always had a few stray *bageleh* at the bottoms of their purses. If you stopped by to visit a friend at Reuters or Associated Press, you could reliably find a bag of *bageleh* on the table with the electric kettle and instant coffee (Israeli Elite-brand coffee — a bitter, sour holdover from the country's socialist past). Lucky reporters got taken out to lunch or dinner by someone from the cultural attaché's office of one embassy or another, or by someone who worked for the United States Information Service. These meals were merry and the prying was discreet. I don't think anyone was ever fooled.

by MAX NASH

In those years everyone had an interest in the action. There was a tall, handsome American who said he worked for an international Catholic news service based in Rome. He at least had an office with the news service's name on the door. You saw him at all the parties. He invited even the most inconsequential journalists for drinks and meals. He said he lived in East Jerusalem, but he never invited anyone to his home. One day he disappeared, leaving behind his office furniture, books, and computer. He never returned.

Other people disappeared. There was a Hispanic man who worked at the U.S. embassy who often treated reporters to expensive dinners. His glum-but-cordial wife was always on hand. The two went on vacation to Morocco but never came back. Word got around that while in Casablanca the wife had gotten food poisoning and died. A reporter who'd worked a medical beat said that people didn't just suddenly die of food poisoning, that even if the wife had had some kind of allergic reaction, she could have easily been treated in Casablanca. When a group of journalists tried to contact the Hispanic man to offer their condolences, the embassy was unhelpful. The journalists were never able to find the man's forwarding address.

Last week on the TV news I watched the President and Vladimir Putin ride in a big white truck through Texas scrub — an off vision of how the world had changed. I thought of a Jerusalem press corps party I attended two years ago. A young Canadian

journalist and a young British journalist were our hosts. They announced that they were engaged. (They broke up four months later.) Their multilevel apartment overlooked the Old City. Everyone gathered on the large breezy patio. Some of the usual types were there. Junior diplomats in good clothes. Gritty American photographers. I spent most of the night talking with an English woman from Surrey who, 30 years ago, married an Armenian who lived on the West Bank.

The English woman and I drank dry white Italian wine and nibbled American-made Pringles. We studied the crowd.

"Everyone seems so subdued," the English woman said. "The strange, overly solicitous, ingratiating types were missing. Only one person stood out, a young woman, a self-described freelancer. She had a French accent, bright avid eyes, and an athlete's wiry body."

Glancing at the young freelancer, the English woman whispered to me, "She says she represented Israel as a gymnast at the 1980 Olympics."

The English woman sipped her wine. "But Israel didn't go to the Olympics in 1980."

On the other side of the patio, people lined up for eggplant lasagna, poached salmon, goat cheese, and a salad of bitter greens.

No one in San Diego sells *bageleh*, but you can order a similar-type pretzel, and many other Israeli snack products, via www.israeli-wishes.com. (Phone orders are also welcome: 1-888-901-4269.)

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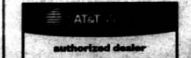
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Chapter 4
Corpus of Joe Bailey

Oakley Hall's *Corpus of Joe Bailey* is the saga of Joe Bailey, growing up in San Diego in the wake of the Depression. Joe's had a turn of bad luck since his mother died in an auto accident. First, his father's construction business slowed to a stop, forcing a move downtown and out of Joe's beloved Mission Hills; next, Con Robinson moved away — his girl, Con! — after her sister's suicide. As Chapter 4 opens, the novel's perspective shifts to Peter, Joe's estranged best friend, who, like his friends Connie and Joe, is about to suffer his own loss of innocence.

The summer of 1934, as they did every other summer, Peter and his grandmother spent at Pine Lodge. On the first of July they would leave San Diego, and for six weeks they would stay at the lodge in the brown mountains east of the city, Peter in a small room adjoining his grandmother's larger one, with a Navajo rug on the floor, a white crockery pitcher and basin on the table beside the bed, and a window that looked out across the bright pine-carpeted valley that was misty in the morning and purple and blue-shadowed in the evening.

At Pine Lodge the days passed very slowly. He and his grandmother would get up each morning at 8:30, have breakfast, and then go for a walk along the flank of the hills or along the dry river bed in

No One But Me

the valley. They would always come back by way of the little settlement below the lodge, where the post office was.

The only letter he got that summer was from Joe, with the Baileys' 26th Street address in the upper left-hand corner of the envelope. Peter was surprised that Joe had written. He had seen little of Joe last year except at school, and San Diego High School was so large that they had had only two classes together.

Ever since Joe's father had gone broke and the Baileys had to move to the Bentleys' house and then, last fall, to 26th Street, Joe had been very distant and touchy and sarcastic. Joe had cut himself completely from Hickey, Bryan, and Herm Randall, and Peter felt that his own friendship with Joe had become a very tenuous one, dependent always on his own efforts. He was grateful that Joe had written him. This summer Joe was working in the downtown garage; his father was running, "You ought to see me grease a car," he wrote. "I'm getting pretty good. When you get back you

ought to come down here sometime and I'll show you how to grease a car." But he knew that Joe did not really want him to come down to the garage.

And there was no answer to the letter he wrote Joe that night. He would be hopeful every morning on the walk with his grandmother, only to be disappointed when they reached the post office; and then the slow walk back to the lodge, and then lunch, where he would listen to his grandmother and Mr. and Mrs. Bissell and old Mr. Cunningham denounce Roosevelt and the New Deal, and then the too-



Pine Valley Lodge

brief freedom in the afternoon while his grandmother took her nap. The days passed very slowly, and each day he dropped farther into the loneliness that always oppressed him when he had to spend all his time with his grandmother.

One afternoon in early August they were having tea on the front terrace when a low black Auburn drove up the hill. The Auburn was followed by a cloud of dust and exhaust smoke, which, when the car stopped before the lodge, caught up with the car and engulfed the three people who seemed to burst out of the front seat. When the cloud passed, Peter saw a fat man with a beaked nose and dark bags under his eyes, a fat woman with an unseasonable fur around her neck, and a fat boy in a blue sweater. The three of them walked up the steps close together, and a few moments later a great number of matched tan suitcases and two golf bags with leather hoods over the club heads were being carried into the lodge.

"Their name is Waller,"

Mrs. Bissell said. "I heard they would be coming today. I wonder if they play bridge." "I think not," his grandmother said. "No, thank you."

"The woman looks as though she might be nice." His grandmother glanced at her coldly, and Mrs. Bissell sighed and was silent.

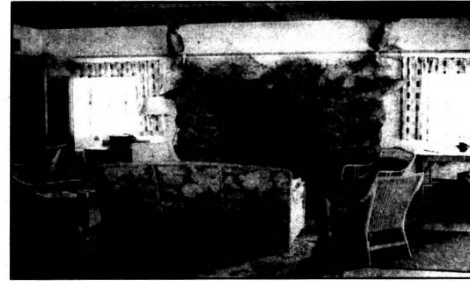
The fat boy just stood inside the doorway with his hands in his pockets. A large medal hanging from his watch pocket gleamed in the sun. "What a fat lump of a boy!" Peter's grandmother said.

After breakfast the next morning Peter was coming out of the alcove that served as a library when he ran into the fat boy.

"Pretty dull around this dump, isn't it?" the fat boy said.

Peter pushed his hair nervously back from his forehead. "There's not much to do, I guess. Are you going to stay here very long?" He placed the book he had been carrying under his arm, but the fat boy reached for it and looked at the title.

"Ben Hur — what crap!



Interior of Pine Valley Lodge

That all the kind of books they got in this dump!" Without waiting for Peter to answer he pulled at the gold medal and brought from his pocket a gleaming silver watch. "Ten to ten," he said. "You want to see a good watch? It's a Hamilton. Best watch they make." "It looks like a keen watch, all right."

The fat boy nodded and returned the watch to his pocket with a flourish. "You bet your life it is. What's

your name, kid?"

"Peter Gorman."

"Why'n't you come on up to my room for a while?"

"Okay," Peter said, and as they went up the stairs,

"Say, what's your name?"

"Ralph Waller. You like poetry, Peter?"

Peter didn't know what would be the right answer.

"Well," he said. "Well, kind of."

He followed the fat buttocks up the stairs and down the third-floor hall-

said. "See what you think of them."

"You write poetry?" Peter asked.

"Oh yeah." Ralph scratched himself in the crotch. "Some're pretty damn good, I guess. Mr. Bowles at school says so. Go ahead."

Peter tried to read them, but the handwriting was partly illegible and the words he could decipher didn't make much sense. In one of them there was something about "koms of the sunset that made the heart teem with inchoate wonder," and in two poems occurred the same phrase, "pregnant with the gloomed, darkling visage of Prometheus."

"Boy, these are darn good," Peter said.

"Some pretty good images there, all right." Ralph picked up one of the tan suitcases, flopped it on his bed, and began searching through it. He brought out a white envelope, waved to Peter to sit down, and sat beside him. From the envelope he drew a small stack of photographs and handed them to Peter. Peter

Inside he took several sheets of paper from the drawer of his table, discarded some, included others, finally handed Peter five pages on which were lines written in a tiny script. They were poems. "These're some of mine," Ralph

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looked at the top one, then held the photographs down in his lap so Ralph wouldn't see he was blushing.

"Pretty hot, huh?" Ralph laughed. "Give you a bone? They cost me a dollar apiece."

Peter thumbed through them rapidly.

"Got them down at that big old whorehouse in Tijuana," Ralph said. "You know, the Molina Rojo. They cost a buck a piece."

Peter laid them on the bed beside him. He cleared his throat. "They're pretty hot, all right."

"You bet your life they are. Hard to get too," Ralph took out his watch and looked at it again. "Ten-four."

"That's sure a swell watch," Peter said.

"Got it for my birthday, I'm 16. How old're you, kid?"

"I'll be 16 next month."

"You from San Diego?"

Where do you go to school? Point Loma? You look like a Point Loma kid." He sat with his fat hands spread on his knees. His black eyes were puffed in, fat, his nose wide at the nostrils and receding quickly so that it formed a triangle, like Babe Ruth's nose, Peter thought. He didn't know whether he liked Ralph Waller or not.

"I go to San Diego High," he said.

"The old gray castle, uh? Me too. Good old SDHS. What're you, a gee-nie? I don't remember seeing you around."

"I was last year. Well, it's a pretty big school."

"You know anybody down at the old gray castle? You know Artie King?"

Peter shook his head and continued to shake it as Ralph mentioned other names he had never heard before.

"Do you know Joe Bailey?" he put in quickly.

"No," Ralph said.

"How about Hick Wallace?" Peter asked. "They're on the football team. They'll make first string this year, I'll bet."

"Football?" Ralph said disgustedly. "Anybody can play football. Puerile exhibitionism. I'm only interested in the development of the intellect." He dug under the sweater for a pack of cigarettes. "Want a smoke, Peter?"

"No, thanks."

Ralph lit a cigarette, took a long drag, and popped a series of tiny smoke rings from his circled lips. The gray rings sailed across the room and dissolved in the sunlight that streamed through the window. Peter looked down at the stack of pictures between them on the bed.

"Listen," Ralph said, gazing moodily toward the window, "you ought to grow up and forget this athletic crap. You look like an intelligent kid. Listen. We got a den down in our basement, and some nights Artie and John and I get together down there and have some beers and smoke and talk. I don't ask many people

around, but you look like a pretty smart kid — why'n't you come over sometime? We talk. Sometimes we play cards. We're all pretty damn smart — way above average; we get into some pretty good, deep conversations. A man's got to be intelligent to go along with us. You know what I mean, intelligent?" He looked at Peter.

"Well, I'd sure like to sometime," Peter said.

"That's sure nice of you to ask me."

"I judge a person right off," Ralph said and snuffed his fingers. "But I may as well tell you — you don't fit in, we'll drop you right away. We get going on some pretty damn good deep conversations, and we don't have time to fool with a fellow who can't hold up his end."

"Oh sure," Peter said. He was beginning to be very impressed with Ralph, although he wished Ralph weren't quite so fat. Then suddenly he remembered his grandmother. He cried, "Jeepers, I've got to go!" and jumped up and fled downstairs, praying that she had not been waiting long.

She was sitting in one of the green wicker armchairs under the elk head opposite the front door. "I'm sorry, Grandma," he said breathlessly. "I got to talking to Ralph Waller. I didn't know what time it was getting to be."

She rose, small and stiff-backed. Her piercing eyes glanced at him with-

out expression, the flesh around them puckered and crisscrossed with tiny wrinkles. Her soft white hair, pulled into a bun at the back of her head, was held with two black combs, and around her neck was a black velvet band. Pointedly she did not take his arm as they went out and down the steps.

"I'm sorry, Grandma," he said. "I'm awfully sorry. Do you feel like walking up the trail to the big pine?"

"We'll just go down to the post office, Peter," she said. "I think we still have time for that. I would have liked to go up to the big pine."

"Sure, we've got time!" "I don't feel quite up to running," she said.

He walked silently beside her, feeling the tiredness growing deeper within him, and a despair that his keeping her waiting would become an issue, the issue becoming larger and larger and more and more important until everything possible had been wrung from it, and from him.

There was no mail at the post office. His grandmother bought a bottle of Bromo-Seltzer at the store, and they started back. The wind rustled lazily through the pines and rolled an occasional dried weed across the road, and the sky between the tops of the pines was a whitish, barren-metallic color.

His grandmother said, "What's that big lumox of a boy's name?"

"Ralph Waller. He's very nice, Grandma. He's very intelligent."

"I'm sure he must be."

"Well, he writes poetry and all. He's very intelligent. He and his friends get together and talk over serious things all the time."

"I'm sure you had a very serious conversation with him."

"I'm sorry, Grandma. It was awfully thoughtful of me to make you wait so long."

"You're a very thoughtful boy, Peter," his grandmother said. "Your father — well, never mind. It doesn't do to make comparisons, does it?"

The coin had been put into the slot, the lever pulled. "I'll try to be better, Grandma," he said mechanically. "Honest! I will." Over and over again his grandmother had told him that he was weak, he was bad, he was thoughtless and ungrateful; once she had screamed at him, "You're just like your mother! There's nothing in you that's like my son! You are your mother!" Because the only time his father had been weak or thoughtless or ungrateful was when he had married Peter's mother, who was all those things. He had married her in England, and for some reason this in itself was bad. His grandmother had said his mother had drunk herself to death. He himself could remember nothing about her; he had never seen her picture.

His grandmother ignored him throughout lunch, and after lunch she went to her room to take a nap. He waited in his own room for the time when she would wake up, knowing what he must say because he had had to say it so many times before, going through this ritual so many times that the words no longer had meaning but were mere incantations for appeasement and forgiveness. When at last he thought he might safely go in, she was still lying on her bed, her hands at her sides, her feet covered by the folded blanket.

"Hello, Grandma," he said.

She didn't answer. He moved toward her bed, down on the edge of her bed. "I just wanted to tell you I'm sorry about this morning," He stopped, hoping hopelessly she would say something to make it easier for him. He tried to take her hand.

"Don't touch me!" His hand jerked back, the tears sprang to his eyes. "Please!" he cried. "Please, Grandma! I don't know what was wrong with me this morning!" No matter how he tried to be prepared for what she would say to him, he was never ready. He was always shattered, not just by the words but by the way she said them, by the fierce look that accompanied them. "Please," he said. "I'm sorry, Grandma. Honest, I am."

"Why are you sorry,

Peter?" she asked.

"Why," he said and licked his lips, "why, because I guess I was pretty thoughtless, Grandma. Ungrateful. Rude, I mean."

She stirred and moved her hands till they were folded on her chest. She always removed the velvet band when she took her nap, and her throat was thin and corded; she stared at him unblinkingly. "But you've explained it already, Peter," she said. "You just can't help it. So there's no need to apologize, is there?"

"Oh, Grandma!"

"If, as we've decided, you can't help it, there's —"

"Honest! I'll try. I'll try to be better. I'll try to be like

my father was!" He went down on his knees beside the bed and clutched her hand in his two hands. It lay there, cold and inanimate; the hot tears streamed down his cheeks, his heart pumped sickly. "I swear I'll be better," he sobbed. "I'll try every single minute. I'll do anything you want." He laid his hot forehead against the side of the bed, seeking some response from her hand. "Please, Grandma," he whispered.

"But what is it you want of me, Peter?"

Sobs shook him. He moaned his way pitifully through the ritual.

"But there's really nothing to forgive, is there?" she broke in. And then she said,

"Since you cannot seem to remember."

"Remember what?" he whispered.

"That you have no one but me," his grandmother said. "That you have no one but me." He sobbed there, his face pressed into the side of the bed. "That no one in the world loves you but me," his grandmother said, and her voice had taken on the intense, urgent tone he never understood. "That no one would put up with your behavior as I do. That no one cares for you at all but me. That I have had my son and raised him and lost him. And now I have it to do over again. You have to never remember, can you?"

"I'll remember, Grand-

ma," he whispered. He raised his head, but the look in her frighteningly wide, almost pleading eyes startled him, and he bowed it again. "I'll remember, Grandma," he whispered.

Now he felt the terrible disgust at himself, but he continued to whisper reassurances into the side of the bed. And finally he could tell that it was going to be all right.

When he went downstairs he came upon Ralph Waller in the lobby, reading a *Ballyhoo* magazine. Ralph saw him before he could retreat. "Hi, Zilch!" "Hi," Peter said.

Ralph came toward him, his thighs rubbing

together as he walked, his toes pointing out. "Hey, what's the matter? You been crying?"

"I guess I've been reading too long. My eyes're kind of sore."

Ralph looked at him suspiciously. "What do you say we go for a walk? I'm about to die of ennui in this lousy dump."

"Okay," Peter said. They walked down to the highway. Listening to Ralph's flow of conversation, Peter's spirits rose, and he began to feel more and more respect for Ralph. Ralph would never crawl abjectly before his grandmother as he had just done. Ralph would have stood up to her, and she would have been

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the margin of the stream. Peter went over to kick the bottle out into the current. It bobbed down only a short way before it was caught again on a green-scummed branch.

"Got to take a leak," Ralph announced, unbuckling his pants. He flipped the yellow stream back and forth across the water while Peter turned quickly to investigate the shoe and the tin cans. He found a clean place to sit down, and Ralph came over to sit beside him. "Sure nice and cool under here," Peter said.

"Yeah, it's too damn hot out in that sun. What I wouldn't give for a beer. Then Ralph asked, 'Say, where're you folks? They coming up later? What's your father do, Pete?'"

"They're dead," Peter said. "My father was shot

down in a plane in the war, and my mother died later on. I've just got my grandmother."

Ralph was hugging his knees against his chest and swaying back and forth. "Little Orphan Annie," he said. He released his knees and rested a warm hand on Peter's shoulder. "You know what?" Ralph said. "I sure wish we could go swimming."

"That'd be keen." "I was sure they'd at least have a swimming pool at this dump. Boy, if *il fait très chaud aujourd'hui*."

Chaud meant hot in French, Peter knew. "I'll say," he said. But it was cool in the shade under the bridge, and goose pimples had come out later. What's Ralph's hand felt very damp and heavy through his shirt.

"You read much of

Oscar Wilde, Pete?" The stream slithered past, making quiet, chirruping sounds. The whisky bottle had disappeared.

"Greatest writer there ever was," Ralph said. "A great man. You ought to read Wilde, Pete. Terrific. But every time there's a man like that — you know what I mean — a genius, they persecute him. Like Socrates. Take Socrates, for example. They do it every time. It's a damn shame the way they persecute men like that."

"That's right!" Peter said. "Just like John Brown too. I know what you mean, Ralph. This was to be one of those good, deep conversations of which Ralph had spoken, and he felt proud that he had been able to hold up his end, that he

had thought of John Brown so quickly. But he wished he was sure who Oscar Wilde was.

Ralph sounded a little puzzled. "Yeah, he's pretty great too."

"He was a great man if there ever was one," Peter said. "And that traitor Lee had to go hang him."

"Oh!" Ralph said. "Oh, that John Brown. Yeah, well, I see what you mean, Pete."

"They do it every time," Peter said, shivering a little. Ralph's hand left his shoulder, and Ralph felt silent. Peter said quickly, "Say, I know a place we might go swimming. Wouldn't you like to go swimming, Ralph?"

Ralph took out his watch. "Sure, I guess we might as well."

They retraced their steps along the highway, then followed a path that angled up the hillside to the big pine which stood alone on the bare top of the hill. Beyond the big pine the hill dropped steeply, and they descended rough rocks that were hot in the sun, watching carefully for rattlesnakes in the crevices

where tough scraggly bushes grew.

At the bottom of the cliff the stream poured through channelled rock with a steady faucet sound. Peter ran down the last stretch onto the pebbled beach beside the pool. The waterfall dropping into the clear water radiated ripples that fanned and faded and slapped against the rock walls. At the foot of the pool was another narrow slot where the water flowed white and dropped again. Behind the gray rock wall rose brown hills spotted with pine, and behind the hills in endless array were brown mountains rising against the sky.

Ralph slid to the beach beside him, and Peter sat down and listened to the sound of the water falling. He picked up a handful of pebbles and let them drop through his fingers; he felt watery and strange inside.

Ralph said, "It's a beautiful place."

Peter nodded, watching the water splash, creaming below the surface. Beneath the distortions of the ripples the pebbly bot-

tom slanted into a long narrow basin that looked filled not so much with water as with a kind of greenish atmosphere.

Ralph said, "You're a pretty good-looking guy, do you know it, Peter?" Peter flushed furiously; he picked up more pebbles and let them run through his fingers.

"You've got a darn good build, you know what I mean? I wish I wasn't so damn fat. Do you think I'm too fat, Pete?" He put his arm over Peter's shoulders, and Peter could smell his warm breath.

"Nah!" he protested falsely. "You're not so fat." He was intensely conscious of the weight of Ralph's arm. He started when it was removed.

"Let's go in, uh?" Ralph said. "I bet it'll feel good."

"It's awfully cold."

"Aw, crap! Come on!" Ralph scrambled to his feet, pulled his shirt off over his head, and unbuttoned his pants.

Peter turned away to remove his own clothes, then waded into the pool without looking back. The

rock wall opposite the beach made a straight line of shadow down the center of the pool, and for a time he swam slowly down it, half in the shadow, half in the sun. The sunny side seemed almost like a beach on the ocean, except that there were no waves; in the shadow it was like another world.

Ralph was still sitting on the beach, his legs drawn up close to his naked chest, which sagged like a girl's. "Come on in!" Peter shouted. "It feels fine."

"It's too cold," Ralph said.

Peter returned to the beach and sat down next to him. He was shivering, and he locked his arms around his knees, as Ralph was doing, and hunched his shoulders forward. The sharp pebbles bit painfully into his buttocks.

"Cold?" Ralph asked. "I'll say."

"Stretch out for a while. That sun'll get you dry in a sec."

Peter turned over on his

stomach and closed his eyes. The waterfall was a distant, soothing sound, the sun was hot and relaxing, and presently he finished shivering. He listened to Ralph talk, finally turning on his back to let his chest dry and cushioning his head in his hands. Ralph was staring off at the mountains; when he looked down again he said, "My God, you've got a beautiful build, Peter. Do you know it? Like Hermes. You look just like Hermes."

"Aw, cut it out."

"No kidding, Peter. You've got me all hot. He moved closer and let his hand rest on Peter's stomach. Peter sat up quickly. Ralph's face was red, and his lips were forced into a grin that was half-sheepish, half-sure.

"No, kidding, Pete. Do you want to have some fun? I can show you how we can have a lot of fun. No kidding. How about it, Pete? Do you want me to show you?"

When they had dressed they climbed back up

toward the big pine. "Hey!" Ralph called. "Slow down." But Peter didn't slow down, or even look back, hurrying over the brown pine needles down the trail toward the lodge. The shame he felt was a crawling, slimy thing, but there was triumph in it, because somehow he had gained an ascendancy over his grandmother; there had been a swift and blunt revenge for each time he had gone on his knees to beg forgiveness for trespasses he had not even realized or understood, for the "Don't touch me!" that was like a whip on his heart.

"Hey!" Ralph yelled, and Peter began to run, his feet thudding swiftly down the path. He hadn't looked Ralph in the face since they had left the pool. But, after all, he was still the master with Ralph had said it was all right. Mostly it was that he couldn't stand to see Ralph's gross body. He hated it. He thought of his own body; he was really well built, Ralph had said, like

Hermes, who was a Greek god. He hated his body.

He tried to think of the de Havilland flying model he was building. He would have it finished pretty soon; he had to make the wings and dope the fuselage and get a long rubber band for the prop. Maybe his grandmother would give him the money to buy some of those rubber-tired wheels. If he could have them it would be the best flying model he had ever made. He would get Joe to go with him when he took it out to fly it.

He stumbled and almost fell, thrusting his arms out stiff to catch himself. But his legs recovered, and he ran on, panting. He couldn't get Joe to go out

with him when he flew the de Havilland, and he couldn't go to the beach with Hickey and Herm and Bryan when he got back to San Diego. He couldn't face soon; he had to make the wings and dope the fuselage and get a long rubber band for the prop. Maybe his grandmother would give him the money to buy some of those rubber-tired wheels. If he could have them it would be the best flying model he had ever made. He would get Joe to go with him when he took it out to fly it.

He thought vividly of Con Robinson, who was in Washington, D.C. He'd been in Washington once, on a train, and they had gone through a tunnel and soot had blown suffocatingly in the window. He

had struggled to close the window, but he couldn't; and his grandmother had been angry. But he had gotten back at her now. He peered back over his shoulder; the sun was orange through the pines, brightening the pine needles on the trail. There was no sign of Ralph. He could run faster than Ralph, he knew that, but already it seemed as though he had been running a distance and a time measurable not in yards or miles, hours or years, and yet he had only started to run.

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	30-34	\$62	\$99	\$113	\$166
	35-39	\$70	\$112	\$129	\$188
FAMILY**	40-44	\$101	\$174	\$191	\$275
	45-49	\$113	\$198	\$223	\$339
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	40-49	\$132	\$73	\$256	\$204
	50-59	\$217	\$125	\$333	\$265
	60-64	\$268	\$159	\$444	\$354
APPLICANT & SPOUSE	19-29	\$113	\$80	\$298	\$237
	30-39	\$167	\$117	\$386	\$308
	40-49	\$259	\$131	\$496	\$395
	50-59	\$367	\$207	\$641	\$511
	60-64	\$469	\$270	\$863	\$668
FAMILY	19-29	\$202	\$128	\$403	\$321
	30-39	\$287	\$171	\$531	\$424
	40-49	\$326	\$181	\$613	\$537
	50-59	\$413	\$257	\$741	\$591
	60-64	\$493	\$314	\$942	\$751

**Rate is based on the age of the primary agent.

Hard Sell

HOW SOME SAN DIEGO BOOKSELLERS
BRING HOME THE BACON

"You know the Strand bookshop [in New York City]?" asks Chuck Valverde, the grand old man of San Diego's grand old bookstore, Wahrenbrock's Book House. "For years, [the owner] operated in a depressed area at the rim of the Village. Then, all of a sudden — probably because of him — some guy bought this burnt-out hulk of a building across the street and started remodeling it and selling it off as office space and condos. Then, *boom*, like wildfire, the whole area starts redeveloping. He was renting, and when his five-year lease came up, the [landlord] said, 'Oh, by the way, we're going to quadruple your rent.' He's got some upper floors and the basement; he was this close to going out of business. So, he goes into a huge debt cycle, borrows the money from a private source, goes in and buys the building — which is his salvation. He couldn't afford to pay the rent." And so we come to Small Bookstore Rule Number One: Own the building.

Joe Tabler always wanted to own a bookstore. "My father would say, 'Well, if you learn how to do it, we probably could help you start up.' The very first thing I did was to go talk to Phyllis Brown at Grounds for Murder when she was in Old Town. My father always said, 'Work for free if you have to,' so I said, 'I'll work for free.'" Brown turned Tabler down, but she did tell him what authors she would buy and how much she was willing to pay. Tabler armed himself with a book about painted-cover paperbacks from the '40s, set his alarm clock, and started hitting rummage sales at the opening gun. Luck was with him; at his first sale, he recalls, "They were selling paperbacks for a dime. I bought 60 paperbacks; 15 of them were these old-

[painted-cover] paperbacks. One of them actually sold for \$45 at an auction; I got \$22.50 for it, and I paid a dime."

Tabler had become a scout, one of the intrepid souls who comb the thrift shops and garage sales of San Diego, searching for books that the bookshops will buy. He learned standard scout methodology. "You go and you say, 'Are these all the books you have?' You ask it every time, and you get into their house of books once in a while. Then you don't pick any up; or, if you pick one up, you pick up one you don't want. You figure out how they're pricing them."

Tim Kennedy, a Wahrenbrock's employee who once served as a scout for bookseller William Burgett, expands on the vocation. "It's a [pure] form of free enter-

prise — you just get in the car at the beginning of the day and go where you think the picking will be good. You're hoping to find a book that the thrift shop has put 50 cents on and maybe you can sell it to somebody like Burgett for \$2, because he can put \$6 on it." Though Kennedy relied on "a few price guides" during his scouting years, he says that no bible exists by which the scout can live. "I don't think it *could* exist. So many things fell out to either side of [the price guides]. For instance, technical books, which can be very good, fell outside their definition of collectible books. Or real oddball things that they would have way wrong, because the last time the book was sold, people didn't think so much of it, but circumstances changed and it became a very popular book."

Despite his buyer's broad definition of what a salable book was, Kennedy also developed a sense of what wouldn't sell. "Anything that's dated and has not yet become quaint. Any writer of fiction who has just not made a name for himself or herself. Anything that's common. Anything that's too general. When you come right down to it, people come to a store for very specific reasons. If you're a big Civil War [student], you've probably long since focused your attention on [some smaller field, say] Civil War railroads and Civil War spies. A general book on the



Chuck Valverde

"You can't price a book on instinct or experience anymore."

Civil War would be of no interest to you. The more specific the better."

For his part, Tabler did well enough as a scout, and the collection he amassed eventually led to a stall at Koby's Swap Meet. By 1984, he was selling by appointment out of a large garage on Riley Street. Five years later, he moved into the Fifth Avenue location of Otento Books in Hillcrest as the previous owners moved out. The spot seemed ideal: a developing neighborhood, an established location, and next-door proximity to the new book dealers at the venerable Blue Door Bookstore. "I understand the book dealers in L.A. are a little less cooperative," ruminates Tabler, "but down here, other guys were helping me a lot. Chuck basically loaned me \$1800 to move into my first store. It was really a garage full of...slightly moth-eaten trade paperbacks, but he helped me filter through them and said I could pay him back whenever. Bob Dolan [who now owns Kensington Books] was doing his Gaslamp store and



Jon Tabler

getting rid of his stock; he said I could buy books from him and pay him back later. Jon House of J&H House downtown set me up with a \$100 buy-1 could spend \$100 and get several cases of books. General stuff, but good solid stuff to just put [on the shelf]...Time-Life series, they'll sell at the right price."

For years, business was good. Other dealers were attracted: Robert Schrader moved over from Adams

Avenue and opened 5th Avenue Books across the street; Rhea Kuhlman left her location on El Capon Boulevard and settled in two doors down from Schrader. Everybody was happy. Tabler tried his hand at publishing, an expensive and educational experience. In 1996, he opened a second store, at 1033 Seventh Avenue, downtown. But something ominous was afoot; in the mid-'90s, the collectible material in his glass case — books

and magazines "550 and up" — began to move more slowly.

Explains Tabler, "In the old days — say, seven years ago — there were collectors who made the rounds in Southern California. Some of them [came] once a year, some of them every three months. Dealers did the same thing. If one of them specialized in big-game books, hunting in Africa, they would make the rounds to all the book-

stores and buy up everything they could find that was any good. That started stopping."

Some of his regulars had begun to use Interlock, an association composed largely of book dealers, in which members put books online for other members to buy. "I did that a little bit with surfing books," says Tabler, "and then it changed and it was available to anybody. Then it got sold and became alibris.com." Once the scope expanded, the collectors joined the dealers in staying home and searching the Web. Further, the scouts, once so eager to sell their wares to the shops, started selling the books themselves, online.

"It got to a point where a bookstore had to have their special books online; otherwise, you have them for a book if they really wanted it; that's my thinking. So if you put a book in your store at \$40 to \$60, you may not sell it for years; if you put it online, somebody will probably pick it up in a couple of months. There's some belief that [this is because] these books got on there all at once, and over time, they'll go back up to the levels they were at. I mean, if you look, there's 20 copies of something that came in and put books in two of on the West Coast." The flooded market has lowered the price.

Tim Kennedy provides an example: "Edward Weston's *California and the West* used to be a \$100 book — without a dust jacket. It turns out they're actually very plentiful; you could probably find one on the Net for \$15. You can't price a book on instinct or experience anymore." You have to keep track of Internet prices, "otherwise, you can really embarrass yourself. Or you could really blow it in the rare instance that you find

out that there are only two on the Net, and they're inferior to your book in terms of condition or some other thing. There's a book about SS guys who went to Vietnam; I think the Web's driven that one up." Also, "Alcoholics Anonymous stuff — things where there's a really strong emotional appeal to the clientele for the book."

Chuck Valverde comments on the effect of this new marketplace: "If the customer wants a book and he goes on the Net and looks it up, he'll probably find four or five copies, priced from extraordinarily high retail to extraordinarily low retail. Of course, he's going to buy...the best copy at the least price. He's not going to his local used-bookshop. If he finds the book [online], it will probably be at a cheaper price than at the bookstore, because it's in a warehouse, or because it's in some bedroom that mom and pop are running in the evenings when they get through with their chamber-cleaning jobs. They don't have any operational overhead; they bought the book for a quarter to begin with, at some flea sale, so they can go way under the retail price. And why not buy from them? It's a question of dollars." The question "Why not buy from them?" is not entirely rhetorical — Valverde indicates that the practice of describing a book's condition in an online listing is far from uniformly accurate — but it does have considerable force.

For Tabler, the shift toward Internet sales began through something of an epiphany. "I sold a lot to a couple of guys who would come in and put books in American Book Exchange [a.k.a. abebooks.com]. I didn't want to bother doing it. If a book was very special, I might look up the price; otherwise, I would just kind of heft it and eyeball it." Then, "One night — I think it was two and a half years ago — I was home, and something inside me said, 'I've got to put a bunch of stuff on eBay.' I drove over to the shop, grabbed about 25 of the other things — some magazines, some books — out of the glass case, brought them home, and put them up [on eBay] over the next couple of

hours."

Suddenly, the Internet base had become the Internet boom. He had lost the Southern California-based collectors who used to visit his bookshop, but he had gained the world. And, perhaps because of his specialized subject matter, he didn't suffer overmuch from the price drop that comes from expanded supply. He started gathering e-mail addresses, making contacts with customers from Australia to Luxembourg. He built a site, Surfbooks.com, and linked to other sites that sold surfing-related goods. "There are two or three guys in Australia that have bought \$500 to \$1000 worth of books two or three times," he reports.

The bookshop-related quirks that had seemed tolerable in light of the established location and interesting building began to irritate. "The plumbing would leak — it still leaks — and ruin a whole section; I think once a year that would happen. Somebody would do something upstairs and it would come down through the plumbing and then whoosh out a bunch of poop on the floor. That would happen once or twice a year."

And then the rent went up in the rapidly redeveloping Hillcrest area, for both Tabler and his neighbor, Tom Stoup at the Blue Door. "Our rent was about \$1200, the leasing people were trying to raise it to about \$2400. We called the owner, and he said, 'We'll make it a dollar a square foot.' That made a \$1900. I started feeling like not being there. I loved the building, I loved the location, but it was an 'I'm going to have a bookstore' kind of thing."

In May of '99, he sold the Hillcrest store; the down payment followed a few months later. "When you have a store and you have employees, there's this tug going on all the time," he explains. Sales tax, pay-rolls, inventory upkeep and overhead became more headache than they were worth. Now, says Tabler, things are "a lot calmer, just in general." He sources material from other collectors, from abebooks.com, and from eBay and doesn't worry about



Tim Kennedy

the plumbing backing up.

The San Diego Booksellers Association, one of the only such associations nationwide that accepts both used and new bookstores, boasted 113 members in 1993-94. After a slight dip in the mid-'90s, that number climbed back up to 112 in 1998-99, then began its steepest descent since the association first began listing members in 1980. In the year 2001-02, membership stands at 96, down 9 from the year previous. Fourteen booksellers left the association, 5 joined, one of the 5 was Tabler, back after a brief absence. Another was Paperback Bookstore, which has appeared at various times in various locations around the county.

Of the 14 that left, 7 were based in North County — shops in Vista, Cardiff, Carlsbad, Escondido, Solana Beach, and Rancho Santa Fe. "That's always been a bad place," observes Laurence McGilvery, husband of the association's president, Geraldine McGilvery, with whom he runs a La Jolla bookstore that sells "art exhibition catalogs, books on art, and rare art periodicals." One of [the stores] was a very good store that the people simply closed. Apart from that, they were in kind of a low-population area, despite all the building. [North County is] still not as dense as La

concludes Laurence, "is that most of them are subsidized in one form or another. Either the owners are subsidized by other funds — they have an income of some sort, or they're retired — or they're living on an income that in many cases is below minimum wage." Small Bookstore Rule Number Two: Have a separate source of income.

Susan Hensley, owner of San Diego Technical Books, breaks both Rule One and Rule Two, as well as bucking Geraldine's worry about new booksellers versus the chain stores. (She also dismisses the descriptor "small" in reference to her bookstore, preferring "independent.") She rents a space next to a Staples in Kearny Mesa, and not only does she not have a separate source of income, 12 years ago her husband quit his job to come and work for her. Laurence McGilvery calls her "the best book person in San Diego by a long shot" and claims that "everything she touches turns to gold." Though I have never looked for a technical book, I knew about Hensley's store — hers are the striking "booksmatter.com" billboards that have appeared around San Diego for the past couple of years.

By 1982, when Joseph Tabler was just starting to hit the garage sales, Susan Hensley had worked for a publisher in Palo Alto, the SDSU bookstore while she was a student, Pickwick Books in Mission Valley, B. Dalton after they bought out Pickwick, and the HBJ Bookstore downtown, among others. "I'd done all that you could do, had all the experiences you could have," she says. So she struck out on her own.

"I knew that, even then, you couldn't open a general bookstore in America; it was too hard to compete. The malls ruled everything. B. Dalton and Waldenbooks were everywhere, and they had massive amounts of money. Success, she determined, lay in finding a niche market. "San Diego is [and was] a technical community, and there hadn't been a technical bookstore in San Diego since 1974. At every store I'd worked at, corporations had called us

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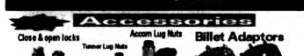
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and said, "Can you order these books for us?" At the time, ordering from publishers was very difficult. So I thought, "Here's a built-in business." Rule Number Three: Specialize.

"I started the business out of my home in Kensington. All I did was order fulfillment. I called corporations on the phone and said, 'Hi, I'm calling from San Diego Technical Books, and this is what I can do for you: I can order all your books for you, consolidate all your orders, ship them out to you. You only have one check to cut, one phone call to make.' I got business the first day. By the time I left my home in Kensington in 1985, I had three employees. I moved into a small warehouse on Vickers Street, 500 square feet. By the time we left there, we were doing over \$2 million a year, and I had five or six employees."



Susan Hensley

By the time Barnes & Noble arrived, she was established enough to ride out the initial storm. "The first thing they do when they come

into an area is they discount heavily in their stores," she explains. "They have all these discount schedules: hardbacks are so much off, paperbacks are so much, bestsellers... Then, after

they're here about six months, they start pulling the discounts away. They leave the bestsellers discounted so they can still have the discount sign up, and all the remainders at

the front of the store are discounted, so there's the appearance of discounting. But actually, the majority of their books are sold at full retail." Not everyone survives the discounted first wave, says Hensley, remembering Word's Worth Books in Encinitas. "You can be a great bookstore and not make it. You have to have enough cash flow; it just comes down to that—wait it out."

But even Hensley couldn't stay the course when online bookseller Amazon.com blew into the market. "Amazon, which doesn't have to make a profit. That's almost impossible to compete against." The personal computer, which had created such a demand for technical books among curious users, seemed to turn on her, providing a medium for an all but

unbeatable foe. "It was a bizarre phenomenon, and unfortunately, we're still kind of under that umbrella. We eventually had to go to discounting, because people would walk into our store, look at the books, decide which one they wanted, and then go back to their office and order it over the Internet. They would tell us as they were walking out the door. Our business was just going [down]. What could we do? We had to start discounting, which we did, and they all came back."

She remains hopeful that this too shall pass. "Any day now, Amazon will stop discounting, and once they stop, everybody will stop and it will be back to business. They can't keep going; right now, they're in a major campaign to gain business. Their discounts are higher

now than they've been in the past—this thing where you buy two books and it's 30 percent off no matter what. Every day there's a new deal; it's pretty outrageous." In the meantime, she's expanding her store, bringing in new titles, staying on the offensive.

Those new titles, she hopes, will help her maintain her footing in her struggle with the online booksellers. "If you don't have a brick-and-mortar bookstore, no one is ever going to find out about new lines of books or new publishers, because people won't be able to see them. Anybody can sell a John Grisham book, because there's no question as to what the book is. But if one of my publishers comes out with a new line of books, they can't just put it on the Internet and expect people to buy

it. They're going to go for something they recognize, and the only way they'll recognize it is if they've seen it somewhere and gotten to look at it, touch it, and open it. If you come in here at noontime, that's all that people are doing. They could [order it] from our webpage, but they'd much rather come in here and open it up, look at it, see if it's what they really need."

She credits her success (and her survival) up to this point to a policy of devotion to the customer's wishes. For example, "When customers walk in and start calling books by a certain name, we change the sign to say what they say. We started carrying O'Reilly books back in the late '80s. When the customers came in, they would say, 'I want that O'Reilly book on...'" So, instead of putting the



Kris Nelson

Linux book with the Linux, and the Unix book with the Unix, we put them together under O'Reilly, because that's the way they asked for them. Similarly, "Doing Business on the Internet"

became "e-commerce," and the section was divided into three departments, depending on the customer: one for programmers, one for businesses that use the programs, and one for corpo-

rate managers who need to understand the technology without actually applying it. She trains her staff to walk the customer to a given section, to explain its organization, to let them know

what's selling. "We are not a self-serve bookstore," she proclaims.

She has also hung on because of her first premise—specializing. "We're about as specialized as you can get; even the online stores can't compete against us much, except on price." Her narrow scope allows her to determine differing turnover rates for different sections ("A book on repairing your PC is going to sell faster than a book on environmental engineering"), to enlarge sections when the available material merits it (as opposed to simply filling shelf space), and to provide a filter between her customers and books that won't serve their needs.

The nature of her specialty has been what's kept her from buying a building, and so far, that hasn't

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proven detrimental. "We've thought about [buying], but any place where we could buy a building wouldn't be a place where we could get the traffic. A number of used-book dealers do [own], and maybe in their case, it's a necessity. In our case, we've got to be next to a CompUSA or a Staples to bring in that extra traffic." In the old garage/warehouse days, "People found me; I was the only game in town. Now, there's competition for part of what I do, so it's important for me to be visible."

Owning may be necessary for used dealers, but there may be times when it seems like a necessary evil. Just ask William Burgett, who has been a San Diego Booksellers Association member since 1981 and who has been selling books for 25 years. Burgett acquired several locations before consolidating everything into the building he owned at the corner of Seventh Avenue and C Street downtown. When he closed up shop in 1999, "Business

was good. I still did okay, but it was just nerve-racking. Downtown is not the easiest place to be in for retail. You have thefts; you have crazy people coming in there; you have people defecating and urinating on your doorsteps and up and down the streets, and graffiti, and just the nastiness of living. I had a big building, so I was a large target, and it just seemed like every day, something was happening. I just got sick and tired of it."

Besides the nastiness of life, there was the expense of it. "I owned the building, but even though I owned it, my overhead was approaching 15 to 20 grand a month, because of empty-ees and expenses and everything. And that's before you go and buy a book. It just got to be like, 'This is crazy.'" Somebody made Burgett an offer on the building, and that started his exodus from the business. After considering his options for disposing of stock—a progressive sale or dumping the lesser stuff and skim-

ming off the best for himself—he decided to unload everything en masse. He made a few phone calls and found a buyer through allis.com, the online used-bookseller whose business plan now includes owning the books it sells, as opposed to simply listing them on behalf of independent booksellers.

"They took it all—the good, the bad, and the ugly."

"Your average paperback today is six bucks, so three bucks is [our] average price; \$2.50 if it's a little mangled."

It took about two weeks for them to load it all," recalls Burgett. "They took about seven semis of books." Joe Tabler, who watched the gathering up of Burgett's books, remembers. "They would go along, put the books in boxes, and throw general prices on the boxes for the people that were uploading the books."

Financial considerations pushed Burgett back into the workforce, and he started doing some work as a mechanic. "I used to do that 30 years ago, when I was in the Navy." But the return to his early vocation proved less than delightful, so he quit and returned to the bookselling business. "I actually make more money [selling books] on the Net than I did doing [mechanic work]. I just started buying books, setting them around, doing what I have done before, and putting them on the Internet." He doesn't specialize. "It's just basically, find a book that you think is valuable enough to put on the Net, anywhere from ten bucks up. Sometimes you have a little bit of success and

sometimes you don't." For now, he lists his inventory of roughly 800 books exclusively on abebbooks.com.

Meanwhile, over at Warenbrock's, Valverde and company persist in their downtown brick-and-mortar location, even as they upload titles onto abebbooks.com—around 4000 so far. Though the store's three stories' worth of books are both deep and broad in

we reduced our occult and metaphysics [section, which happened to be adjacent] and got a whole new base. We can expand out and grow into it; we can buy wisely and actually make more sales than we can with the spook stuff."

More mainstream religious material is also a slow mover. "If I could reduce that by half, I'd be happy. Then I could maybe expand and buy more philosophy, or increase our music section—we get a lot of calls for music, and we have too much music to really display it properly, so the sales aren't there. The business we could reduce considerably, health."

The only exception to this unsentimental culling is hardback fiction. "It's the largest section in the store, and one of the slowest moving. It'd be nice to reduce it by half, but we're always afraid that that one guy is going to come in and ask for that one book that we've just sent over to the library. I've straightened that section out, and I keep seeing the same book—it's like, 'Oh, there you are again.' It's like visiting old friends."

Because of their enormous inventory, the staff at Warenbrock's can be tough customers for scouts—it's not easy to find something the staff will both want and have room for. But because they can buy older books and relatively expensive art books, they are also desirable customers. As a result, says Valverde, "We make it our business to know where [scouts] get stock, because of the problems that are inherent in the industry." Valverde rummages through a drawer and produces a "wanted" bulletin. "We as a store have had this guy arrested. He went by the name of 'Fletcher.' He

reads from the bulletin. "Commercial burglary. Wanted for stealing high-end art books from bookshops and museum gift shops and reselling them." We know this guy stole—at retail—about a half a million dollars in one period of time."

"And we know he stole from us," adds Tonnesen.

Fletcher also sold to them. "In 1984, he came and offered us art books at \$25 or more." An employee recognized a mark on a book's cellophane jacket where a bookstore price tag had been and took it to a local Doubleday store. The store was able to determine that the book had in fact been stolen from them. "We set up a deal where the stores he had probably been stealing from started coding their books in a certain way. He brought them in to us, and we looked at them and said, 'Yes, we can buy these.'"

When the man had finally stolen (and sold) enough merchandise to nearly qualify for grand theft, the police sent an undercover officer to the store. "He comes in—I guess on a Saturday—and there was a great big old guy over here [by the window]. I figured he was the cop because he has the book upside down. We looked at the books and I said, 'Well, Mr. Fletcher, I can offer you \$250. Here's my check.' And then a little tiny girl in a pair of shorts and pigtails stood up [from a chair near the counter] and slapped that guy in cuffs."

Men like Fletcher are part of the reason that Kris Nelson, the woman who bought Joe Tabler's business two and a half years ago (and renamed it Blue-Stocking Books & Bindery), no longer buys books "through the door for cash." "It's hard to know some-

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times whether the books are really that person's books or not," she says, sighing. "Because we were the new kids, all these people would come to us. We were buying tons of stuff from this one guy before we realized he was a known felon."

She has other reasons for breaking the thrift-store-to-scout-to-used-bookstore supply chain: "I don't have the money to buy all the books people offer me. It would be pretty stressful at times, when I didn't have enough money to pay the bills and I'd have to say, 'I can't buy today.' Those people were relying on that money, because they'd lived day to day for years and years like that. I just didn't want to be relied upon in that way, because already it was enough stress to have employees and my taxes and insurance and all this legitimate stuff. Plus there was this constant need to drop everything you're doing and look at some people's stuff. I just didn't want to do that anymore; I wanted a more sedate atmosphere."

Now, she grants credit to customers who bring in desirable books. "I'm not getting the best pick," she admits, "but I still seem to be maintaining. I spend my money on new books. Tabler never did that; he had reminders, but he didn't do bestsellers or things like that. I try to carry local authors, and especially kids' books. When people special-order, I'll usually get two. I figure if one person in the community wants it, probably someone else will be interested."

Besides eschewing scouts, Nelson also breaks all three of the rules. Violation number one: she doesn't own the building. "I was ready to own my own business; I was desperate to get a new job. I had known Joe [Tabler] since the late '80s when I used to work in Safari and he used to shop up there. I saw him and said, 'Joe, do you have any openings in your store?' He said, 'You don't want that; that's a big cut in pay for you.' I said, 'I don't care; I hate my job.'"

Nelson told Tabler about her attempts to buy a bookshop up in Washington, which had been frustrated by curious book-keeping on the part of the

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previous owner. She said, "I know I can pay it off over time if I could just get in there and work the stock and put a bunch of stuff online and freshen it up." In the frustrated Tabler, she had found the sympathetic ear she needed. "He goes, 'Well, I'll sell you one of my stores.' Just as casual as that. None of his employees knew that he was even thinking about it. I said, 'Okay! I grew up in East County, and I've always liked Hillcrest, so I just went for it.' She bought Tabler's inventory on a four-year payment plan and set to work.

One of her first concerns was the rent hike that

had started Tabler on the road to selling in the first place. "I guess for a long time they were paying only 50 cents a square foot. Joe was kind of dispirited; same with Tom next door at the Blue Door. They were both just outraged by the rent raise, and it's true that it was really hard to see it go up in such a big chunk. My arrangement now is that it will go up gradually; I'd rather have it go up gradually than wait until I'm just slammed and the business hasn't grown along with [the rent]. I'm willing to just try to grow the way you have to in order to keep up."

Keeping up, of course, means raising prices. "Joe didn't like how he was going to have to raise prices, but I knew that wherever I did my business... I knew that it was going to have to be competitive. Because, you know, if we're really going to make money, we have to make what we need to make to get by. A lot of artists undercharge, or people who don't pay taxes undercharge. But you have to make enough so that you can go get health care when you need it, so you can pay [some] once-a-year big bill. I was kind of prepared for it. I've been the person to raise prices," with the

expected results.

"People are, like, 'How come it's not \$1.95 any more? It's \$2.50!' That's just the way it is. I kind of knew I was going to be the bad guy in that way, so it's been okay. I just explain, 'I just want to stay here. The rent's gone up.' For a while, people figured it was the rise in SDG&E stuff. But I just say, 'Hey, look what neighborhood you're in. This is a very nice neighborhood; it's a very nice, safe neighborhood. If I'm going to compete...'"

"We base the price on the building itself. Nelson found that a little complaining of her own was in order. Like Tabler, 'I had a problem with the city sewage back-

ing up in the back—for the entire building. For a long time, I was calling the landlord, and they were just kind of fighting the city on 'Where's the problem at?' I finally called Code Enforcement, and they were out here pretty quick."

She was not able to stop the leaks, however. The bindery aspect of Blue-Stocking Books & Bindery has ground almost to a halt, in part because of the threat of indoor showers. "The point was to have a bindery in here. I wanted to be binding in here while I was watching the store." But binding required a lot of

concentrations, hard to maintain in the face of frequent customer interruptions. And then the rains came.

"For a long time, the leaks were only along this one side row here, so it seemed okay. Then we had a leak right over the couch—the couch kind of saved the day; it soaked up a lot of water. But I started to think, 'What if it leaked over the [binder]?' Then I would just be, like, 'Sorry, your heirloom Bible that's been in your family for generations is ruined, and I can't fix it.' Once I had that thought, I couldn't sleep, and I moved it all back home." She's stopped taking repair projects and slowed down on her other work—the store takes too much time for more.

"In a perfect world," she shrugs, "I would wish there weren't apartments upstairs. But I like the old building, and the fact that it's been here so long made it easy for me to come in and

monthly payment to Tabler to contend with. She has three employees. "It's mostly me, and then I have people on weekends."

Hunger for cash flow led her to make a dramatic change: "We alphabetized. Joe didn't alphabetize, except for fiction." (Tabler also separated hardback and paperback fiction, which Nelson has since mixed.) When customers asked after a book's whereabouts, "He was, like, 'It's back there on

the right side.' He wanted you to browse, to kind of get lost and lose track of time. I'm a much more 'take a person back and find the book for them' sort of staff person. I think there has to be a little more turnover to survive in the business climate of today—to compete with a new bookstore."

The change paid off in more than one department. "When we organized Philosophy, it totally emptied out, and I haven't gotten

much back in. It used to be full; now, I've got four empty shelves, which is a little spooky. We don't have a jazz section anymore—once we divided music by type of music, we had no more books on jazz. No one's brought any back. But right about when I start to worry, someone will bring in a few things. I thought we'd never get any art books back when I stopped buying for cash, but eventually, people brought some

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taking on incumbent Terence Hallinan, widely rated as California's worst DA ever; I'd whopped him 40 years earlier for student leadership at UC Berkeley, and then and now, he was physically into fights with those who disputed him about something at the wrong time. I didn't make the runoff but made some good friends over

the summer, including another losing candidate, Matt Gonzalez, who recently was elected county supervisor of the City. And my career record is closer to 20 elections than 50. And my former Russian bride, Olga, recently became a widow and has been busy suing the deceased's insurance company. It's nice that Matt salutes

my October 30 major appeals court win on the right to write in; I was the attorney, and Michael Edelstein, a noted author and write-in mayoral candidate as a Libertarian, was my client. The Court of Appeals ordered write-ins in runoff elections over the city's objections, basing its decision on the landmark 1985 Supreme Court decision in *Canaan & Brotherton vs. Charles Abdelnour, City Clerk*. The *Reader's* readers have heard of Jack Canaan and retired ConVia chief Bill Brotherton, and everyone knows our legendary city clerk. And I was the winning attorney on that case too.

I've irritated some powerful interests in Nevada, sufficient that they've won my disbarment there; but the matter is now pending in federal court, and who knows where it will end. Until California shuts the door, I'll be comforting the afflicted and afflicting the comfortable. And the big news? Am one of two GOP candidates for secretary of state in the March 5 California primary,

hoping to be part of the winning ticket that maybe former mayor Dick Riordan of Los Angeles will lead. The Democrats are likely to nominate (again) former Secretary of State March Fong Eu, a remarkable lady at age 80, and having battled her in several constitutional election cases, I look forward to being on the ballot as

her competition. Wish me well. It's not every day that someone from San Diego's history goes for state leadership — it was Bert Betts, state treasurer, over 30 years ago, and, of course, the leadership of Pete Wilson after he retired from City Hall. Don't have to be a lawyer to be secretary of state, but it helps. Mike Schaefer North Hollywood

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The Fascination With Alan Bersin

Reading your "Cash and Carry" piece in "City Lights" (November 21) made me think about how occasionally I've run into people who have waxed eloquently about being a part of the San Diego Padres organization. And every day, smilingly whistle-while-we-work faces on our television set go on and on about how being a member of the Wal-Mart family is a real treat and how they cannot wait to get up in the morning to go to work and bring joy to the lives of all their customers. I do not know how many times I have heard employees of Qualcomm beam about how they are appreciated and trusted by the company for their intelligence and creativity.

So I cannot help but wonder why Padres owner John Moores, Wal-Mart here John Walton, and Qualcomm founder Irwin Jacobs and his son Gary are so fascinated with schools chief Alan Bersin, who has created a school system that hardly anyone feels a part of a school system where it is extremely rare for someone to be trusted or rewarded for their smarts and ingenuity, a school system where nobody has a say other than the people at the top. The superintendent's approach to working with people is the extreme opposite of these city heavies, if I am to believe all the positive things that I have heard about them. And if Alan Bersin is truly the bee's knees that these and other powers that be, especially the Union-Tribune, seem to think he is, why is so much money being spent to elect somebody who will support him unconditionally? If his programs are truly making a difference for students, shouldn't they stand on their own merit, no matter who is elected to the school board? Hmmmm, I am thinking that maybe Bersin, from his U.S. Attorney days, has something on a few people around town. Get on it, "City Lights."

Ernie McCray

Former Anonymous Voice

In reference to the "Blurt" article (November 21) regarding the Clear Channel happenings of the last week, just a few clarifications. Kerry McCall's name is spelled Kerry, not Carrie, my understanding is that 18 San Diego employees were fired, not 12, and Dave Baker would have only been heard on KGB with any regularity in the last six months. For years (seven or eight for him and four for me), he and I were the anonymous

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voices most closely associated with 91X, Channel 933, and XTRA Sports 690 (as well as the three or four other stations that moved in and out of Clear Channel's Pacific Highway location in the last few years, including Mia 95.7 and KIOY — there were so many format and frequency changes that I've lost track of which stations I did and didn't work for while there). I left Clear Channel in June — one month after being set up in my state-of-the-art new Granite Ridge studio — in

order to take a better position at KFMB AM & FM and also to avoid what I felt was imminent. Feel like I got out by the skin of my teeth.

Andi Hazelwood
Star 100.7760 KFMB
Production Specialist

Who's Norman
I'd like to respond to the letter from Norman Farquhar ("November 21) about Ken Leighton's "Blurt" in the November 8 issue. Norman, pre-recorded voice

tracks are not live DJs. And to think that DJs will make more money and have more time to pursue other ventures may be the stupidest thing I've ever heard in my life. I wonder how the DJs feel about that. And 97 percent of the listeners won't know that those are voice tracks? Where did you pick up that statistic? When big band radio station KSPB went to voice tracks in 1994, the listeners were all over it like flies to stink. You underestimate the intelligence of your listeners, which is a stupid thing to do.

And "who the hell is Doug Best?" Well, who the hell are you, Norman? I've never heard of you before. How long have you been doing radio? I remem-

ber the Arbitrons in Doug's time slot, and he always beat KPOP, constantly. When Doug Best was moved from a daily show to a four-hour Saturday show, KSPB was flooded with hundreds of telephone calls from state listeners who loved Doug Best. And that's hundreds, Norman. I'm sure his 30 years in radio will far eclipse your morose, run on the air, Norman.

Joe Jacobsen
KSPB Program Director
1993-1995

Conservative Recovery
The biographical story on retired Chargers — in the case of the one-time NFL quarterback,

many-term congressman, and presidential wannabe Jack Kemp — was humorous and informative ("Chargers' Vets," November 15). A recovering politician! If Jack could make the leap to recovering conservative, we would be on to something.

Kenneth E. Dunn
Spring Valley

Inconvenient Death
Roberto Martinez's comments in the article "Illegal Confusion" ("City Lights," November 15) demonstrate a predilection for political rhetoric rather than a concern for human life. They also demonstrate a penchant for exploitation rather than an aptitude for sensitivity or logic.

My three-year-old daughter, Stephen's niece, refers to Stephen and other law-enforcement agents as heroes. She is too young to separate her concept of a government agency from her experience with the individuals who comprise the agency. I hope that when she is old enough to develop her own opinions or criticisms regarding the policies of such agencies, she will not lay blame on the dead and defenseless. I hope that she will inherit even a portion of Stephen's respect for human dignity and compassion for human life.

Jonathan Read
Encinitas

Long Live Strachwitz
Chris Strachwitz, founder of the exemplary Arhoolie Records, phoned me this afternoon to assure me that he wasn't dead. I knew that, actually, but in my column on Son House, Skip James, and Fred McDowell recently ("Pop Music," November 8), the still-vital Mr. Strachwitz got grouped with the late John

Fahy and Robert Palmer. News of the death of this pioneer blues and roots record producer was premature, and I'm sure friends of his throughout the San Diego area will be relieved to hear it. My apologies to those alarmed by the news. Mr. Strachwitz and Arhoolie Productions thrive in El Cerrito, California. Why don't you ask them for a catalog? Arhoolie can be reached at 510-525-7471 or 510-525-1204 (fax); e-mail: mail@arhoolie.com; website: www.arhoolie.com. Tell them I sent you, and wish Mr. Strachwitz continued good health!

August Kleinzahler

Worthy Goal
Re "Coward Defense" (Letters, November 8): The writer obvi-

ously years for world peace, and who does? It's a worthy goal, especially with mass-destructive weapons available today. But it must be understood that not all people and nations of the world think in terms of peace (e.g., the World Trade Center attack).

We, unfortunately, have enemies. It can't be peace at any price unless we are ready to accept possible domination with all of its ramifications. Otherwise, there is no choice but to maintain an adequate defense on land, sea, and air, and this requires majority support based on all the facts available in today's world.

Maybe a national vote is in order? I'd stake the ranch that the majority would vote to

keep the status quo.

Ray Garner
San Diego

Flight Attendants In Hot Pants
Your photographic and print narrative blast from PSA's past on November 1 ("Picture Story") was quite nostalgic, although a bit off-kilter.

I was hired as a flight attendant in 1968 and flew for PSA until 1979. From 1976 until 1979, I was the president of the Southwest Flight Attendants Association, the independent union formed by the flight attendants. The revealing tunic uniforms sported by the (no, not stewardesses) flight attendants were known as "hot pants" after the fashion of the time.

Even then, we were known as "flight attendants." The term ended a discriminatory practice where male "stewards" would serve only alcohol and the female crew would serve all other beverages.

The high-velocity turnover in employment ended when the flight attendants organized in 1970. No longer could a female flight attendant be fired for getting married, attaining the ripe old age of 30, or not meeting the company-imposed weight requirements of a supermodel.

The "Precious Stewardess Association" was supposedly formed by a frequent-flier passenger. We suspect PSA had a hand in this informal organization — it was definitely not formed by a flight attendant. We did distribute the membership cards, though. Most of the time, we received snacks from our "Precious Passengers." Once, however, our crew was treated to a first-rate dinner at a Hilton by one of our "Precious Passengers," who was the western region manager for the Hilton Hotels.

For the most part, my association with PSA, and especially the remarkable corps of flight attendants, was very positive. Even though my position

as advocate for the flight attendants engaged me in more than one battle with the company, PSA generally treated its employees well. The flight attendants need to be remembered with more consideration and respect.

Tracy Chambers Hill

All information came from the tlfypsa.com website of Kevin Trinkle, who "started this site to help keep PSA's memory alive."

— Editor

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- **BEFORE (actual patient) AFTER**

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- BodyCare
1-hour full body massage \$39
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- California Body Day Spa
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Free class, \$10 value
- Central & Cosmetic Dentistry
Free Physician's Choice® skincare package
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Microdermabrasion series, 3 for \$250
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\$5 off any piercing
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Microdermabrasion series, 3 for \$400
- General & Cosmetic Dentistry
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- Golden Family Chiropractic
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- Global Laser Vision
Precision LASIK vision correction \$589
- Hair Sensation
20% off perms or highlights
- Healing Hands
Micro derma peel, 5 treatments \$450
- Health and Longevity
\$15 off natural cold/flu remedy
- Hip Hair
\$10 off any hair color service
- Dr. Robert M. Howard Eyecare Plus
\$15 off any eye exam & contact lenses for \$119
- Hypnosis Training Institute
\$10 off hypnosis
- Inner Balance Massage
1-hour massage \$39
- Reza Karim, D.D.S.
Free orthodontics consultation
- Dr. Nathan Gordin
\$10 off Saturday spa service
- Dr. Jeffrey S. Korb, D.D.S.
\$10 off comprehensive dental exam
- Philips Levis, O.D.
\$25 off eyeglasses
- Dr. Jane Health & Beauty Wellness
Free travel kit
- Medical Weight Control Specialists
\$55 off initial fees
- Medic Skin & Body Clinic
2 Power Peels or microdermabrasions \$111
- Andrew Melnyk, D.D.S.
\$10 off a Sonicare toothbrush

- MPH Clinic, Inc.
Complimentary permanent makeup consultation
- New Life Chiropractic Clinic
Free consult, exam, x-rays, adjustment
- The New Look Salon & Day Spa
50% off any hair service
- North Coast Medical Spa
1st-time microdermabrasion \$99
- NuFacies Salon
\$15 off stress-release getaway package
- Optometric Centers of San Diego
Eye exam \$39 (\$69 value)
- Oxford Hair Institute
\$500 free transplanted hairs
- Pacific College of Oriental Medicine
Acupuncture: \$20 for first treatment
- Pacific Laser Skincare
1-hour European facial \$45
- Pro Tan
First tan free with coupon
- Rapido Hair Place
Free shampoo and conditioner
- Rancho Palomar Dental
Free child prophylaxis
- Repro Spa
\$50 off eyelash hair removal
- Sarah Alexander's Electrolysis
Free electrolysis
- James R. Smith, O.D.
Accurate eye exam & contacts \$165
- Sony of London
20% off any hair, skin, nail product/service
- Suddenly Slimmer
\$10 off Power Wrap
- Tartine
5-tan only \$39.99
- Tattoo Removal Laser Clinic
\$10 off consultation
- Ultraliner & Beauty Supply
\$5 off any \$25 retail purchase
- Vip Salon & Day Spa
Microdermabrasion power peel \$50
- World Skin
25% off day spa
- World Skin
30% off day spa

RETAIL

- All Forum
Free art lesson with supply purchase
- Arts & Crafts
Action Cycler
Free gift box (\$150 value)
- A-T-T-U-R-E
Free delivery
- Aztec Graphics
\$5 off posters and prints
- Bike USA
10% off any purchase
- Book World
Time-up special \$29.98
- Root World
\$10 off any item \$50+
- Classic Photo World
\$10 portrait \$25.95

- Dive Shack
10% off personal equipment
- Entertainment Exchange
\$2 off CDs and LPs
- Fitness Direct
\$10 off equipment or free delivery
- Guitar & Trade
Guitar strings: 3 for the price of 1
- Indigo Way
\$10 off new & used clothing
- Jay's Belenstock
10% off Teva sandals
- Legends Home Furnishings
Pay no sales tax with coupon
- Lordane Wire Designs
25% off entire collection
- McKerrell Publishing
20% off meditation/spiritual books
- Movie Trader
\$2 off CD, DVD, or VHS
- Off The Record
\$2 off any new or used CD
- PB Home & Garden
Free delivery
- Rack & Roll
10% off all Thule & Yakima products
- Rhythm House Music
Drumsticks, 2 pair \$5
- Salvatore Mappi Bicycles
\$10 off all Fox Racing USA clothing
- San Diego Car Stereo
Free installation
- San Diego CD Repair
Free CD, DVD, or game repair
- San Diego Leather Jacket Factory
\$10 off purchase
- South Bay Bicycles
\$20 off \$200 purchase
- Open Records
30% off used records & CDs
- West Coast Eyecare
\$10 off any product or service

ELECTRONICS

- Audioland
Free repair, 1-year service, voice mail \$99
- Car Audio Heaven
\$40 off adult ticket
- Autopage car alarm \$369, installed
- Dot Computer
\$10 off repair labor charge
- 800-424-8637
New Motorola budget free
- MTV Wireless
\$15 off wireless glider ride
- Page Me
\$5 off Motorola Bravo Plus pager
- PagerPlus
Reactivation service, voice mail \$10
- Soundgood
Free postage subwoofer
- Academy of World Dance Arts
2 for 1 dance party admission
- Academy Rentals
Free trailer rental

EVERYTHING ELSE

- Advance Tickets
\$5 off concert & event tickets
- Ar Adventures Skydiving
\$20 off any first-jump course
- Allegro Dance and Music Center
\$10 off shoes, \$5 off lessons
- American Dream Motorcycle
Free leather jacket rental
- Arthur Murray Dance Studio
Free private lesson
- Atlas Tickets
Free delivery anywhere (\$10 savings)
- Aviation Adventures
Free flight video
- Balloon Flights, LLC
\$25 off adult ticket
- Bob Weston's Photography
Free 8"x10" (\$25 value)
- Bridal Bazaar
\$2 off admission
- The Comedy Store
2 for 1 admission
- Copacabana Travel
\$5 off tickets to Brazil
- Creative Connection Graphic Design
\$25 off postcard order
- Festival Plaza Hotel
Second night free
- Gem Eaves
\$1 off admission
- Indian Motorcycle San Diego
Rent an Indian motorcycle \$99/day
- Live Oak Springs Resort
\$50 off dinner
- Mission Home Loans
50% off appraisal
- Multi Media Arts
Free voiceover class
- Pacific Beach Surf Shop
Free skate or bike rental
- Pacific Elegance Limousines
1 free hour
- Pacific Sports Association
Free sports membership
- Panorama Balloon Tours
\$40 off adult ticket
- Photography.com
Free photography consultation
- San Diego Limo Buses & Limousines
1 free hour
- San Diego Repertory Theatre
Half-price tickets
- Sky Safari
\$15 off aerobics glider ride
- Skydiving
\$25 off first-time jump course
- Theatre Near
\$2 off admission
- Top Cat Limousine
1 free hour
- Vertical Hold
2 for 1 introductory lesson
- Wild Coast Limousine Service
1 free hour

Calendar

Pirate Hooch

Beer Tasting and Lecture

Johnny Fincioen doesn't encourage people to be metaphorical about beer. No language like "fruity" or "smoky" or "spicy" passes his lips. "I don't believe in it," says the Belgian-beer importer who is himself a Belgian native. "Everybody's taste is different. Anyway, they'll taste what they want. So I just say, for example, 'I hope you find an underlying sourness, because it's aged two years in oak casks.' Just like with winemaking, you have lactic acid that develops in oak when you age beer in it."

For 20 years Fincioen and his wife (and business partner) Claudine Van Massenhove were in the "information technology" business. Then, in 1994, they emigrated to Santa Barbara and founded the Global Beer Network, having noted on trips to the States the growing interest in microbrewed beer.

The 49-year-old Fincioen says his beer knowledge comes from his genes and his personal history. "As children, we drank table beer, which is two percent alcohol. At school we got eight ounces poured into glasses from big bottles at lunchtime. And our mothers always cooked with beer."

Admittedly, beer doesn't have the same cachet as wine, but beer doesn't need it, says Fincioen; it has its own place in world culture. "You have to understand that wine was once reserved for the very rich, because wine can only be made once a year. Common people everywhere used grains to make alcoholic beverages every day. They still do in places like black Africa and in the rain forests south of here. Even in cities, they know how to make a seven-day beer. Ask any health worker in the States to be kind; they will tell you of the potent beverage made from sorghum. In Peru the Indians make one from corn."

In antiquity, homebrews saved uncountable lives, according to this true believer in beer, "because it was the only safe thing to drink. Alcohol kills bacteria."

The monks at the time of the plague said, "Don't drink water; drink our beer." Even my aunt would never let me touch water. She said, "You're going to die if you do."



Johnny Fincioen



Belgian beers from www.globalbeer.com website

Drink table beer. That was 40 years ago."

At Hillcrest Whole Foods Fincioen will give a lecture on the history and lore of Belgian beer and offer 11 beers for tasting. They range from the fizzy, variously flavored lambics, to the triple-fermented, dark-brown ales.

Of the lambics, Fincioen says, "In Belgium we have been adding flavors since prehistory. We use all kinds of spices, herbs, and fruits. The kinds of tastes you can introduce are unlimited, from peach to coriander to orange peel."

The lambics are light. An ale called Golden Draak, by contrast, is so thick it can almost be eaten with a spoon. "Barley wine" is another name for this type of rich beer.

Among the 40 kinds of Belgian beer on the Hillcrest Whole Foods shelves, four-packs of 12-oz. bottles are priced \$4.49 to \$9.89. Magnums run \$22.99 to \$29.99. Apparently, these are a plebeian's beverage no more.

Belgium, each beer is served in its own type of glass. Fincioen says. Some shapes are traditional. Others enhance flavors or aromas, like the snifters used for cognacs. At Hillcrest Whole Foods the beer will be served in plastic cups, from peach to coriander to orange peel."

Bread and crackers will be available as palate cleansers; in reality, many more types of food go with beer than go with wines, claims our guide, because of beer's wider taste range. Beer with chocolate is not an alien combination in Belgium. Fincioen hosts entire multi-course, multi-beer dinners.

Of the 22 beers that he imports, only one is available on tap in San Diego. "We are only in one place. B.I.'s in La Mesa. They brew their own beer but have three or four guest taps, and my Pilsner is always there."

Some version of this brew was drunk by sailors in the 17th and 18th Centuries, according to Fincioen's

website, www.globalbeer.com. "The daily distribution of a pint of this ale kept the pirates in good health and gave them the spirit to survive the hard life on the sea," it says.

Obnoxious to the boss' message about metaphors, the Web master goes on about Pilsner, whose alcohol content is a potent 12.5 percent. "Pilsner is a wickedly rich and rounded beer that packs a mighty punch. The powerful glow builds up from inside. Reminiscent of bread dough, spices, and tropical fruits."

This reporter bought a bottle of framboise lambic, as part of her research. Under the cap there was a cork to be pulled. A beer with wine pretensions? It was purplish-pink and tasted like unsweetened, raspberry-flavored soda. Conclusion: more research is necessary.

—Jeanne Schinto

Beer Tasting and Lecture
Friday, November 30,
6:30-8:30 p.m.
Hillcrest Whole Foods Market
711 University Avenue, Hillcrest
510
Reservations: 619-294-2800

Calendar LOCAL EVENTS

EVENTS LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to 619-235-8200. You may also submit information online at www.SanDiegoReader.com by clicking on the events section.

BAJA

"Eco-Tripone 2001" lectures and shows focusing on ecology are planned on Thursday and Friday, November 29 and 30, at the Camino Real Hotel (located at Paseo de los Heróicos and Boulevard Cuatrecasas). For more information, call 619-522-6644 or 310-3071. (TUJANA)

"Friends, Family, and Wine Night" — Fernando Landero plans a concert tonight, Thursday, November 29, at 8 p.m., at the Grand Hotel (on Boulevard Agua Caliente). For details, call 611-522-6644 or 681-7000. (TUJANA)

Taste the Holiday Classic The Nutcracker at the Tijuana Cultural Center Friday through Sunday, November 30 through December 2, at 7:30 p.m. each night. Find the center at Paseo de los Heróicos and Mina Street in the Zona Río. Call 611-522-6644 or 681-7000 for information. (TUJANA)

Artistic Expressions of Teate, watch expert calligraphers at work in Teate when the San Diego National History Museum hosts this outing to visit local ceramic artists and painters and take in hands-on pottery-making demonstrations on Saturday, December 1, from 7:30 a.m. to 4:30 p.m. The fee is \$79. To register, call 619-235-3003 or 3003-1000. (TUJANA)

Off Roaders Motocross race is set for November 29, 2001, at 10 a.m., at the Caminito Real Hotel. For more details, call 611-522-6644 or 681-7000. (TUJANA)

Classical Anniversary, the Orquesta Filarmónica del Conservatorio de Música celebrates its first anniversary with a concert next Thursday, December 6. The music begins at 7 p.m. at the Teatro Universitario (Me de Olay). Dial 611-522-6644 or 681-7000 for additional information. (TUJANA)

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Acorn with concert footage of B.B. King, Carlos Santana, Sting, and others. The center is located at Paseo de los Heróicos and Mina Street in the Zona Río. For showtimes and other information, call 611-522-6644 or 681-7000. (TUJANA)

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Acorn with concert footage of B.B. King, Carlos Santana, Sting, and others. The center is located at Paseo de los Heróicos and Mina Street in the Zona Río. For showtimes and other information, call 611-522-6644 or 681-7000. (TUJANA)

OUTDOORS

Shorebird-Watching enters its most agreeable season this month and next, with migrant and resident birds sharing common winter grounds. Egrets, herons, terns, and a variety of other species provide endless entertainment as they go about the business of fishing and feeding in San Diego County's remaining coastal wetlands. Publicly accessible wetlands include the following (located north to south): San Luis Rey National Wildlife Refuge, Vista Lago, Agua Hedionda Lagoon, Batiquitos Lagoon, San Elijo Lagoon, San Diego Bay, and San Marcos Bay. For more information, call 611-522-6644 or 681-7000. (TUJANA)

Play Rattles Motocross race is set for November 29, 2001, at 10 a.m., at the Caminito Real Hotel. For more details, call 611-522-6644 or 681-7000. (TUJANA)

Classical Anniversary, the Orquesta Filarmónica del Conservatorio de Música celebrates its first anniversary with a concert next Thursday, December 6. The music begins at 7 p.m. at the Teatro Universitario (Me de Olay). Dial 611-522-6644 or 681-7000 for additional information. (TUJANA)

Onomatopoeia, currently showing: One in the Sun, featuring tunes of the Sea of Cortés and the Baja California Peninsula. Performers: 3-D Muma, and Al

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San Diego Reader November 29, 2001

Calendar LOCAL EVENTS

Mattine at the San Diego Public Library on Monday, December 3, at 6:30 p.m. The film follows seven children hailing from Israel and Palestine, aged 8 to 13, dealing with the complexities of their home land conflicts.

History and religious studies professor Hillel Schwartz and Community College founder Diane Beck will lead the following discussion. Find the library at 820 E Street. Call 619-236-5810 for information. In Spanish with English subtitles. (DOWNTOWN)

The Peace Process is seen through the eyes of children in explored in the documentary *Promises, screening for*

the Film Forum at the San Diego Public Library on Monday, December 3, at 6:30 p.m. The film follows seven children hailing from Israel and Palestine, aged 8 to 13, dealing with the complexities of their home land conflicts.

History and religious studies professor Hillel Schwartz and Community College founder Diane Beck will lead the following discussion. Find the library at 820 E Street. Call 619-236-5810 for information. In Spanish with English subtitles. (DOWNTOWN)

Customs, Traditions, and Celebrations: The Human Drive for

Community provides the theme for a film series at MiraCosta College. The series continues with *Lorenzo's Oil* on Wednesday, December 5, at 7 p.m. in room 3001 on campus (at One Barnard Drive). For more information, call 760-793-6612. Free. (OCOWING)

A Mini-Film Festival with works by some of the members is promised when the Sport Chet Drive Club gathers on Wednesday, December 5, at 7 p.m. in the Canyon Room at University Towne Centre (4545 La Jolla Village Drive). Free. For information, call 619-225-9051. (GOLDEN TRIANGLE)

Films Full of Food or famous meals dramatically unite the selections screening for the "Art of the Cinema Club" meeting on Thursday at Palomar College. On December 6 see *The Discreet Charm of the Bourgeoisie*. Each class and movie begins at 6:30 p.m. in room 732, and the pub is welcome. Find the campus at 1140 West Mission Road. For information, call 760-744-1130 x2444. Free. (SAN MARCOS)

Reuben H. Fleet Science Center, explores the challenges and overcomes obstacles of great animal migrations in *Amazing Journeys*. The film follows monarch butterflies, birds, migrating whales, the red crabs of Christmas Island, the great migration of zebras in Africa, and Masai warriors on their travels. Take the journey through Sunday, March 31, 2002. Travelback in time in *China: The Panda Adventure*. The film is set in

1936, based on the true story of Ruth Harkness, an independent woman who traveled to the forests of China to follow in her late husband's footsteps and achieve his dream of bringing the first live giant panda to America. See this film through the end of the year. Did you know there are 50,000 known caves in the U.S., and every state has at least one? Journey into *Amazing Caves* squeezes into some of the earth's alone, hidden realms, guided by two cave seekers seeking these often unexplored frontiers. The latest MacGillivray Freeman Films offering follows "extreme scientists" Hazel Barton and Nancy Aulenbach as they seek organisms that might hold new medical applications. *Caves* continues through December.

For ticket prices and showtimes, call 619-238-1231. (JACOBO PABLO)

Tea Time, head to the Japanese Friendship Garden on Saturday, December 1, when Ayako Katsura presents a tea ceremony class at 10 a.m. The fee for nonmembers is \$7. To register, call 619-232-2721. (OCOWING)

Dark! Bitterweet Milk! Head to Macy's school of cooking when the San Diego Culinary Institute offers chocolate tasting on Saturday, December 1, at 1 p.m. Free. Find the store in Fashion Valley shopping center, 7017 Friars Road, 619-299-9811 x231 or x233. (MISSION VALLEY)

Master Steel Sculptor and natural history "paleo artist" Larry Williams will demonstrate his craft — one sculpture steel dinosaur skeletons — from 11 a.m. to 4 p.m. on Saturday and Sunday, December 1 and 2, at the Natural History Museum (1527 Camino del Rio South). Free. For reservations, call 619-434-0840. (DOWNTOWN)

Explore Belgian Brewing Traditions when Belgian beer connoisseur Johannes Fausen presents a beer tasting and lecture on Friday, November 30, at 6:30 p.m. at the White House Market (711 University Avenue). The fee is \$10. To reserve a spot, call 619-264-2680. (DOWNTOWN)

The Aging Tree is the subject when ophthalmologist Dr. Michael Kouras

speaks for the Retirement Living Class on Friday, November 30, 1 p.m., at ElderLife (4069 30th Street). Free. 619-284-9281. (NORTH PARK)

"Artists of the Wisconsin Collection" provide the topic when Newton and Helen Harrison, artists represented in "U.S. California: Four Decades of Contemporary Art" exhibit, speak for the Decent Guest Lecture Series at the San Diego Museum of Art on Friday, November 30, at 10 a.m. Admission is \$10. 619-496-1966. (JACOBO PABLO)

Achieve the "American Dream of home ownership" after the Home Ownership Center (formerly San Diego Neighborhood Housing Services) leads a seminar on Saturday, December 1, at 10 a.m. Find the office at 4099 Fairmount Avenue. Free. For information, dial 619-282-6647. (SAN DIEGO)

Photo Historian Bill Jay presents "A Conversation about Bill Brandt" on Sunday, December 2, at 2 p.m., at the Museum of Photographic Arts. Brandt is considered one of the most creative and versatile British photographers of the 20th century. The talk is included in regular museum admission. \$8. For information, call 619-238-7559 x203. (JACOBO PABLO)

Remember Jif? The orphaned California great whale was nursed to health at Sea World, and then released. Keith Vay, assistant curator of mammals at Sea World, will talk about his role in the care and release of Jif during a program planned at the Reuben H. Fleet Science Center on Sunday, December 2, at 4 p.m. Participants will also see *Amazing Journeys*. Admission is \$11.50 general. For information, dial 619-238-1233. (JACOBO PABLO)

Need Some Rose Face Toner? Learn to create this item — along with herbal body scrub and lip balm — when the San Diego Natural History Museum hosts this "Herbal Spa Products" workshop on Sunday, December 2, at 10 a.m., at the Teatone

World Trade Center attacks. Paul Tai — professor emeritus of international political economy at the University of Detroit, Mercy — focuses on "The Effect of the Tragedy on September 11 on U.S. China Relations" when he speaks for the U.S.-China People's Friendship Association on Thursday, December 1.

The group meets at 2 p.m. at the Rancho Petaluma Library (13330 Salton River Road). Free. Call 858-566-0711 for details. (RANCHO PETALUMAS)

"Snowy Day and Smoky Night," the current exhibit at the OceanSide Museum of Art, the Society of Children's Book Writers and Illustrators will host a panel discussion and book sale on Saturday, December 1, from 10 a.m. to noon. The fee is \$5. Find the museum at 704 Port View Way. 760-721-2787. (OCOWING)

Urban Ecology Has Relisted in an intellectual focus for some time in Europe and is now emerging in the U.S. as a significant academic interest. In conjunction with the class Elaine Brooks is teaching at San Diego City College, you're invited to the "Urban Ecology Lectures." The series continues with a "double feature" on Monday, December 3.

Plant ecologist Paul Zorner examines "Ecological Footprints, Integrated Pest Management: Other Perspectives on the Impact of Modern Science on Sustainable Urban Habitats," at 7 p.m. Learn about "Ecur-

nations onto Vacant Lots" to educate San Diegans about the Muslim faith and the Muslim community. The goals to diminish fear, address myths and stereotypes, and allow people to understand that the September 11 terrorist attacks do not represent the beliefs or teachings of authentic Islam."

The next meeting takes place on Wednesday, December 5, at 7 p.m., in the multipurpose room at Brevin Hill Elementary School (1111 Melrose Drive). Free. For more information, call 619-702-5399 or 858-279-1994. (VISTA)

"The Bombing of Algeiras" is a Violation of International Law" is the subject when Marjorie Cohn speaks at the Unitarian Universalist Fellowship of San Diego on Wednesday, December 5, at 7 p.m. Cohn is an associate professor at Thomas Jefferson Law School; guests will learn about "The Legal Implications, International and National, of the U.S. Policy in South Asia." Find the fellowship at 1016 Solana Drive. 858-509-1670. (SOLANA BEACH)

Diagrams in Art and Architecture, this series hosted by the Athenaeum Music and Arts Library continues when Mary Ann Ray presents "Studio Works" next Thursday, December 6, at 7:30 p.m. Ray works with Robert Mangum's Studio Works in Los Angeles and New York, which specializes in architectural planning design and studio works.

Admission is free. Find the Athenaeum at 1008 Wall Street and by calling 858-454-5472. (LA JOLLA)

"The New Rules of Travel" when Peter Greenberg speaks for the Learning Areas on Tuesday, December 4, at 6:30 p.m. Greenberg is travel editor for *The Today Show* and author of *The Travel Detective*. Tickets range from \$29 to \$49. Call 619-544-9700 to register. (MISSION VALLEY)

"Meet Your Muslim Neighbors" when a coalition of faith and community-based organizations host a se-

ries of "town meetings" to educate San Diegans about the Muslim faith and the Muslim community. The goals to diminish fear, address myths and stereotypes, and allow people to understand that the September 11 terrorist attacks do not represent the beliefs or teachings of authentic Islam."

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Admission is free. Find the Athenaeum at 1008 Wall Street and by calling 858-454-5472. (LA JOLLA)

An American Indian Portrait in oil will be demonstrated by Mark Martenson when the FoodHub Art Association meets next Thursday, December 6, at 7:30 p.m., in the Lamp-lighters Community Theater (8053 University Avenue). For information, call 619-464-7167. Free. (LA MESA)

Support Your Local Canyon, the Friends of Van Nuys Canyon meet next Thursday, December 6, at 7 p.m., at the Pacific Beach Recreation Center (1405 Diamond). Guests will learn how to protect and enhance the natural values of Van Nuys Canyon; learn about the canyon's unique habitats, plants, animals, coastal sage scrub, and endangered species; and hear details of threats to the canyon. Free. For information, call 858-509-8796 or 619-284-9399. (PACIFIC BEACH)

Bring Two Pieces of Art and a potluck dish to share when the Mixed Media Art Gallery and Studio hosts a "First Thursday Artist Dialogue and Critique" next Thursday, December 6, at 6:30 p.m. Expect "feedback on your work and inspiration from like-minded individuals." Find the gallery at 4758 The Boulevard. 619-527-2508. (SAN DIEGO)

IN PERSON

Born a Spokane Coeur d'Alene Indian in 1935, Sherman Alexie grew up on the Spokane Indian Reservation in Wellpinit, Washington.

Against great physical odds, he was reading by age three and was awarded the National Endowment for the Arts Poetry Fellowship (in 1992) after graduating from Washington State University.

Alexie presents a tale entitled "Killing Indians: Myths, Lies, and Exaggeration" at 7 p.m. tonight, Thursday, November 29, at UCSD's Price Center Theater. Alexie is the author of books including *The Lone Ranger and Tonto* and *Indian in the World*. Admission is free. For more information, call 858-534-8497. (LA JOLLA)

"Available Space: Percussion & Poetry" — evenings of spontaneous art-making with dancers of Lower Left, the music of red fish blue fish, and poetry by the Taco Shop Poets — are being presented November 29 and December 1 at South Performance and Visual Art. More than 18 dancers, poets, and musicians will present these entertainments, beginning at 8 p.m. each night.

Tickets are \$15 general. Find South Performance and Visual Art in the Rein-Carver Building, at 320 11th Avenue. For information, call 619-235-8468. (DOWNTOWN)

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Calendar LOCAL EVENTS

Smith Recital Hall at San Diego State University. Tickets are \$10 general. Questions? Call 619-594-7432 for general info. (0200)

Disfranchised Jazz Historian Gene Lees will discuss his new book, *Can't Stop a Jazz History*, Clark, Mills, and Nuts... a chronicle of Lees' encounters with the great jazz musicians... on Friday, November 20, 8 p.m., at the La Jolla Recreation Center (615 Prospect Street). Free. 858-552-1008. (LA JOLLA)

An Open Poetry Reading hosted by Poetry Unlimited Art and Music is set for Friday, November 30, at 6:30 p.m., at the La Jolla Recreation Center (615 Prospect Street). Free. 858-552-1008. (LA JOLLA)

Robbie on Spruce, an ongoing collaboration focusing on electronics and new music, hosted by the Transamerica Collective and the Spruce Street Forum gets underway with a concert on Friday, November 30, at 7 p.m. The featured guests include Mary Lee Tucker, Michael McAndrew, and Preston Tucker and the woman who christened the "Tin Goddess" and William E. Pommeroy, president of the Tucker Automobile Club of America. Both will provide historical facts and personal insights on the legendary automobile. Find the museum at 2000 Park Avenue 23rd. To reserve a spot, call 619-231-2866. (BOLTON HILL)

Standup Comedian Sheri Underwood talks about relationships, sex, and politics in her act. She'll appear tonight, Thursday, November 29, at 8 p.m., at the Sherman Circle Buffet Restaurant (7331 El Camino Boulevard). Tickets are \$20, available by calling 858-297-8300 or 800-600-8211. (LA MESA)

Una Noche de Mariachi is promised when the student mariachi ensembles at Southwestern College perform tonight, Thursday, November 29, at 8 p.m., in Mexican Hall. Tickets are \$10 general. Find the campus at 900 Vista Lakes Road. 619-482-6404. (CHULA VISTA)

Traditional Music and Dance of the Ewe, Ashanti, Ga, Fante, and Dagomba people of Ghana, west Africa, will be enjoyed when Akua Kwana, the SENE Arts and Ensemble, presents a fund-raising concert on Friday, November 30, at 8 p.m., in

Smith Recital Hall at San Diego State University. Tickets are \$10 general. Questions? Call 619-594-7432 for general info. (0200)

Mystery Authors Bruce Alexander (Smuggler's Moon) and Ayet Waldman (The Big Nip) visit Mystery Galaxy Books to sign and discuss their books on Saturday, December 1, at 2:30 p.m. Find the Galaxy at 7031 Claremont Mesa Boulevard and by calling 858-266-4747. Free. 858-552-1008. (LA JOLLA)

In Honor of the 50th Anniversary of KSDS, the Jeanine and Jimmy Cheatham Sweet Baby Blues Band plans a concert at the San Diego Museum of Art on Saturday, December 1, at 8 p.m. Admission: \$12. Call 619-696-1960 for reservations. (BALBOA PARK)

"Tis the Christmas Concert Time '91, the Pacific Men's Choral presents "Christmas with the Choral" on December 1 and 2. The group sings at 7 p.m. on Saturday at the Mission Hills United Church of Christ (1370 Euclid Avenue, 87 suggested donation) and at 7 p.m. at St. Paul's United Methodist Church (700 D Avenue, suggested donation is \$7). Bass-baritone Paul J. Bower will join the group for evening performances. For information, call 619-282-4003. (MISSION HILLS, SAN DIEGO; CARMEL)

One Night Only, jazz saxophonist Pamela Williams will perform in concert to support the 2001 San Diego AIDS Day People of Color HIV/AIDS Conference on Friday, November 30, at the U.S. Grant Hotel (326 Broadway). Tickets are \$20 and \$45. Call 858-277-4990 for reservations. (DOWNTOWN)

The Pastorello Tradition was brought to Mexico by Franciscan priests in the 16th century; the narrative focuses on the conflict between good and evil as experienced by the pastorellos (shepherds) who witness the events of the evening of the journey of Mary and Joseph before the birth of Jesus.

La Pastorello, an original work by Tinauna playwright Uroala Luna based on the traditional Mexican nativity story, is being presented November 30, December 2, at a co-production of CSU-San Diego and the California Center for the Arts, Escondido. Performances begin at 8 p.m. on Friday and Saturday, at 2 p.m. on Sunday, along with 2 p.m. matinees

on Saturday and Sunday. Tickets are \$10. Find the center at 340 North Escondido Boulevard (at Valley Parkway). Call 800-988-4253 for reservations. (ESCONDIDO)

Celebrate Hanukkah Early when the Klezmer Conservatory Band performs on Saturday, December 1, at 8 p.m., at the California Center for the Arts, Escondido. Tickets range from \$22 to \$32. Find the center at 340 North Escondido Boulevard (at Valley Parkway). For reservations, call 800-988-4253. (ESCONDIDO)

The Five-Point Star Lanterns from the Philippines known as *parols* give their name to the parol festival planned by PASACAT from 2 to 5 p.m. on Saturday, December 1, at St. Rita's School Annex auditorium (5115 Churchwood Avenue). Organizers promise Filipino folk songs and dances and performances by the PASACAT Harana Singers and Dancers, Filipino folk (for sale), parol demonstrations, workshops, and exhibitions, and more. Admission is \$8 for adults and \$4 for children. Call 619-477-3380 for information. (ESCONDIDO)

Noel Historia and author Harry Conley will read and discuss his new novel *Portrait of Paloma* at 2 p.m. on Saturday, December 1, at Walden Books in North County. Fair 2:00 Via Rancho Parkway. For more information, call 619-746-4859. Free. (ESCONDIDO)

Swing into the Season when wind artist Chris Kiki and his Jazz Quintet perform for the fall concert series at the First Unitarian Universalist Church on Saturday, December 1, at 7:30 p.m. The ensemble will perform almost all of the contents of their new album, *Reflections of Yuletide*. Find the First Unitarian Universalist Church at 4190 Front Street. Admission is a suggested \$10 donation. For additional details, dial 619-288-4500. (HILLCREST)

Free Sounds, the Fresh Sound Music Series at the Spruce Street Forum continues with a concert by the Scott Ray Quintet on Saturday, December 1, at 8 p.m. (Español) "extreme jazz, avant-funk, liquid Americana, and skronk blues experimentation." Tickets are \$15 general. Find the forum at 301 Spruce Street. 619-285-0301. (HILLCREST)

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Co-Author Charles Jones and Kim Doreen will sign copies of *That's Outside My Bed* during *What You Want* at 2 p.m. on Saturday, December 1, at Walden's Bookstore (17812 Girard Avenue). Free. Call 858-454-0347 for details. (LA JOLLA)

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Jump Start the Holidays when the Bill Cantor Quintet presents a holiday jazz celebration on Sunday, December 2, at 7 p.m., in Schulman Auditorium at the Carlsbad City Library (1775 Dove Lane). Tickets are \$15 general. For reservations, call 760-732-5078. (CARLSBAD)

Pat 25 Candles on the Birthday Cake when the Book Works hosts its 25th anniversary celebration on Sunday, December 2, at 7 p.m., in room 2303 of the Malcolm A. Love Library at San Diego State University. Poets involved include Victoria Featherstone, Missouri Yomada, Maggie Laffey, and Jessi Brubaker. A discussion will follow the readings. Free. Call 619-594-5318 for details. (SDSU)

A Dramatic Reading of "A Child's Christmas in Wales" by Dylan Thomas is promised by Welsh poet Megan Webster with sound effects by Ron Golding on December 4, 6, and 11 at local Borders Books and Music stores.

See the duo on Tuesday at the Borders located at 1072 Camino del Rio North (619-295-2201) at 11:00 a.m. Rancho Carmel Drive (858-618-1814) next Thursday, and at 7 p.m. on Thursday, December 4, at Coppley Symphony Hall (7500 S Street). Expect inspirational messages, music by the San Diego Symphony, and a symbolic tree and menorah lighting. A \$25 donation sponsors a light on the tree. Admission is free, but call 619-278-6215 for the required request. (DOWNTOWN)

Virtuoso Pickers All, the members of Hwy 52 perform at the San Diego North County Bluegrass and Folk Club on 8 p.m. on Tuesday, December 4, at Round Table Pizza (1161 East Washington Street, at Ash). Latin folk, bluegrass, and Christmas tunes when Stetters and Belday start the evening at 7 p.m. Tickets are \$25, available by calling 858-748-0305. Find the center at 13498 Espola Road (at Tim Way). (JUNIPERO)

Open-Mike Poetry is promised at the Fish Connection on Sunday, December 2, at 2:30 p.m. Find the connection at 36 North Euclid Avenue, suite F. For information, call 619-263-8899. Free. (NORTHVIEW CITY)

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World Traveler Rita Golden Gelman shares tales of her expeditions and how she "created a spectacular life" when she signs and discusses *Tale of a Lifetime* on Monday, December 3, at 7 p.m., at Emerald Books and Coffee (1355 Camino del Mar, suite 307). Free. For information, call 858-735-7077. (DOWNTOWN)

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READING

Straight Up or On the Rocks: The Story of the American Cocktail



North Point Press, 2001; 186 pages; \$20.

FROM THE DUST JACKET: The cocktail is as old as the nation that invented it, yet until this entertaining and authoritative account, its story has never been fully told. William Grimes traces the evolution of American drink from the anything-goes concoctions of the Colonial era to the frozen margarita, sipping his meticulously researched narrative with arresting details, local facts, and colorful figures.

After exploring the proto-cocktails of the early 19th century, Grimes tracks the rise of the saloon and the bartender, and the spread of the American cocktail to Europe: the golden age of the cocktail, from 1880 to 1920, when classics such as the Bronx, Manhattan, martini, and daiquiri came into being; the Jazz Age and the suburban world of the speakeasy; the post-Prohibition lull and the Cold War landscape of cocktails that followed; the strange efflorescence of a Polynesian-influenced lounge culture and the recent resurgence that has produced a wave of exciting new drinks. (The martini, of course,

gets a chapter of its own.) The book includes more than one hundred recipes—for both classics and innovations.

ABOUT THE AUTHOR: New York Times restaurant critic William Grimes was born in Houston. His father, a newspaperman, moved the family to the Washington, D.C., area where he accepted a position at the D.C. bureau of the *Wall Street Journal*. Grimes, the second of six children, told a reporter from the *Washington Monthly* that his mother, with six children to feed, had a regular rotation of dishes for dinner. Grimes said that in that rotation he remembered with particular fondness his mother's "Copper Penny Casserole with sliced hot dogs and beans." As a teenager, Grimes was a fan of Krispy Kreme doughnuts. Grimes's brother had a Sunday-morning doughnut route which he, William, eventually took over. Grimes graduated in 1968 from Chevy Chase High School. He received his B.A. from Indiana University, and from the University of Chicago, an M.A. in English and a Ph.D. in comparative literature. Because Grimes's wife, a painter, wanted to live in New York, the couple moved to the city in the early 1980s. Grimes finished his dissertation—*The Critical Reception of Tolstoy in England, 1880-1910*—and soon after became an editor at Macmillan Publishing. He also began contributing pieces to *Avenue* and *Esquire* magazines. For the latter, he wrote "The Drinking Man" column. In 1989 Grimes joined *The New York Times Magazine* as an articles editor. For the next decade he served in various sections of the paper, writing about the arts and food.

In early 1999, Grimes was named as restaurant critic for the *Times*, succeeding Ruth Reichl, who left the paper to become *Gourmet* magazine's editor-in-chief. *The New York Observer*, writing about Grimes after his appointment as restaurant critic, noted about the new critic's need for anonymity, "Grimes will be hard to spot. He looks like thousands of other guys in town. Standard-issue face. Nondescript eyeglasses. Brownish hair. Blue jacket. Tie."

A CONVERSATION WITH THE AUTHOR: I asked Grimes if he recalled what the first mixed drink was that he drank.

He didn't, but he did remember this. "Well, let's see, my father certainly didn't drink mixed drinks. He drank Scotch on the rocks. And that was a cocktail. I actually made mixed drinks before I drank them because we would have cocktail parties. He was a newspaper guy. He would invite all his cohorts over from time to time, and women actually put on cocktail dresses. I would make a little extra money at the bartender. I had to look it all up—the various drinks. I can't remember now how I found the recipes. Of course, people were coming in asking for very strange drinks."

"When you were mixing cocktails for your parents, did they have available all the wonderful accoutrements—the shakers, stirrers, jiggers, strainers, all that?"
"Well, this was back in the late 1950s, early 1960s; everybody had shakers. Most people had bars in their house. And everybody had shakers, a jigger, a measurer, and that type of thing."
"How much did your parents pay you to mix drinks?"
"Ten bucks."

"Did you ever really screw up?"
"Everybody cut me a lot of slack. But I did notice some people sort of looking at me strangely."

Grimes writes that, by the 1930s, as Prohibition ended and drinking spiritsuous liquors again became legal, every aspect of drinking became standardized. "In the 1920s, America had revolutionized advertising techniques, and the newly liberated liquor companies could now put them into effect. With lavish print campaigns, the giant distilling companies could establish national brands in a matter of months—most of them unheard of before Prohibition. Local bottlers like Chicken Cock and Green River, or ryes like Sunbroom and Squeezehanna, disappeared, their places taken by newcomers like Seagram's Seven Crown, Crown Royal, and Four Roses. Picturesque local labels were bought up by the big companies and retired. Almost unnoticed, straight rye whiskey vanished from the American scene. Once dominant in the Northeast and Middle Atlantic states, it became the quaint taste of a dwindling population of old timers. This was a severe loss, since the substitution of bourbon for rye has grossly distorted the flavor of dozens of cock-

tails, chief among them the Manhattan."

I asked Grimes about rye and bourbon whiskeys.
Grimes explained that straight rye whiskey—whiskey made from grains of the rye plant—was once the "only serious whiskey in America." Bourbon—whiskey made with corn—came late to America and was not made until the late 18th century. "The Manhattan," Grimes said, "one of the greatest of all American cocktails, really, I think, was intended to be a rye drink. Rye has a wonderfully dry, light, piquant, prickly, comically quality to it. You can make a bourbon Manhattan. But it's a little too rich and too fat."

"Do people still tend to mix drinks with bourbon that really should be made with rye?"

"Yes, I don't think most people have a clue what rye is. There are only three or so companies—Old Overholt, Wild Turkey, and Jim Beam—who make a straight rye, so I think nine out of ten people you ask to explain rye would not be able to do it; therefore, they're certainly not going to have any idea what the possibilities are for it."

Straight Up or On the Rocks offers a recipe for the Manhattan.
"Like the martini," Grimes writes, "the Manhattan can be mixed wet, semidry, or dry. The following recipe yields a semidry Manhattan. Use French vermouth only, and the drink is dry. Use Italian vermouth and the drink is sweet."

And here is the recipe:

- 1½ ounces straight rye
- 1½ ounce Italian (sweet) vermouth
- 1½ ounce French (dry) vermouth
- 1 dash Angostura bitters
- Maraschino cherry (optional)

Pour liquid ingredients into an ice-filled shaker. Shake, then strain into a cocktail glass. Garnish with the cherry.

Hotel bars, I said, could be quite glamorous. Did Grimes like them?

"Yes. I love hotel bars. I think they're the best thing going.

For the price of the drink, you rent the hotel, in a way. You get a very luxurious set of surroundings, and, I think, a really good setting for enjoying a drink. New York has great hotel bars, and not all of them are ultra-famous, there are little tiny tucked-away ones, gorgeous bars that most people don't know about. So it's only a couple of hotel guests and you."

Hotel bars, Grimes added, "also tend to have a long history of highly professional bartenders, who make really excellent drinks. I don't think you tend to get that in regular bars. Those bars are more like a friendly guy behind the bar, maybe a vodka martini, a beer, or—"

...a glass of horrible white wine."

"A glass of horrible white wine. Nothing very adventurous or sophisticated, which is fine. I've seen a lot of good places. But I think that a good hotel bar is really one of the most pleasant."

Grimes writes that there are probably more innovative bartenders at work today than there have been in generations; he also sees an increase in "productive collaborations" between bartenders and chefs. He notes that these bartenders have tossed out the packaged drink mixes that are a standard of many bars and have begun to use fresh ingredients. I asked about this trend.

"There's more of a chef's way of thinking to how a lot of bartenders have begun to operate—in restaurants in particular that have their own cocktail list. You'll see the chef confer with the beverage manager or the bartenders and actually communicate, so you get these nice collaborations."

"You see bartenders thinking about what the character of the restaurant is, what the flavor is, what coloring they want to bring to the drink that will cause the drink to accent the menu. And I don't think people thought like that all as recently as ten years ago. A lot of these bartenders now are using liquors in interesting ways, using herbs and spices, infusing liquors."

Earlier this year Grimes wrote in the *Times* that a black hen with a red wattle had come to live in his fenced Astoria, Queens, back-

yard. "One day in the dead of winter, I looked out my back window and saw a chicken. It was jet black with a crimson wattle, and it seemed unaware that it was in New York City. In classic barnyard fashion, it was scratching and pecking and clucking." Grimes and his wife began feeding the hen and soon the hen began feeding them, at the rate of five eggs a week.

And then, several months after the hen arrived, seemingly from out of nowhere, the hen disappeared. Grimes wrote, "...happy days have come to an end. We have the new nest, and 50 pounds of chicken feed. The cats carry on as before. But the two humans are bereft. If anyone happens to see a fat black hen, tell her this for me. There's a light in the window and a warm nest at the base of the pine tree."

I asked if the little black hen had turned up, or if he'd ever learned what happened to her.

He hadn't. "She never reappeared. She disappeared without a trace—without a peep."

"Do you think somebody stole her?"

"Well everybody says that, but it seems so crazy—I find it all, it's not that easy to get a chicken to cooperate in a kidnapping. Too, it would require a certain amount of daring, and what would be the point?"

"Do you suppose she just left town?"
"I think she might have just left town. I mean, she came out of the blue, for what reason I don't know, and left the same way."

"She gave you a really lovely story though, didn't she?"
"Yes, she was worth her weight in gold." He added, "I'm now doing a book about the chicken."

—Judith Moore

6:30 a.m., with running starting at 8 a.m. for information, call 619-235-6303. (SAN MARINO)

Surf's Up, the IST Middle School Surf Contest is set for Saturday and Sunday, December 1 and 2, from 7 a.m. to 4:30 p.m., at the beach on the south side of the Oceanview Pier (301 North the Strand). Admission is free. (OCEANSIDE)

Chargers Meet Seahawks, the San Diego Chargers are in Seattle for a game against the Seahawks on Sunday, December 2, at 1:05 p.m. For information: 888-455-1984/800-86; regular season ticket information: 877-CHARGERS. Games can be heard in English on KFIH (760 AM) and in Spanish on XEAX Radio (1420 AM).

My Way or Power, on the energy and weather with knickerbocker buns, on Sunday, December 2. The 30-minute radio show for intermediates starts

at 9 a.m. in the Carmel Mountain Ranch Center parking lot. For more information, call 858-451-3173. (CARMEL MOUNTAIN)

Volleyball for More Than Just the Tall, the organizers promise that all—married, single, short, and tall—are invited to play volleyball every Sunday at 2 p.m. with the San Diego Fall Club. Bring lawn chairs, kids to join you have them, and a will to have fun. Free, non-members welcome. The group plays on the corner of Crown Point Shore and Moorland for games. For more information, call 858-693-TALL or 858-729-8994. (MISSION VALLEY)

SPECIAL

Alle in Good Time, the fifth annual San Diego Strong Ale Festival is set for November 30 and December 1 at

Pizza Port Carlsbad (571) Carlsbad Village Drive. More than 60 beers with over eight percent alcohol from more than a dozen S.D. breweries and many prominent regional breweries will be tapped. Festivities begin at 2 p.m. on Friday and at 11 a.m. on Saturday, continuing until 11 p.m. each night. The \$15 fee includes commemorative tasting glass and five tastings/kegs. For more information, call 760-720-7002. (CARLSBAD)

Sheet Music, books on a variety of subjects, "gently played" LP records, and art periodically are among the items on offer during the Abernethy Music and Arts Library's quarterly book sale, Saturday, December 1, from 10 a.m. to 4 p.m. The library is located at 1000 Wall Street. 858-454-5672. (LA JOLLA)

It's a Literary Extravaganza! The seventh annual San Diego Jewish Book Fair, runs December 1-5.

hosted by the Lawrence Family Jewish Community Center. Each night of the fair promises an evening lecture with a distinguished author. Events get underway when 2001 Pulitzer Prize winner, Michael Chabon (for *The Amazing Adventures of Kavalier & Clay*), joined by Avner Waldman, appear on Saturday, December 1, at 8 p.m. Tom Segre speaks on Sunday, December 2, Leonard Fein lectures on Monday, December 3, Bruce Feiler speaks on Tuesday, and Martin Goldsmith appears on Wednesday. These lectures begin at 7:30 p.m. (except where noted) and are followed by book signings.

Notable breakfast and lunch speakers are also planned, along with the family day events—themed "Adventures in Jewish Literature" this year—on Sunday, December 2.

For ticket prices, reservations, and other information, call 858-457-3161. Find the Lawrence Family Jewish Community Center in Mandell Weiss Langate City Park, at 4136 Executive Drive. (LA JOLLA)

The Lighting of the Chula Vista Holiday Festival, scheduled for Saturday, December 1, at 2:30 p.m. The event promises children's activities, seasonal musical entertainment, and more of Memorial Park (along Third Avenue, north of Chula Vista). Admission is \$5 for adults, \$2 for those 5 to 12 years old, and free for those under 5. Find the Ranch at 2210 North Santa Fe, call 760-724-4082 for information. (NORTH)

Book Sale, the San Carlos branch library plans its monthly book sale from 9:30 a.m. to 3:30 p.m. on Saturday, December 1, at 2 p.m. in the third-floor conference room at the San Diego Public Library (1620 I Street). 858-755-8978. Free, new-comers are welcome. (DOWNTOWN)

Stap Back in Time when the Rancho Guzman Adobe House, Rancho Christmas on Saturday, December 1,

from 10 a.m. to dusk. The 30-room adobe will be adorned for Christmas—100 years ago—with historical decorations and arrangements. Expect period musical entertainment, lace sewing, candle dipping, haywagon rides, and activities for children. Stay or return at dusk for the lighting of the luminaries and candle singing.

Admission is \$5 for adults, \$2 for those 5 to 12 years old, and free for those under 5. Find the Ranch at 2210 North Santa Fe, call 760-724-4082 for information. (NORTH)

Dicmas Gode's Proffery E. Nagel and J.K. Newman with the Great Books Reading and Discussion Group on Saturday, December 1, at 2 p.m. in the third-floor conference room at the San Diego Public Library (1620 I Street). 858-755-8978. Free, new-comers are welcome. (DOWNTOWN)

"Dance With the Dragon," an exhibit at the San Diego Chinese Historical Society Museum honoring the participants. Admission is free with the donation of two canned goods or two items. For more information, call 619-362-2581. (DOWNTOWN)

Home, Holiday Home, the fifth annual holiday home preview tour features the Polinsky Children's Center on Saturday, December 1, from 12:30 to 2:30 p.m.; refreshments will be served. Free. The exhibition continues through January 3, 2002. The museum is located at 404 Third Avenue (at I Street). 619-338-0606. (DOWNTOWN)

Holiday Fun is planned when the City of San Diego Parks and Recreation Department Disabled Services Program sponsors its 19th annual holiday carnival on Saturday, December 1, from 11 a.m. to 3:30 p.m. in the War Memorial Building (1325 Zoo Drive, at Park Boulevard). There will be 30 game booths and live entertainment. Admission is free. Food and game booth tickets are 25 cents apiece. For information, call 619-299-7012. (JUNDA VISTA)

All Aboard for the Great American Train Show, streaming into the Del Mar Fairgrounds on Saturday and Sunday, December 1 and 2. The show boasts 14 large, detailed layouts, workshops, and more than 30 tables of model trains and accessories. Show hours are 11 a.m. to

5 p.m. both days. Admission is \$6 for adults, free for those under 12 with an adult. Questions? Call 619-834-9652 for answers. (800-448-6666)

Celebrate Local Cowboy Heritage during the ninth annual Vaqueros Days, running from 9 a.m. to 5 p.m. on Saturday and Sunday, December 1 and 2, at the Grassy Martin Museum, horseheads (124019 Laurel Road). Expect cowboy music and poetry; horseshoe demonstrations by Leslie Desmond, Jerry Tindell, Pat Pickett, and Ler Lloyd; crafts and art, pit barbecue, and kids' activities.

The admission fee is \$5 for adults, free for kids with parents. For directions and details, call 619-445-9446 or 619-471-8236. (OCEANSIDE)

World AIDS Day being celebrated on Saturday, December 1, at 7 p.m. in the bandshell at Mission Ocean side Pier (found at the foot of Mission Boulevard). This year's theme is "Men and AIDS: I Care. Do You?" There will be music, food, inspirational activities, and speakers. Free. For more information, call 760-736-6704. (OCEANSIDE)

A Psychic Fair and metaphysical conference is scheduled at Alexandria's BookStore from noon to 6 p.m.

Saturday and Sunday, December 1 and 2. Tapes, palmistry, numerology, and other psychic arts will be featured, plus \$20 per reading. The shop is located at 1345 Midway Drive, suite G. 619-298-3422. (SPORTS AREA)

Let the Parades Begin! The Ocean Beach Holiday Parade and tree-lighting takes place on Saturday, December 1, starting at 5:05 p.m., finishing with the lighting of the 60-foot community tree located in the sand at the foot of Newport Avenue. The parade begins at Sunset Cliffs Boulevard and Newport Avenue and moves west to Newport to the ocean. Free. For additional details, call 619-222-7981. (OCEAN BEACH)

The 19th annual Starlight Luge Parade—with bands, floats, and Santa—traverses Third Avenue from H Street to I Street on Saturday, December 1, beginning at 5:30 p.m. Viewing is free. 619-422-1082. Free. (JUNDA VISTA)

Celebrating 22 Years in Business! Direct Importer & Manufacturer Crystal Balls Feng Shui Supplies Tibetan Ritual Items Buddhas & Kwan Yins Premium Chinese Incense Kara Starr Author of Merlin's Journal of Time The Camelot Adventure Saturday, December 29

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Kara Starr
Author of
Merlin's Journal of Time
The Camelot Adventure
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Calendar LOCAL EVENTS

FOR KIDS

Enjoy Merry Holiday when Millie Paterson and Weaver's Tales perform throughout Sunday, December 2, at the Marie Hirschback Puppet Theater. The Puppet Guild Players present a *Holiday Puppet Play* December 5, 9 (no no-show shows) and December 7, and 8. But evening shows will be presented in conjunction with Christmas on the Prado.

Performances begin at 10 and 11 a.m. on Wednesdays through Fridays and 11 a.m. and 2:30 p.m. on Saturdays and Sundays. Find the art near the Antares Center. All museum is \$5 for adults, \$2 for children under 12. For more information call 619-553-3013. (MUSEUMS)

Make Clay Pots with Paper In the afternoon hours, the kids will enjoy making clay pots with paper. The workshop is held on Saturdays, December 1, at 4 p.m. at the La Jolla Clay Pottery. The workshop is held on Saturdays, December 1, at 4 p.m. at the La Jolla Clay Pottery. The workshop is held on Saturdays, December 1, at 4 p.m. at the La Jolla Clay Pottery.

Here to Babel, local children are the stars of a holiday play performed at the Babel Theater. The play is titled *The Babel Theater*. The play is titled *The Babel Theater*. The play is titled *The Babel Theater*.

Parade with Claus, The Burton-Lee Parades with Claus, The Burton-Lee Parades with Claus, The Burton-Lee Parades with Claus, The Burton-Lee Parades with Claus, The Burton-Lee Parades with Claus.

Feel like spending a night out—but don't feel like spending a fortune?

Discover the arts at MiraCosta College!

DANCE
"Dance Studio Hour," an informal presentation of student work including modern, ballet, jazz, tap, ballroom, and Latin dance. Dec. 5, 7:30 p.m., Room 204, MiraCosta College. Tickets: \$3.50. Miracosta College, 1500 San Juan Avenue, San Juan Capistrano, CA 92675. (DANCE)

ART
"Infinite in All Directions," mixed media work by Yoshimi Hayashi, through Dec. 13, Kruglak Gallery in the Student Center. OC Galleries hours: Mon.-Thurs., 11 a.m.-2 p.m., and Fri., and Wed. evenings, 6:30 p.m.-9 p.m. Free admission. Gallery: (760) 755-6657.

FILM
"Picnic Bird" (1995), a woman's journey to a free mission in Hawaii. Nov. 30, 7:30 p.m., Room 3601, OC. Free admission. Call: (760) 757-2121, ext. 6284.

MUSIC
"Mosses at the Mission," featuring MiraCosta's North Coast Symphony Orchestra, Dec. 1, 7:30 p.m., Dec. 2, 2 p.m., M.C. Theatre. OC Admission: \$7; students and seniors, \$5.

"Commercial Arts Ensemble," rock/pop concert with vocalists and instrumentalists, Dec. 7, 7:30 p.m., MiraCosta College Theatre. OC Admission: \$7; students and seniors, \$5.

"San Diego College," featuring singers of MiraCosta's San Diego College celebrating the season with religious, secular and festival music. Dec. 7, 7:30 p.m., San Diego's United Methodist Church, 170 Calle Magdalena, Encinitas. Admission: \$7; students and seniors, \$5.

"MiraCosta College Guitar Orchestra," twenty guitarists performing old and new music, Dec. 9, 2 p.m., MiraCosta College Theatre. OC Admission: \$7; students and seniors, \$5.

"Christmas by Candlelight," carols and songs by MiraCosta's Chamber Chorus, Camerata, and soloists, desserts served by singing waiters and waitresses, Dec. 15, 7:30 p.m., Student Center dining room. OC Admission: \$12; advance reservations required.

Info for dance and music events: Box Office, Monday-Friday, 1-4 p.m., (760) 755-6815. OC denotes events held at MiraCosta's Oceanview Campus. One Barnard Drive.

and 9). The \$18 fee includes a photograph with Madame Claus and "Special gift." For reservations, dial 619-294-6600. Find Mrs. Burton at 2465 Highway Park Road. (DANCE)

Goose Catch 'em All! The Peckham Trading Card Championship, with trading card game players from the U.S. and Europe competing for the "Master Trader" championship, is set for Saturday and Sunday, December 1 and 2, at the San Diego Convention Center (111 West Harbor Drive). The main tournaments take place from 9 a.m. to 7 p.m., with central and side events running concurrently. Players interested in competing in the open tournament must be registered by calling 800-324-6466. (GOOSE)

Who Is the Margot of Carthage? Find out who the friends of the Brooks Theater present *Who Is the Margot of Carthage?* on Saturday, December 1, at 8 p.m. Tickets are \$8 for adults, \$5 for children under 12. For more information call 619-433-3333. Find the theater at 377 North Coast Highway. (THEATRE)

Santa's Magical Village will be held on December 1 and 2 at the San Marcos Civic Center, 444 S. El Centro Ave. Children may create their own magic, decorate cookies, play card games, and more. Arts and crafts booths, hours are 10:30 a.m. to 3 p.m. on Saturday and 9 a.m. to 3 p.m. on Sunday. Free. For more information call 619-441-0000. (MUSEUMS)

"Snowy Day and Smoky Night," in conjunction with the exhibit at the Oceanview Museum of Art, a workshop for kids five and older is planned on Saturday, December 1, at 2 p.m. at the Oceanview Museum of Art, 130 North Coast Highway. A tour of the exhibit follows the workshop at 4 p.m. The program is free, but call 619-433-3333 to reserve a spot. (MUSEUMS)

"Barona Museum," in conjunction with the exhibit at the Oceanview Museum of Art, a workshop for kids five and older is planned on Saturday, December 1, at 2 p.m. at the Oceanview Museum of Art, 130 North Coast Highway. A tour of the exhibit follows the workshop at 4 p.m. The program is free, but call 619-433-3333 to reserve a spot. (MUSEUMS)

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Teddy Bear Tea, bring your family and teddy bear to the Weagate Hotel's teddy bear tea, dated for Saturday and Sunday, December 1 and 2, beginning at 2:30 p.m. and 2 p.m., respectively, and 10:30 p.m. on Wednesday. The tea is for children. Tickets are \$7. Call 800-988-4253 for information. (DANCE)

Chocolate and Strewns, the Museum of Contemporary Art offers Free for All First Sunday activities on December 2, Brazilian born artist, Vito Muniz, offers art masterpieces in chocolate syrup. Discover his art and competing in the open tournament must be registered by calling 800-324-6466. (GOOSE)

Happy Hanukkah! Listen to the great Hanukkah Party when this Suez Lane Tanner story is read for the story time at Barnes and Noble Bookstore beginning at 10 a.m. next Thursday, December 6, at the store is located at 10555 Veterans Parkway. \$5.00. Free. (MUSEUMS)

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Under the Thumb of Bach and Handel

Martin Wright conducted Saint Paul as though it were the greatest oratorio in the world.

The cornerstone of St. Paul's Episcopal Cathedral, on Fifth Avenue downtown, was laid 50 years ago. In appropriate commemoration of that event, the church presented a performance (in English) of Felix Mendelssohn's oratorio, *Saint Paul*. This is a rarely heard work, and the performing forces, under the authoritative direction of Martin Wright, gave it a polished and powerful reading that made the best possible case for its musical validity.

REVIEW JONATHAN SAVILLE

Saint Paul, first performed in 1836, narrates and dramatizes four episodes in the early history of Christianity: the persecution and death of St. Stephen, the first martyr to the faith; the sudden conversion of Saul of Tarsus, a Jewish opponent of the Christian movement, who subsequently (under the name of Paul) became the chief apostle of Christianity; the missionary preaching of Paul and the other apostles, and the violent opposition it arouses; and Paul's departure from Ephesus to Jerusalem, along with words suggesting that he will be martyred.

Mendelssohn's models for such a large-scale choral work were the Passions of Bach and the oratorios of Handel. Unlike those great predecessors, he was not naturally attuned to vocal composition, or to dramatic music on profound themes. His own native talents lay in instrumental music, elegant, shapely, lyrical. Nevertheless, he repeatedly strove to master the oratorio form, and even wrote a couple of small oratorios. In *Saint Paul*, his achievements were considerable, although there were many weaknesses as well. Even the strongest parts of *Saint Paul* are less memorable than their counterparts in the composer's *Elijah*, which came ten years later (and which also has notable weaknesses, along with some indisputably great music).

Saint Paul is at its finest in its choruses, all of them written with skill, and many of them authentically exciting. Fortunately, the recent performance was especially successful in the choral sections. Stephen Stritt's immense PACEM chorale (the same is a punning acronym of "Peace and the Academy of Ecclesiastical Music") turned out to be an exceptionally well-trained group, and its members responded splendidly to Martin Wright's dynamic and meticulous conducting. There was a similar response from the orchestra, which in spite of its somewhat restricted numbers made a glorious sound—vivid, clear, robust, colorful—

in the resonant acoustics of the sanctuary. Wright, former long-time choralmaster of the San Diego Opera and currently chief conductor of the Netherlands Radio Choir, is a musician very much in the tradition of the late Robert Shaw: an expert in choral music, yet at the same time an all-round conductor of deep musical understanding. He conducted *Saint Paul* with intense conviction, as though it were the greatest oratorio in the world, and at times his skill in bringing out the work's grand Handelian sonorities and deep Bachian counterpoint almost made the listener believe that was so.

Still, neither Wright nor his singers and players could consistently effect the evidence that in *Saint Paul* Mendelssohn— for all his learning—spoke the language of Baroque oratorio with a distinctly non-Baroque accent. Where he attempts Handelian grandeur, he often sounds pompous; where he attempts to imitate Bach's purity, he often sounds sentimental. Moreover, Handel's sure operatic instinct for characterful and passionate aria seems beyond Mendelssohn's grasp (a deficiency he partially overcame in *Elijah*). This is most notable in the music composed for Paul himself, which has the tone now of inflated rant, now of heavy-handed holiness—qualities for which bass Philip Larson, consistently singing the role of St. Paul, cannot be faulted.

Indeed, it is in the music for the solo singers that Mendelssohn's invention here is feeblest (although some might reserve that description for the dramatic imitations of Bach chorales). The recitatives (carried chiefly by soprano and tenor) through which the story is advanced are generally dull affairs, and most of the time singers Kathleen Halm and John Edward could do little to give them interest or life, other than displaying well-placed voices and sensitively shaped phrasing. (Like all the soloists—and, more remarkably, the chorus as well—their action was impeccable, so that one could follow the text easily.)

Edward's light tenor, an attractive instrument very much in the British style (Philip Langridge, who sang the same part in the secular "Requiem" of the Academy of Ecclesiastical Music), came out fully into its own in the *cavatina* "Be thou faithful unto death," one of the few truly significant pieces of solo writing in *Saint Paul*. No doubt realizing the possibilities of this music, Edward closed his book and performed the *cavatina* from memory, with a resultant intensification of dramatic presence and lyrical beauty. The score's other first-rate

solo passage, "But the Lord is mindful of His own," was sung by contralto Martha Jane Weaver with the stunning vocal richness and emotional concentration we can always expect from this accomplished singer.

If I had to pick one moment where the music of *Saint Paul* completely fulfills the dramatic potential of the text, it would be Mendelssohn's treatment of the words of Jesus heard by Paul during his terrifying mystical experience of conversion: "Saul, Saul, why do you persecute me?" With consummate brilliance, Mendelssohn set these words not for a solo male voice but for the women's voices of the chorus, accompanying them in the orchestra with instrumental reinforcement their otherworldly character. The effect is electrifying. Here, at last, Mendelssohn escapes from the influence of the Baroque masters and makes use of his own ravishing imagination. There would be many such moments in *Elijah*, but this is the musical-dramatic high point of *Saint Paul*—and Wright and his singers performed it to perfection.

I would not ordinarily need to comment on the ideology of a work of Christian music, since that is traditional and widely understood. What do you expect of a religious oratorio, after all, except religion? But some distortions in the program notes for this concert require correction. The notes tell us that "Paul, the ambassador of a supernatural religion, was the first person of classical antiquity to denounce the mysticism of blood and race that characterized the peoples of antiquity." Has the writer never heard of Stoicism? Has he never read the Old Testament books of Ruth and Jonah? And in any case, ancient tribal solidarity was a totally different matter from "mysticism of blood and race," which is a 19th-century Romantic conceit. He then asserts that Paul rejected "anti-Semitism," and that "what Paul proclaimed was nothing less than pan-humanism." In fact, Paul's message, repeated endlessly to Gentiles and Jews, was this: "My religion is true; your religion is false or inadequate; if you want to get on the right side of God, you'd better renounce your religion and accept mine." That is not exactly what I would call "pan-humanism." Founders of religions are not noted for sweet reasonableness, and Paul is no exception. If modern American Episcopalians are tolerant and broadminded, they did not learn those virtues from St. Paul but from the secular and rational tradition of the 18th-century Enlightenment.

Finally, the annotator claims that "as Paul rejected anti-Semitism, so did Mendelssohn.... The Jews of the period who opposed Paul are vehement but devout men, not the mob of Bach's Passions. Mendelssohn was far more just to them; perhaps it was due to his origins that he understood Paul's adversaries. Mendelssohn and his family, after all, had been those stern and pious Jews." Mendelssohn, indeed, came from a distinguished family of German Jews; his grandfather was the enlightened Jewish philosopher Moses Mendelssohn. His father, a banker, converted to Protestant Christianity when Felix was seven years old. In *Saint Paul*, the composer strove mightily to appear more Christian than the Christians. The Acts of the Apostles, the New Testament text on which most of the oratorio is based, is a rabidly anti-Jewish document, and each of the episodes Mendelssohn chose paints "the Jews" as rebels against God, persecutors of noble, patient, and pious Christians, and bigoted sectarians whose favorite expression is "Stone him to death!" One wonders what Mendelssohn felt as he reinforced these depictions with powerful musical settings (above all in the choral passages). Did he ever think of his former co-religionists, who even while he was composing were being subjected to humiliation, exclusion, and often violence, just because of such stereotypes? Did he imagine that any contemporary listener paying attention to what the oratorio actually says would come out of the expe-



Martin Wright

Mendelssohn, "Saint Paul" Saint Paul's Cathedral

Martin Wright, conductor; PACEM choir and orchestra; Kathleen Halm, soprano; Martha Jane Weaver, contralto; John Edward, tenor; Philip Larson, bass

rience more disposed to treat Jews as decent human beings who chose to worship God in their own way? No one involved in the magnificent performance of *Saint Paul* can be held responsible for the views that appear in the oratorio and that are whitewashed by the defensive program annotator. But in this day and age, an American performance of *Saint Paul* might be more effective in the original German, a language few members of the audience would understand, so that without moral discomfort the listener could concentrate on what is valuable in Mendelssohn's impressive (if flawed) work: its music. ■

CLASSICAL LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to READER CLASSICAL MUSIC, Box 8083, San Diego, CA 92186-5803. Or fax to 619-581-2401. You may also submit information online at www.SanDiegoReader.com by clicking on the events section.

Choral Scholars at the University of San Diego present a concert today, Thursday, November 29, at 12:15 p.m.; admission is free. The program repeats on Saturday, December 1, at 8 p.m.; tickets are \$8 general. The group performs a varied repertoire ranging from Renaissance madrigals to choral arrangements of popular music.

Both concerts take place in French Parlor (in Founders Hall at USD, 5998 Alcalá Park). Call 619-260-2280 for details. (JMSA/MSA)

A 2001 Extravaganza is planned by the San Diego Symphony during concerts November 30 and December 1 and 2. The program features classical works that director Stanley Kubrick made "the sonic landscape" for the film 2001: A Space Odyssey, will present "Also Sprach Zarathustra" by R. Strauss, "On the Beautiful Danube" by Johann Strauss, Ligeti's "Atmospheres," and the adagio from the *Garden of Earthly Delights* by Khachaturian. The works will be "complete mented by selections from composer Alex North's unused original score for the film."

The concerts begin at 8 p.m. on Friday and Saturday and at 2 p.m. on Sunday, in Copley Symphony Hall (1750 B Street). Tickets range from \$15 to \$20. For reservations, call 619-235-0804. (JMSA/MSA)

The USD Symphony Orchestra led by Angela Truong plans concerts on November 30 and December 2 in Shiley Theatre at the University of San Diego (111 Camino del Rio South). The program includes Britten's "Serenade Musicals," "Variations on a Theme by Handel" by Brahms, Gounod's "Pavane Suite Gaudioso," and "Romero and Juliet Overture-Fantasy" by Tchaikovsky. The music begins at 8 p.m. on Friday and at 2 p.m. on Sunday. Tickets are \$8 general. For information, call 619-260-2280. (JMSA/MSA)

Hallé's Holiday Chorus is featured when the La Jolla Symphony and Chorus presents its annual "Messiah" on Saturday, December 1, at 8 p.m.; tickets are \$8 general. The group performs a varied repertoire ranging from Renaissance madrigals to choral arrangements of popular music.

Both concerts take place in French Parlor (in Founders Hall at USD, 5998 Alcalá Park). Call 619-260-2280 for details. (JMSA/MSA)

A Taste of Opera is being offered by classical pianist Claudia Tormador on Saturday, December 1, at 10 a.m., in the San Diego Community College District's West City Center auditorium (3249 Foothill Street). The program combines listening to pieces of music with information on the background, ideas, components of music, and styles of various famous composers. Free. Call 619-221-6974 for information. (BAY PAPER)

"Classics, Christmas, and Chorus." It's the theme when MiraCosta College's North Coast Symphony Orchestra presents concerts on December 1 and 2. Performances begin at 7:30 p.m. on Saturday and at 2 p.m. on Sunday. Tickets are \$7 general. Call 760-790-6815 for information. (JMSA/MSA)

"Christmas Music for Piano" may be enjoyed when pianist Nicolas Revéles performs for the Pier View Way Concert Series on Sunday, December 2. The recital presents selections by Bach, Liszt, Chopin, Prokofiev, and Beethoven. The concert begins at 4:30 p.m. at Saint Mary, Star of the Sea Church (609 Pier View Street). An offering will be received. For details, call 760-722-1688. (JMSA/MSA)

A Program of Favorites by Tchaikovsky (S. Bach, and Handel) may be heard when Westwood Brass performs on Sunday, December 2, at 4 p.m., at the Rancho Bernardo Presbyterian Community Church (17010 Potomac Road). Admission is free. Call 888-487-0811 for information. (RANCHO BERNARDO)

Talented Mezzo-Soprano Jennifer Rivera performs with pianist Michael Butler on Sunday, December 2, at 7:30 p.m., at the Athenaeum Music and Arts Library (1008 W. Broadway). Tickets are \$10 for nonmembers. Call 858-554-5872 for more information. (JMSA/MSA)

The SDSU Symphony Orchestra plans a concert on Sunday, December 2, at 7 p.m., in Smith Recital Hall on the San Diego State University campus. Tickets are \$10 general. Call 619-594-1006 for reservations. (JMSA/MSA)

A "Chamber Music Spectacular" is promised when double bassist Bartlett performs with the Chamber Orchestra of San Diego on Sunday, December 2, at 7:30 p.m., at the Athenaeum Music and Arts Library (1008 W. Broadway). Tickets are \$10 for nonmembers. Call 858-554-5872 for more information. (JMSA/MSA)

Celebrate St. Andrew's Day with the evening planned—for this patron saint of Scotland and Gaelic music—everywhere—on Sunday, December 2, at 4 p.m., at St. Michael's by the Sea Episcopal Church (12725 Carlsbad Boulevard). The Stirling Bridge Bagpipe Band and the choirs of the church will present the selections by Thomas Morley and Sir Hubert Parry. Call 760-729-8001 for information. An offering will be received. A reception with Scottish treats follows. (CARLSBAD)

Gregorian Vespers

(The Office of Evening Prayer for Sunday) and Benediction of the Blessed Sacrament

Will be sung in choir on Sunday, December 9, 2001, 4 p.m. (Approximate length of service: 1 hour.)

In the chapel of The Augustinian Monastery 3266 Nutmeg Street, North Park

This liturgical celebration of the Divine Office is open to all who wish to attend. (Parking is on-street.)

Sponsored and led by: Chorus Brevitatis San Diego

Gregorian Chant Study and Liturgical Prayer Group

For further information call group administrator John Polhaus at: 858-273-5180

Or visit our website at: www.chorusbrevitatis.com

Winter Pops Series

Holiday Pops! December 7 & 8, 8 p.m.

Matthew Garbutt, conductor
San Diego Master Choral
San Diego Children's Choir
Mariachi Chompapa Nevin
Florencia Tinoco Barone, soprano
Crusader Bells

Enjoy a festive holiday concert featuring traditional carols, a celebration of Las Posadas and the ever-popular sing-a-long.

Family Festival Series
Holiday Pops!
December 9, 8 p.m.

Bring the entire family to this hour long holiday concert featuring the ever-popular sing-a-long of traditional carols. Come early to enjoy pre-concert festivities with a special visit from Santa.

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San Diego Reader, November 29, 2001

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Acid Master

An etching of his aged mother made in 1613 is a moving textural drama of the feathery leatherness of aging skin.

The first dated etching was made in 1513 by a Swiss draftsman named Urs Graf, a negligible artist, villainous mercenary, and, by all reports, a thoroughly vile human being. The process, which developed out of engraving — incising lines on a metal plate, for years the most popular form of printmaking — surged in the 17th Century in the Low Countries during the so-called Golden Century when Holland, a marshy strip of land 150 miles long and 90 miles wide, became the most prosperous country in Europe. Trades and trading flourished, the middle class grew and prospered, and superb artists documented the social expressions of the new wealth.

Etching entailed drawing on a wax-coated copper plate (Albrecht Dürer had made a few using iron), which would yield an image when the plate was dipped into an acid bath that bit into the metal. The length of the bath determined the depth of the bite, and the plate could be re-worked after each print. Different tools produced different effects. The pointed burin furrowed clean, sharp lines. The drypoint stylus, a steel needle used on the plate after the wax had been removed, left burr-ed tracks useful in creating deep shadows. The formal life of etching depended largely on the way chiaroscuro released pictorial energies by setting light against dark.

In the 1620s, when Rembrandt began working to turn the medium into a modern instrument for making great art on paper, etching was held in high esteem, on a level with

painting. Because of the vestiges of the medieval guild system, a painter or etcher was considered a specialized craftsman possessing specific talents. Rembrandt wanted to dissolve this tight definition and invent himself as an artist in the modern sense, as an idiosyncratic temperament of expressiveness working in different media and treating a variety of subjects. He had great hands, a passion for making, a scrupulous eye, and an ambition to promote himself and conquer the market in whatever medium he worked in. His astounding productivity was driven in large part by commercial demand, nearly exclusively so. I've are to believe Svetlana Alpers' argument in her controversial 1988 book *Rembrandt's Enterprise: The Studio and the Market*, which presents Rembrandt as a creation of market forces.

Because etching allowed multiple states to be printed from the same plate, we can watch Rembrandt making formal decisions and experimenting with technique. One of his innovations was to apply a thin film of ink on the plate after pulling the first print, so that when the second sheet was run through the press, it absorbed the surface coating and created unusually subtle tonal variety. He could also maximize his income by varying a print from one stage to another, leaving out a tree here or putting in a window there, thus peddling four prints, say, to buyers who believed they were each getting a unique work. Rembrandt took in student assistants. One of them, the greatly gifted Fer-

dinand Bol, learned the master's technique so well that his etchings are sometimes indistinguishable from Rembrandt's. In *Man in High Hat*, we can actually see where Bol's signature was scraped away (by some loose-fingered dealer, probably) so that it could be passed off as a Rembrandt.

The 1630s and 1640s were Rembrandt's salad years. His paintings were much in demand, and he had sufficient means to compile an art collection of his own composing paintings, drawings, prints, Persian miniatures, and Asian ceramics, before ill events bankrupted him in 1656. In 1648 he etched a drowsy self-portrait — his last in the medium — in which he's sitting at a work desk making an etching, making marks that are himself, his attention aslant but stonily concentrated. The corner of the short window curtain behind him curls flirtatiously in the wind with a delicacy of detail only he (or an expertly trained student) could pull off.

Etching can achieve a velvet nocturnal gravity, but in Rembrandt's hands gravitas is always executed with a quality most artists (and writers) aspire to: lightness. Etching also permits a tight economy of gesture and pose. In a genre scene of a poor family begging alms at a burgher's

door, their burdensome destitution — the mother carries an infant on her back and a young boy in tow — is balanced by the householder's kind countenance and tender gesture. The un-



Self-Portrait, Etching at a Window, 1648 Rembrandt van Rijn

The Age of Rembrandt: Etchings from Holland's Golden Century, through Sunday, January 13, 2002
San Diego Museum of Art, 1450 El Prado, Balboa Park (619-232-7971)

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Saint Jerome, 1644, Ferdinand Bol

equilibrium of capitalist affluence) because Rembrandt's hand lets the scene bear its grim meaning lightly. He constructed such figure groups in etchings as he did in his paintings, building up the composition for maximum but measured pathos.

Much has been said about how Rembrandt "probes the depths of the human soul." I don't know what that means, exactly. The soul has no depth, not as I think of it anyway — as an energy irreducible to observable or material conditions that drives and fills life's dynamics instant to instant, in the strung-along narrative of our existence. This is what Rembrandt made manifest. His etchings isolate one frame in the narrative saturated with and brightened by an awareness of mortality. He could write into a face or body a sense of expected or imagined appetites, desires, aspirations, and responses, stilling into a way of being, a way of greet-

ing the world of contingency. His portraits are sumptuous articulations of contingency. An etching of his aged mother made in 1631 is a moving textural drama of the feathery leatherness of aging skin. We see the flesh as an aging soul, skin and muscle tone drooping from the proximity of death. She's locked into a contemplative pose, hand clenched on her breast, and one feels her entire body doing the work of reflection, just as Rembrandt's corporeal form in that early self-portrait is one tough node of attentiveness.

The Golden Age produced great landscape etchings. Artists exposed how nature expands through space as a network or webbing of matter. In Jacob van Ruisdael's *Little Bridge*, we see the natural world and the world of foot-

bridge, which has a crisp, super-charged physical immediacy. The small, congested composition jumps with different trains of action. The gate force of Christ's anger drives the moneychangers leftward, his fury modulated and gently retarded by temple activities performed in the upper right of the image. Even a secondary pose can have quickness, like Rembrandt's *Diana*. His version of the conventionally youthful goddess of chastity is an older woman who has borne children, apparent from her prolapsed uterus and sagging breasts. She's a Dutch household-style goddess, humely, unflappable, mildly amused by what she seems to know is our studious and voyeuristically disappointed gaze.

The works I've mentioned, along with etchings by several of Rembrandt's contemporaries, are on view at the San Diego Museum of Art in *The Age of Rembrandt: Etchings from Holland's Golden Century*. It contains great things. See it, if you can, before it closes on January 13, 2002. ■

Along with lightness, artists — some, anyway — want speed, nowhere more evident than in Rembrandt's etching of Christ driving the moneychangers from the tem-



The Little Bridge, 1644, unattributed, Jacob van Ruisdael

ART LISTINGS

HOW TO SEND US YOUR LISTING: Contributions may 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 price or address where it is to be held (including neighborhood), a contact phone number, and a phone number including area code for public information to READER ART, Box 85001, San Diego, CA 92186-5001. Or fax to 619-801-2801. You must also submit information online at www.sandiegoreader.com by clicking on the event section.

GALLERIES

"Between Here and There," an exhibition of new paintings by Sheldon Greenberg, opens at the Susan Street Fine Art Gallery with a reception at 5:30 p.m. tonight, Thursday, November 24. Additional new works by gallery artists Kevin Bean, Stephanie Weber, Jennifer Bain, and others are also featured.

See the show through January 2002. Find the gallery at 415 South Cedros Avenue, #19, 801-2401. Regular hours are 10 a.m. to 5 p.m. Tuesday through Friday, 11 a.m. to 5 p.m. Saturday.

Saturday, and by appointment. (SOLANA BEACH)

Artist, Naturalist, and Environmentalist James Coleman is showing new original oil paintings and selected art at the Wyland Galleries. The former Walt Disney Studios animator will be on hand tonight, Thursday, November 28, at 6 p.m. at the gallery found at 1025 Prospect Street, suites 100 and 200, call 858-459-8229 for reservations. Free (LA JOLLA)

Buy on Thursday! The artist will also visit the Wyland Gallery at 855 West Harbor Drive, suite A, at 6 p.m. on Friday, November 30. Free. To RSVP, call 619-544-9995. (DOWNTOWN)

"Next," featuring work by Robin Barker, Michele Harvey, Tom McKinley, and Barrie Sorensen, opens at Scott White Contemporary Art with a reception on Friday, November 30, at 6 p.m.; the show concludes on Saturday, January 5. Find the gallery at 2661 Grand Avenue, #308-531-5821. (LA JOLLA)

"30-30: A Group Exhibition" opens at the David Lauff Gallery with a reception for the participants on Friday, November 30, at 6 p.m. Regular hours are noon to 5 p.m. Thursday through Saturday, and by appointment. Find the gallery at 2800 Kettner Boulevard, #19-232-5044. See the exhibit through Sunday, December 30. (DOWNTOWN)

"Pilgrimage to Machu Picchu," on San Diego artists are leaving for Peru. To initiate a cultural arts exchange as part of the Free Trade of the Americas concept. An exhibit of their work may be seen on November 30 and December 1 at the Third Street Gallery, 1411 J Street. Viewing hours are 10 a.m. to 10 p.m. on Friday and 10 a.m. to 5 p.m. on Saturday. For information, call 619-809-7521. (GASLAMP QUARTER)

More Than 50 Artists have work on offer when the Hyde Gallery Art Council Fourth Annual Fundraising Exhibition and Auction takes place on Friday, November 30, at Gaslamp Quarter's Hyde Gallery. The social affair and silent auction start at 6 p.m.; the live auction begins at 7:15 p.m. The exhibit concludes with these events.

Gaslamp Quarter is found at 8800 Coronado College Drive. Gallery hours are 10 a.m. to 8 p.m. Monday through Wednesday, 10 a.m. to 8 p.m. Thursday, and 10 a.m. to 2 p.m. on Friday. For information, call 619-644-7299. (LA JOLLA)

Single?

Join us Saturday, December 8, for our annual "Black Tie Holiday Dinner Dance" at the Marling Marriott downtown. Bring a friend, you get a \$10 discount.

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Calendar ART

The Passage of Time is suggested in *New Paintings* by Robert Ginder on view through Saturday, January 5, at Quinn Contemporary Art. Ginder creates his signature "contemporary secular icons" using materials and techniques familiar to medieval craftsmen, but the subjects include California bungalows, palm trees, and fruit still-lives. Meet the artist during a reception planned on Friday, November 30, at 6 p.m.

ART MUSEUMS

California Center for the Arts Museum, over the past four decades, lunar explorations, space probes, and land-based telescopes have given us dazzling images of the earth, the planets and moons, distant galaxies, supernovas, and stellar nurseries. *To the Moon and Beyond: Astronomers and Photographers Explore the Heavens* features more than 75 photographs, ranging in date from the 1969 Apollo 10 mission to more recent images from ground-based observatories and orbiting spacecraft.

Find the gallery at 7661 Girard Avenue, 858-454-3409, LA JOLLA

It's a C-note Time! The annual C-note Celebration and sale at the San Diego Art Institute begins with lectures on Friday, November 30, at 6 p.m. The show includes original artwork done by institute member artists, with all pieces on offer for either \$100 or \$200. See the work through Sunday, December 9.

Fifteen Paintings, Two Book Artists, three photographers, one art therapist, and three galleries are participating in the "holiday open house" on Friday, November 30, at 6 p.m., at the Studio Art Center (2400 Kettner Boulevard). For information, call 619-696-1001. (DOWNTOWN)

The Advancement of Ceramic Arts through community involvement and education is the mission of Clay Associates, which announces its biannual pottery show and sale on Friday, November 30, 6 to 9 p.m. Distinctive pieces of sculpture and pottery will be on offer, and many of the artists will be on hand.

"Double Vision" at the Santa Ysabel Art Gallery includes wildlife paintings by San Diego County artist Joe Garcia, along with a collection of his plein air oil paintings. The show opens with a reception on Saturday, December 1, at 4 p.m., and continues through Sunday, January 6.

Regular gallery hours are 10 a.m. to 5 p.m. Wednesday through Sunday. The gallery is found at 30352 Highway 78 (at the junction with Highway 79); 760-765-1676, (SANTA YSABEL)

First Sunday Celebration, head to Gallery 106 at the Spanish Village Art Center for an opening reception for "Three Biodes Celebrate All That Glitters and Glows" on Sunday, December 2, for artists Susan E. Roden, Gloria Casady, and Carol Foster at 4 p.m. Regular hours are 11 a.m. to 4 p.m. daily. For more information, call 619-702-7007 or 619-563-0620. See the show through December.

"Starry Nights" — an all member exhibition and reception and silent auction — is set for Wednesday, December 5, at 6 p.m., at the Del Mar Art Center (1555 Camino del Mar at 15th Street). The auction benefits the Women's Resource Center, with music by the Torres Pines High School Chorus. Regular gallery hours are 11 a.m. to 8 p.m. Tuesday through Sunday. For more information, call 858-481-1678, (DEL MAR)

"Let There Be Light" The annual holiday exhibition at True Gallery, is on view through December. The

Museum of Contemporary Art, Downtown, artist Alexis Smith and poet Amy Gendler are exhibiting *The Sorcerer's Apprentice*. The exhibit includes sculpture, collage, wall text, and dozens of books, addressing themes such as fairy tales and their archetypal characters, witchcraft and folk beliefs and their relationships to sexuality, domestic life and druidry; how women and girls have been cast as the custodians of everyday existence, and the varied meanings of the word "weaver" and related metaphors. See this collaborative sculptural installation through Tuesday, January 22, 2002.

San Diego Museum of Art, the powerful medium of etching is the focus for the exhibit *The Age of Rembrandt: Etchings from Holland's Golden Century*. The show boasts 49 works by Rembrandt and other Dutch artists who produced rich etchings during one of the most creative periods in the medium's history. According to curator Steven Kern, these works on paper cannot be exhibited very often for long periods of time "due to the extreme fragility of the etchings and their sensitivity to light," so catch the show, as well as some etchings on Sunday, January 13, 2002.

Find the museum at 1800 Kettner Boulevard (at Broadway), directly across from the Santa Fe Rail Road Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001, (DOWNTOWN)

Museum of Contemporary Art, La Jolla, entering this new millennium, contemporary art is more diverse than ever before. Newly accessible information and communication technologies have provided fresh materials for artists. *Lateral Thinking: Art of the 1990s* highlights the significant works the museum has added to its permanent collection over the last decade. Approximately 40 new paintings, sculptures, photographs, installations, and videotapes trace the museum's engagement with the art of our time in this exhibit.

A special selection of works from the permanent collection by artists featured in UC's Stuart Collection are on view in *Cross References: Celebrating the Stuart Collection*. Celebrating its 20th anniversary this year, the Stuart Collection is a renowned group of 15 site-specific commissioned works of public art located on the UCSD campus.

Both shows close on Sunday, January 13, 2002. Find the museum at 700 Prospect Street, 858-454-1341, (LA JOLLA)

The fine sculptural installations in the ongoing Public Projects series are by San Diegoan Kenneth Capps. The 20 metal sculptures will be viewed through Sunday, March 10, 2002, sited by the artist and the museum curator around the center and in adjacent Grape Day Park. This is one of the largest displays of Capps's minimalist works.

The museum is located at 340 North Escondido Boulevard. For information, call 760-839-4120, (ESCONDIDO)

Mingel International Museum of Folk Art, Venice — the museum is a World Perspective centers on the work of the Venice family in Venice. The exhibition also contains art by contemporary artists and by Louis Comfort Tiffany, as well as examples of ancient Egyptian, pre-Roman, Roman, and Islamic glass. Art glass by Benjamin Moore, Marvin Lipovsky, and Dale Chihuly, all of whom have worked at the Venini factory, are also included in the show, which closes on Sunday, January 6, 2002.

The Mingel is located on the square with the San Diego Museum of Art and the Tinkens Museum of Art. For additional information, call 619-238-0003, (BALBOA PARK)

Calendar THEATER

THEATER LISTINGS

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

Angels Among Us
The Coronado Playhouse stages Leigh Scarratt's Christmas musical about "the strength of family, the power of love, and the presence of spirit."

Chalk It Up to Murder
In HIT Productions newest mystery dinner-theater show, Texas Ranger State Montana must find the truth. Did Bush Spillhouse kill Hank Anderson, or people have long believed, or was it someone else?

Brilliant Traces
New Village Arts, the North County's newest theater organization, presents Cindy Lou Johnson's "Imaginative play" about two quirky strangers in an Alaskan bazaar who "battle the forces without and within their fragile shelter."

Catwalk Conspiracy
Mystery Cafe's new dinner theater show takes place at Camp Skiffs in 1962, where some of New York's finest gather, and the MYSTERY CAFE, OPENED BY RUN, FRIDAY AND SATURDAY AT 8:00 P.M.

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Brilliant Traces
New Village Arts, the North County's newest theater organization, presents Cindy Lou Johnson's "Imaginative play" about two quirky strangers in an Alaskan bazaar who "battle the forces without and within their fragile shelter."

Catwalk Conspiracy
Mystery Cafe's new dinner theater show takes place at Camp Skiffs in 1962, where some of New York's finest gather, and the MYSTERY CAFE, OPENED BY RUN, FRIDAY AND SATURDAY AT 8:00 P.M.

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Calendar
THEATER

up versions of the Bard's opus at the Renaissance Pleasure Fair in Agoura in 1987. Their "revenge" became a 100-minute dash through Shakespeare's complete works. It was funny then and, with updating, still is today. The Moonlight Amphitheatre opened its winter season, at the Avo Playhouse, with Bruce Blackwell, David Pinson, and Jason Waller do enough costume and character changes for a Hollywood epic and have obvious fun barbecuing dramatic literature's most corpulent sacred cow. Directed by Pat Lerner, all three make strong acting choices (and at times could play them stronger) and they've stretched the 100-minute show to two acts (which makes the evening feel stretched). Overall, however, the trio's irreverent spirit shines through. As does Shakespeare. Even when spoiled, his art hits home.

Worth a try:
 AVO PLAYHOUSE, 303 MAIN STREET, VISTA, THROUGH DECEMBER 2; THURS DAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. FOR INFORMATION CALL 760-744-1150 OR 760-724-2110.

Death Rides the Stage
 HIT Productions new interactive comedy-mystery, written by Beth and Scott McNeilen, is set in Texas. "You survived a stampede, Lucy Tyler is looking for your underwear... and there's a dead body in the river bottom."

SOBRIETY'S KITCHEN, 7888 EL CAJON BOULEVARD, LA MESA, OPENED RUN, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-8673.

Fault Line One-Acts
 The Fault Line Theatre presents three one-acts by Ted Talagan: *Park Manor*, *Class of '84*, *The 2nd*, and *The Circle*.

FAULT LINE THEATRE, THROUGH DECEMBER 1, THURSDAY THROUGH SATURDAY AT 8:00 P.M.

Finger Painting on a Murphy Red
 Chitluge Playhouse offers David Paterson's romantic comedy about a brother, a sister, and a gentleman caller. E. Duane Wexley directed.

ONSTAGE PLAYHOUSE, THROUGH DECEMBER 1, THURSDAY THROUGH SATURDAY AT 8:00 P.M.

Heaven Rocks
 Jason Mershon's musical comedy takes us to rock-and-roll heaven, where "all those lived fast, died young music greats have entered the pearly gates."

CABRILO DINNER THEATRE, 2901 NIMZT BOULEVARD (AT ROSECRANS, IN THE QUALITY INN), POINT LOMA, OPENED RUN, FRIDAY AND SATURDAY, DINNER AT 7:00 P.M., CUBTAIN AT 8:15 P.M. FOR INFORMATION CALL 619-523-3966.

Holiday Memories
 The North Coast Repertory Theatre presents dramatized versions of Truman Capote's autobiographical short stories, "The Thanksgiving Visitor" and "A Christmas Memory." Sean Murray directed.

NORTH COAST REPERTORY THEATRE, THROUGH DECEMBER 30, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

The House of Blue Leaves
 SONYC's department of theater stages John Guare's comedy about Artie, whose lack of talent belies his dreams of becoming a songwriter.

Caprice Woolley directed.

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STONES IN HIS POCKETS

BY MARIE JONES
 DIRECTED BY IAN McELHINNEY
 FEBRUARY 31 - MARCH 16

This two-character comedy tells the story of a Hollywood film crew that comes to a small Irish village to make their next blockbuster. The locals - dozens of characters portrayed by just two actors - are hired as extras. Winner of the Olivier and Evening Standard Awards, this hilarious show is sure to be a hit!

SPECIAL ENGAGEMENT

COMPLEXTION
STAGE BEAUTY

BY JEFFREY HATCHER
 DIRECTED BY MARK LAMOS
 MARCH 31 - APRIL 27

Presented in a limited engagement, this provocative new play is set just after the Restoration, when women were first permitted to act upon the stage. This lush piece imagines the events surrounding famed Shakespearean actor Edward Kynaston when he is banned by the king from playing the female roles that made him a star.

For adult audiences only.

SMASH

ADAPTED BY JEFFREY HATCHER
 DIRECTED BY CRAIG NOEL & KAREN CARPENTER
 MAY 26 - JULY 6

Noel and Carpenter co-direct this adaptation of George Bernard Shaw's novel, *An Unsocial Socialist*. Hatcher's romp shows us an oxymoron of a hero - a socialist millionaire - who tries to reform British society by stirring up the students at England's most prestigious women's college into a proletarian revolt!

BETRAYAL

BY HAROLD PINTER
 DIRECTED BY KAREN CARPENTER
 JANUARY 27 - MARCH 10

This searing drama, by one of Britain's foremost living playwrights, probes the seven-year relationship between two lovers - both married to other people. As the play moves backwards through time, we see the affair's erosive effects on their lives and the lives of those around them.

Memor

BY JOHN MURRELL
 DIRECTED BY JOSEPH HARDY
 MARCH 24 - MAY 5

Globe Associate Artist Joseph Hardy returns to direct John Murrell's intimate portrait of one of the most popular actresses of the 19th century, Sarah Bernhardt. "The Divine Sarah," as she came to be known, rose to prominence - first in Paris and eventually around the world - due to her slim beauty, bell-like voice, and immeasurable talent.

AN INFINITE ACHE

BY DAVID SCHULNER
 DIRECTED BY BRENDON FOX
 MAY 19 - JUNE 30

In this West Coast premiere, David Schulner paints a lyrical, intimate portrait of a couple's entire life together - their dreams and their downfalls - all projected from their first date. Directed by Globe Associate Director Brendon Fox, whose last effort, *The Countess*, gently touched the hearts of Globe audiences.

CALL (619) 239-2255

SANDIEGO THEATRE Calendar

EXPERIMENTAL THEATRE, SAN DIEGO STATE UNIVERSITY, THROUGH DECEMBER 2. THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY, DECEMBER 2, AT 2:00 P.M.

How the Grinch Stole Christmas
The Green Meanie's back. He still speaks warpy rhymes, and still hates Christmas (when he sees stockings, he thinks of feet) but doesn't know why (don't ask, and his heart's still two sizes too small). So he schemes once again to erase holiday cheer from the pear-shaped citizens of Who-ville, little knowing that there's more to Christmas than mere gifts. The Globe Theatre's annual Christmas show's a treat for eyes and ears. John Lee Beatty's cartoon sets make snow-drifts look like vast scops of melting vanilla ice cream. Robert Morgan's costumes turn the Who-ville bulbous candy canes. John DeLuca's choreography finds under and stole in something as staged as Christmas shopping. And regulars to the show — Julian Camille, a.k.a. Old Max, the Grinch's creaky voice; Melinda Galt, Ellen Bowman, Kathy Ross, Robert Moxley — perform with fresh energy. Guy Paul's Grinch, a collage of voices, can still scare and charm, often on the same breath. And when young Mary Frances McClary sings "Santa for a Day," she could throw snow.

Work a Day
OLD GLOBE THEATRE, THROUGH DECEMBER 31. TUESDAY THROUGH SUNDAY AT 7:30 P.M. MATINEE SUNDAY AND SUNDAY AT 2:00 P.M. NOTE: THE



DAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-8673.

Joey and Maria's Comedy Italian Wedding
The City Theatre hosts "Tad-a-ordinary interactive dinner theater," as Joey and Maria tie the knot. CITY THEATRE, 138 WEST SEVENTH AVENUE, DOWNTOWN, OPEN ENDED RUN. FOR INFORMATION CALL 800-944-JOEY.

Joey and Maria's 25th Anniversary Party
Dillstar Productions presents a sequel to its interactive dinner theater show *Joey and Maria's Comedy Italian Wedding*. (Note: the show plays one Friday a month.) CITY THEATRE, 138 WEST SEVENTH, DOWNTOWN, OPEN ENDED RUN. FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 800-944-JOEY.

Lamb's Players Festival of Christmas: Angel's Arms
Written and directed by Kerry Merz, Lamb's holiday show takes place in "an old forgotten inn on a stormy English coastline," where a blacked writer sparks a celebration. LAMB'S PLAYERS THEATRE, THURSDAY, NOVEMBER 29, THROUGH DECEMBER 24. TUESDAY THROUGH THURSDAY, NOVEMBER 29, THROUGH DECEMBER 24, AND SUNDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. SATURDAY AT 4:30 P.M. MATINEE THURSDAY, DECEMBER 20, AND FRIDAY, DECEMBER 21, AT 2:00 P.M. ALSO MONDAY, DECEMBER 24, AT 5:00 P.M.

In Pastorella
California Center for the Arts, Escondido, hosts an original work by Taisana playwright Ursula Tania, based on the traditional Mexican nativity story. CALIFORNIA CENTER FOR THE ARTS, ESCONDIDO, FRIDAY, NOVEMBER 30, THROUGH DECEMBER 2. FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 7:30 P.M. FOR INFORMATION CALL 858-560-5676.

The Importance of Being Earnest: The Musical
Vantage Theatre stages a musical adaptation of Oscar Wilde's comedy, "with a holiday twist." Note: the production includes "dinner-show packages." GRAND LOBBY, WESTGATE HOTEL, 1005 SECOND AVENUE, DOWNTOWN, SATURDAY, DECEMBER 1, THROUGH DECEMBER 2, THROUGH DECEMBER 2.



Rob Becker's *Defending the Caveman*

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

The Misanthrope
For its inaugural production, Epic Risk Theatre Company stages a new adaptation — by Andrew Gail and Megan Powell — of Molière's comedy. Robert May directed. McDONALD MORE PERFORMING ARTS CENTER, SATURDAY, DECEMBER 1, THROUGH DECEMBER 16, FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. FOR INFORMATION CALL 858-861-6401, 42335.

National Comedy Theatre
ComedySports changed its name, but its methods (and madness) remain the same. Improvisational comedy, making up funny stuff on the spot, is difficult enough. Years ago, however, Keith Johnstone thought it'd be more exciting if done competitively. He got the idea from pro wrestling ("where Terrible Turks mangled defrocked Priests, while mime and dads yelled insults and grannies waved their handbags"). National Comedy Theatre, an offshoot of John

stone's TheatreSports (artistic director Gary Kramer says the two compare like "rugby and American football"), resembles an athletic event more than an improv. Teams wear uniforms and compete on Actorturf. 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 "Freer Tag," with judges awarding points to the best scenes. Klankers and grammers got booed, quick wit rewarded (one of the most refreshing parts of the contest: people acknowledged failure, abundantly, then forgot it). It made for a lively, often quite funny, evening. And Gary Kramer is one talented comedian.

Work a Day
MARKUS THEATRE, 3717 ROCK STREET, MESSON HILLS, OPEN ENDED RUN. FRIDAY AT 8:00 P.M. SATURDAY AT 7:30 P.M. AND 9:45 P.M. FOR INFORMATION CALL 619-295-9999.

The 1940s Radio Hour
LampLighters presents Walton Jones' popular tale of behind-the-scenes life at a radio station. JANCOTT CROLEY directed. LAMPLIGHTERS, THROUGH DECEMBER 9. FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Nostalgia
South Coast Repertory Theatre presents the world premiere of Linda Coxon's drama about a mystery Sherlock Holmes couldn't solve: the death of his son, Juliette Carrillo directed. SOUTH COAST REPERTORY THEATRE, SECOND STAGE, THROUGH DECEMBER 2. THURSDAY THROUGH SUNDAY AT 7:30 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Reveries
Scripps Ranch Theatre presents Don Nigro's comic mystery "in which five alluring women offer bewildering contradictions in a murder investigation." Natalie Senic directed. SCRIPPS RANCH THEATRE, THROUGH DECEMBER 1. FRIDAY AND SATURDAY AT 8:00 P.M.

Rob Becker's Defending the Caveman
For one week only, Broadway's longest running comedy comes to San Diego. Rob Becker explores the gender gap for "mature audiences only." SAN DIEGO CIVIC THEATRE, THROUGH DECEMBER 2. THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. SATURDAY AT 5:00 P.M. AND SUNDAY AT 2:00 P.M.

The Seventh Annual Walk Musical Christmas
The Walk Resort Theatre continues its holiday tradition with an evening of "holiday song and dance." The Walk also offers a dinner-theater package, beginning at 5:30 p.m. WALK RESORT THEATRE, THROUGH JANUARY 3. TUESDAY AND THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 1:45 P.M.

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THEATRE, 1010 TOWN, OPEN ENDED RUN. TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. SATURDAY AND SUNDAY AT 5:00 P.M.

The Supremes' Last Supper
Dillstar Productions presents an evening with the notorious Ratone family "gambling, dinner, dancing, and good old mobster fun." CITY THEATRE, 138 SEVENTH AVENUE, DOWNTOWN, OPEN ENDED RUN. FRIDAY AT 7:30 P.M. NOTE: THE SHOW PLAYS TWO FRIDAYS PER MONTH. FOR INFORMATION CALL 800-944-JOEY.

Swing!
Broadway San Diego hosts a touring production of the 1936 Tony award nominee devoted to the music of the Swing Era. Songs include "Boogie Woogie Bugle Boy" and "Blues in the Night." SAN DIEGO CIVIC THEATRE, TUESDAY, DECEMBER 4, THROUGH DECEMBER 9. TUESDAY THROUGH THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 8:00 P.M. MATINEE SATURDAY AT 2:00 P.M. AND SUNDAY AT 1:00 P.M.

TheatreSports
A cross between improvisational comedy and *Family Feud*, improv, making up a funny scene as you go along, is tough enough. Add competitive scene-making, with the audience awarding points to the winning team. Performers might balk at the outlandishness of comparisons, but TheatreSports "game show" is a breeze. The 30-minute evening uses various formats. The show I caught had "Team Sports" — two pairs of players competed, taking suggestions from the audience, and "Gorilla Theatre" — five "directors" invented scenes, using the other four as actors. The winner got a banana, the loser a "Marilyn" (some attempes went nowhere) (it repeats: 619-212-2411)

ner-theater package, beginning at 5:30 p.m. WALK RESORT THEATRE, THROUGH JANUARY 3. TUESDAY AND THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE TUESDAY THROUGH SUNDAY AT 1:45 P.M.

Shore Madness
Mystery dinner theater minus the meal. The longest-running nonmusical in American theater history is set in a unique hair salon in Mission Hills. In an upstairs apartment, someone stole a priceless gemstone. The show's a treat for eyes and ears. John Lee Beatty's cartoon sets make snow-drifts look like vast scops of melting vanilla ice cream. Robert Morgan's costumes turn the Who-ville bulbous candy canes. John DeLuca's choreography finds under and stole in something as staged as Christmas shopping. And regulars to the show — Julian Camille, a.k.a. Old Max, the Grinch's creaky voice; Melinda Galt, Ellen Bowman, Kathy Ross, Robert Moxley — perform with fresh energy. Guy Paul's Grinch, a collage of voices, can still scare and charm, often on the same breath. And when young Mary Frances McClary sings "Santa for a Day," she could throw snow.

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San Diego Weekly

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"Ingenious, funny... You have to see it!"
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"Brilliant... it's great fun for one and all!"
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Calendar
MUSIC SCENE
blurt
continued

Made Brigade.
Storck says he will donate all net proceeds from CD and cassette sales to surviving family members of firefighters and rescue workers who died September 11. So far he said radio talk show hosts Hugh Hewitt (heard on KUCB-AM) and Larry Elder (KABC, Los Angeles) have played the tune.
"The Ballad of Mike Moran" is \$9.11, available through www.firemansong.com.

URL watching — SoCal-Raves
<http://www.socal-raves.org/>
SoCal-Raves describes itself as "a forum dedicated to the discussion of anything having to do with raves and the underground club/dance scene in the Southern California area." The homepage links to a calendar of events held at fixed locations. San Diego raves include Project Cathedral (a very mild rave), held the last Sunday of every month at St.

Paul's Cathedral (Fifth and Nutmeg) and Monday's '80s Night Thingy at the Kensington Club (Adams Avenue, 21 and up).
Venue cover charges and house rules are often noted. At Impact (every other Thursday at Mr. O's in Mission Valley), a dress code is strictly enforced, "neat jeans" are okay, and girls get in for \$8 while guys must fork over \$10.
The calendar also mentions the elusive set-up-and-party-down-before-the-cops-come raves requiring phone-in screening and secret phrases to confirm location. The ACA Music Fest planned for February 1 and 2, 2002, in Acapulco, Mexico, is just such a TBA event.
The SoCal-Raves mailing list was started in late 1992. Members can browse an archive of messages, but navigation is easier if one first reads the FAQ, to help decipher terms like "SoCubber" (short for SoCal-Raves SUbscriber), "ODIP" (open-deck party, a gathering of SoCubbers where anyone can take turns running the open turntables and tape decks), and "PLUR" (an acronym for peace, love, unity, respect). "These four ideals... make raves more positive and life affirming than other kinds of parties or club scenes," explains the FAQ.
Among the recent



positive and life-affirming posts: "Josh" loves A Clockwork Orange, especially the life-affirming scene where gangleader Alex belts out a show tune while beating an old man. "Karen" would rather talk about getting drunk. "Everclear and koolaid [sic], mmmm." "Boylelectric" reviews an event, commenting, "The mile or so walk through the desert and under a barbed wire fence kinda sucked." "Christina" (a.k.a. "Sassyat19") likes men, especially those with short hair in front but long in the back — "mullet" style. "Mary" says, "Mullet forever! Wear 'em with pride. Long enough in back to swing your hair around to the music, short enough in front to keep your hair out of your

french fries and ketchup." (Those with or who know of sites created in San Diego or that focus on local music are encouraged to forward info/URL links to jac2609@aol.com.)
— Jay Allen Sanford

CD review: Farces Wanna Mo, The Love Album, Dugout Classics DGC-7014
Love is all around — the Trojans said that. And speaking of love, did you know that "Stephanie Knows Who" by Love (the band) is derived hook, line, and sinker from "House of the Rising Sun" by the Animals? Well, maybe just hook and line: the keyboard (match) and Arthur Lee's intensity (courtesy of Eric Burdon). Don't say I don't tell you IRRELEVANT

THINGS.
Anyway, as always, it's a treat that can't be beat to pick up a Farces Wanna Mo newie... I bet they do six a year.
Only 62 minutes, a little short by FWM standards, but just DGC these love-tune titles: "I Love Paris" and Barry White's "Love's Theme" (the only covers)... "I Love Puppies"... "Love Canal Revisited"... "Mother Love in Lompoc (1956)"... "Misery Loves Crumpets"... "Loveless in Leucadia"... I can't WAIT to play it!
— Richard Meltzer

CONTRIBUTORS
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Can't Drive Drunk Anymore

"The Democrats haven't been real interested in us, but hey, all their money's the same."

Country music is kind of the redheaded stepchild of the San Diego music scene.

—Steve Hill, *Renegade Saloon*, November 2001

It's pushing 9 p.m. at the Renegade, just off route 8 at the Lake Jennings turnoff in El Cajon. Rhythm guitarist/vocalist Steve Hill is about to change out of his Hawaiian shirt and, I think, sneakers and into boots, a western shirt, and new-looking white cowboy hat, maybe a Stetson — but what do I know?

Hill takes some time to talk about things country and San Diego as the place fills. The owner of the club comes by to tell Hill about a phone call he just received from someone wanting to know if Hill Country was playing. The caller was a fan but was reluctant to come because of what he described as the "pornographic dancing" the group inspires. This was good for a chuckle. The club owner suggested the prospective patron go to church instead, and I stayed later than I should that night on the lookout for this phenomenon that never materialized.

"There's a lot of country fans in San Diego, but a lot of them don't come out to the clubs any more because the clubs are way out on the outskirts of town," the 37-year-old Hill says. "There are no country clubs in the Gaslamp or P.B. A lot of bands could use the exposure, but, for example, In Cahoots, the main country music club in town, will seldom have live music." (Hill's band appeared there in December.) "They don't need to — though they'll bring in smaller national touring acts. We're at the downward end of a cycle right now, but it will come back. One indication of that is new bands coming out in San Diego right now — three that I heard of — and there are some smaller clubs to play. They don't pay as well, but we played those clubs on our way up. They're kind of a proving ground before you hit the larger clubs — and at the mo-

ment there is only Mulvaney's and here [the Renegade]."

Hill was named national country entertainer of the year (2001) in Pigeon Forks, Tennessee, the band was named band of the year (competing with 250 different acts), and guitarist Lonnie Dawson was instrumentalist of the year. Hill is the singer, songwriter, and spark plug for the four-year-old San Diego Music Award-winning quintet Hill Country.

"Ever since I was this tall," he gestures, "my grandmother listened to KSON. Until I got to my early teens, I pretty much listened to country and Elvis. First concert I ever went to, I was seven or eight, my grandma took me to see Merle Haggard. One of the greatest shows I've ever seen. Our band does a lot of his stuff. The second show I ever saw was Elvis Presley at the Sports Arena in 1972."

"When I was old enough to start choosing my own music, I got into rock and roll. I was a heavy metal fan — I'm still a huge Ozzy Osborne and Black Sabbath fan."

Steering Hill back to the state of San Diego's country scene, he cites law and order as a damper. "You can't drink and drive anymore. It's not like it was 20 years ago. You can't just go out and get shitfaced, then drive from Lakeside to Ocean Beach and not worry about it. A number of things are bringing the country scene down. But you are seeing a resurgence in the real old country, and I think that's a backlash to, like, Shania Twain and that stuff — right on the verge of pop music. Pop music with steel guitar and fiddle in it. That's a lot of what you're seeing right now."

"We find ourselves somewhere in the middle of all of that. We're not that slick pop stuff. But we are real uptempo."

"Maybe more Southern kind of high-energy country," offers drummer Duffy Guerrero. "I wouldn't go so far as to call it country rock."

Calendar MUSIC SCENE



Hill Country

either," Hill puts in.

"But not the kind of stuff," I suggest, "you listen to when you're drunk and getting divorced either?"

"There's gonna be some of that stuff on the CD," Hill allows, "because we all have our roots too. We like to cover the spectrum."

Hill Country has all the material for their first CD and are awaiting some backing to the tune of about \$10,000 (a budget figure well within reason for decent production values). The recording is to be called *Vagabond* after one of their several originals that are regularly requested at clubs like the Renegade. It would be hard to find a band in town more ripe for recording — not just bands who think they are. Even a live record would be bound to please fans on end, and it's not hard to see why. When the musicians hit the opening bars of "Vagabond," the dance floor fills, often with ranks of line dancers who more or less know what they're doing.

While poetry scholars may not be poring over their lyrics in the near future —

*She sits all alone waitin' by the phone
Wonderin' why he hasn't been home for days
And who's keepin' him away
While she never asks questions, doesn't even try
Knows he's gonna tell her another pack of lies
And then...he'll be gone again*

*She knows that she oughta just get up and leave
He doesn't love her, but she wants to believe
Cuz she's in love with a vagabond*

"Vagabond" or "Stay in Rodeo" by Steve Hill.

*I've got a Bible to tell me what's right
Two boots to keep me on tight
And every now and then a good woman to hold
On the day I make my last ride
That'll be the day that I die
Or I can settle down with some friends I know
But I think I'll stay in rodeo*

— you hear no complaints from the dance floor.

The group's stage presence is professional and confident, and they are very much aware of the audience. The sound is on the loud side for some but meticulously balanced and no doubt DAT-friendly (digital analog tape). Taping them live on a Sony cassette recorder produced better results than trying that once at Golden Hall with Keith Richards and the X-Pensive Winos.

Hill Country are show-oriented. They may not be swinging from trapezes à la Garth Brooks, but "we don't just stand there like our boots are nailed to the stage," Hill says.

The band leader (who wouldn't pose for a picture unless the rest of the band was included)

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tening to "a lot of Latin music."

The resulting effect—with Lonnie Dawson's Telecaster and Paul Brown's pedal steel—is, at moments, a kind of U2 meets Pure Prairie League. Coupled with grizzled but note-perfect vocals from bassist Mike Silver (like Waylon Jennings in good voice and in a good mood) as well as effortless-sounding backup harmonies, and seamless modulations—I had a momentary sense of an imaginary musical evening with members of the Eagles and the Pretenders, who are accidentally booked at the same roadhouse with Alabama, Little Feat, and Ry Cooder.

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EXTENSION 4000 THIS WEEK'S CONCERTS

THURSDAY
Neil Diamond 616A: Cox Arena, tonight, Thursday, November 29, 7:30 p.m. \$50/1000, College Area, 619-220-8497

FRIDAY
B.K. King 1941: Perkins Entertainment, Friday, November 30, and Saturday, December 1, 8 p.m., 43000 Pk Road, Temecula, 888-733-4264 or 619-220-8497

SATURDAY
Indie.Arie 1941: and **Ms. Tac** Billy Up Tavern, Saturday, December 1, 9 p.m., 143 South Edison Avenue, Solana Beach, 858-481-8140 or 619-220-8497

The Elmer Conservatory Band 1845: California Center for the Arts, Saturday, December 1, 8 p.m., 340 N. Escondido Boulevard, Escondido, 800-988-4753 or 619-220-8497

EXTENSION 4001 UPCOMING CONCERTS

DECEMBER
Musicians' Showcase 1925: Cox Stage, Santa Ana, Thursday, December 6, 7:30 p.m., 3500 Santa Ana Boulevard, Santa Ana, 619-220-8497

Robert Earl Keen 784: and **Chris Knight** Billy Up Tavern, Thursday, December 6, 8 p.m., 143 South Edison Avenue, Solana Beach, 858-481-8140 or 619-220-8497

SUNDAY
The Robert Cray Band 1926: and the **James Herman Band** 1910: 4th & 8, Sunday, December 7, 3:45 p.m., downtown, 619-220-8497 or 619-231-6143

MONDAY
Leifur Vannæss 4033: Copley Symphony Hall, Monday, December 3, 7 p.m., 750 S Street, downtown, 619-220-8497

TUESDAY
Dwight Yoakam 783: Viper Downtown Show Room, Tuesday, December 4, 8 p.m., 1000 Willow Road, Alpine, 619-445-1400 or 619-220-8497

EXTENSION 4002

Natalie Merchant 4245: Copley Symphony Hall, tonight, Thursday, November 29, 8 p.m., 750 S Street, downtown, 619-220-8497

Blues Traveler 1667: Viper Downtown Show Room, tonight, Thursday, November 29, 8 p.m., 1000 Willow Road, Alpine, 619-445-1400 or 619-220-8497

Richard Elliot 1662: and **Fathering**: Show Palace, tonight, Thursday, November 29, 10 p.m., 1537 Mission Avenue, Oceanside, 760-439-1100

The Sea Ray Quintet: Spina Street Forum, Saturday, December 1, 8 p.m., 301 Spina Street, Bakersfield, 619-795-0303

San Diego 1925: Cox Stage, Santa Ana, Thursday, December 6, 7:30 p.m., 3500 Santa Ana Boulevard, Santa Ana, 619-220-8497

Robert Earl Keen 784: and **Chris Knight** Billy Up Tavern, Thursday, December 6, 8 p.m., 143 South Edison Avenue, Solana Beach, 858-481-8140 or 619-220-8497

Dianna Krall 1843: California Center for the Arts, Tuesday, December 11, 8 p.m., 340 N. Escondido Boulevard, Escondido, 800-988-4753 or 619-220-8497

"The Colors of Christmas" featuring **Michael McDonald**, **Frank Bryson**, **Shawn Easton**, and **Orlando Adams**: Cox Theatre, Wednesday, December 12, 7:30 p.m., Third Avenue at B Street, San Diego, 619-520-1100 or 619-220-8497

The Michael Schuster Group 5142: 4th & 8, Wednesday, December 12, 3:45 p.m., downtown, 619-220-8497 or 619-231-6143

Black Sabbath and **Frank Stallone**: Show Palace, Wednesday, December 12, 8 p.m., 1537 Mission Avenue, Oceanside, 760-439-1100 or 619-220-8497

"Bontocoma": La Paloma Theatre, Friday, December 14, two shows, 6:30 p.m. and 9 p.m., 471 S. Coast Highway 101, Encinitas, 760-432-7716, recorded site 160-436-7467

Tower of Power 1843: Perkins Entertainment, Friday, December 14, 8 p.m., 43000 Pk Road, Temecula, 888-733-4264 or 619-220-8497

John Hiatt and **The Gears** 1827: and **John Eddie** Billy Up Tavern, Saturday, December 15, 9 p.m., 143 South Edison Avenue, Solana Beach, 858-481-8140 or 619-220-8497

TSO 1291: Thew Bag, and the **Blues** The Colburn, Saturday, December 15, 8:30 p.m., 2501 Kettner Boulevard, downtown, 619-232-4555

Kevin Burke 1843: Holy Trinity Episcopal Church, Sunday, December 16, 7:30 p.m., 2081 Sunset Hills Boulevard, Oceanside, 858-489-2266

Social Distortion 5092: Tones for and Gals, Monday, December 17, Tuesday, December 18, and Wednesday, December 19, 10:05 Gates 1100 Wells, Mission Beach, 858-480-1700 or 619-220-8497

The Paladins 1662: and **Duke Dickerson & the Escondido**: The Colburn, Friday, December 21, 8:30 p.m., 2501 Kettner Boulevard, downtown, 619-232-4555

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Dennis Grant presents
DANCE & DIS

Friday, December 4
DREAM STREET LIVE!

Wednesday, December 5
THE UNDERHILLS
LOBSTER TANK DIVERS
THE PUSH CUSHIONS

Thursday, December 6
SPELL TORONTO
THE TROUSERS
CHANNEL ONE

Friday, December 7
IDOT WIND • ACID MINK
RICKSHA • MIDDAY SHADOW

Saturday, December 8
"YEAR END REVOLT" with THE ABUSE
PROFESSIONAL MURDER
MUSIC (Coffin Records)
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THE BITTER END

San Diego Reader November 29, 2001 95

CONCRETE SOUND BOARD

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

1. Press the 4-digit extension above the category that interests you (for example, 400) for upcoming concerts.

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

FREE LINE
619.233.9797

Karl Denson's Tiny Universe (KDU) and Robert Waller's 20th Congress (9/22)
Belly Up Tavern, Friday, December 21, and Saturday, December 22, 9:15 p.m. 143 South La Mesa Avenue, Suite 100B
658-4811 or 619-220-8497

"El Viejo Christmas Show" #26:
The Cobalt, Saturday, December 22, 8:30 p.m. 2301 Kettner Boulevard, midtown
619-232-4355

"Merry Mayhem Tour" featuring Oxy Oxyburne (455), Rob Zambie (197), Medway, and more. San Diego Sports Arena, Saturday, 619-220-8497 or 619-231-4343

December 29, 2000 Sports Arena, San Diego 619-220-8497
Big Sandy & His Fly-Rite Boys (343) and the **Bearded Sons of Johnny Cash (781)** The Cobalt, Saturday, December 29, 8:30 p.m., 2501 Kettner Boulevard, midtown
619-232-4355

Billy Idol (522) 4th & B, Sunday, December 30, 245 S Street, downtown
619-220-8497 or 619-231-4343

"New Year's Eve at the Fairgrounds" featuring the **Psychobloids**, **Four Seasons**, **Steve Nissen**, **Steve Winkler** (of General Public and the English Beat), **Wine Monkey Orchestra (101)**, and four more. San Diego Sports Arena, Saturday, December 30, 8:30 p.m. 245 S Street, downtown
619-220-8497 or 619-231-4343

Conway, Lightlight Shines, and the and Jars The Cobalt, Monday, December 31, 7 p.m. to 2 a.m., 2501 Kettner Boulevard, midtown 619-232-4355 or 619-220-8497

The Rapture (263) Belly Up Tavern, Monday, December 31, 143 South La Mesa Avenue, Suite 100B 658-4811 or 619-220-8497

JANUARY
California, the **Black Heart Procession (179)**, and the **Handsome Family** The Cobalt, 619-220-8497 or 619-231-4343



Norfolk Merchants, November 29, Capley Symphony Hall

Thursday, January 10, 8:30 p.m., 2501 Kettner Boulevard, midtown 619-232-4355 or 619-220-8497

The Blind Boys of Alabama (949) Belly Up Tavern, Sunday, January 13, 143 South La Mesa Avenue, Suite 100B 658-4811 or 619-220-8497

Geoffrey Winkler (California Center for the Arts, Thursday, January 17, 8 p.m., 340 N. Escondido Boulevard, Escondido 858-988-4253 or 619-220-8497)

Concrete Blonde 4th & B, Friday, January 18, 345 S Street, downtown 619-220-8497 or 619-231-4343

Lila Murgal 4th & B, Thursday, January 24, 345 S Street, downtown 619-220-8497

Sam & I (188) **Unwritten Law (781)**, and **gals KIRAL** Arena, Friday, January 25, 345 S Street, downtown 619-220-8497

The Temptations (946) **Perkins** Escondido, Friday, January 25, 8 p.m., 4500 El Camino Real, Escondido 858-988-4253 or 619-220-8497

The Watts Prophets Escondido Performing Arts Center, Friday, January 25, 7:30 p.m., 210 East Main Street, El Cerrito 619-440-2277 or 619-220-8497

FEBRUARY
"Tenth Annual Brazilian Carnival" featuring **SambaCarnival** 4th & B, Friday, February 8, 345 S Street, downtown 619-220-8497 or 619-231-4343

MARCH
Ocean's Paradise (California Center for the Arts, Friday, March 29, 8 p.m., 340 N. Escondido Boulevard, Escondido 858-988-4253 or 619-220-8497)

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THE NICKEL PROJECT
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THE BLUES REVUE BAND
An evening with
QUINO

QUINO
An evening with
SOUL SHEDDERS

SOUL SHEDDERS
An evening with
THE NICKEL PROJECT

BLUES
An evening with
AMBOY NELSO

AMBOY NELSO
An evening with
SMOOTH BOARDS

SMOOTH BOARDS
An evening with
RED EYE GRAY

RED EYE GRAY
An evening with
BUCKFAST SUPERBEE

BUCKFAST SUPERBEE
An evening with
THE SISTERS GRIMM

THE SISTERS GRIMM
An evening with
BLUE SPRING

BLUE SPRING
An evening with
FRIDGEBUZZ

FRIDGEBUZZ
An evening with
TONY BEAN

TONY BEAN
An evening with
RONNIE LANE

RONNIE LANE
An evening with
NINE BALL

NINE BALL
An evening with
GREYHOUND

GREYHOUND
An evening with
QUINO

QUINO
An evening with
SOUL SHEDDERS

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An evening with
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THE BLUES REVUE BAND

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JEFF CHIMENTI
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2/7: **PHIL PERRY & PAUL TAYLOR**
2/8: **10TH ANNUAL SAN DIEGO BRAZILIAN CARNAVAL**
3/7: **NEWPORT JAZZ 2002**

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- 1. Press the 4-digit extension**
above the category that interests you (for
example, 4001 for upcoming concerts).
- 2. At the next prompt, press the**
3-digit code that is next to the performer
you wish to hear. (Performers without
codes currently do not have recordings.)
- 718...**Tina Turner:** Jenny Love's
660...**The Shop Meyers Quartet:**
Coca's Jazz Bar
The Midnight Quartet:
Martini Ranch (Gedamp)
Mary Moore: Larry's Lounge
Mystique: Jimmy Love's

THE FREE LINE
619.233.9797

- [illegible]

- [illegible]



Fruit Bats, December 5, The Cowboy

EXTENSION 4006
REGGAE/
SKA

Credible: Cannibal Box
D-Dub Club: Neimars Bar
and Grill
Diego Roots: Cannibal Box
Apple Gabriel: Neimars Bar
and Grill
Job Blood & the Fire Angels:
Blind Motors
740 **Psydec:** The Roadhouse,
Winstons
Russ Sogler: Moritz Ranch
(Encinitas)
732 **The Revelations:** Buffalo Joe
747 **Semini & Fulhaber:** The Ro-

COUNTRY

761 **Bastard Sons of Johnny**
Cash: The Cashbox
Chess Set: Don's Cocktail
Lounge

762 **Jesse Dayton:** The Cashbox
Emerald River: Magnolia
Mulaney's

765 **Rosie Flores:** Tio Leo's Lounge
The Scavengers: Flinn Springs
Inn

Two of Hearts: The Pine Valley
House

783 **Dwight Yoakam:** Viejas Casino

EXTENSION 4008
**ACOUSTIC,
FOLK**

Bruce: The Ould Sod
Steve Browne: Blarney Stone Pub
Chris Browne: Jammers Jaws
Chorus: The Book
Works/Panmunk Cafe
Evans: Kelly's Pub
The Hatchet Brothers: The
Ould Sod
Hatfield Rules: Lester's
Coffeeshouse
Michael Hunter: Miracles Cafe
Jefferson Jay: Lester's
Coffeeshouse

EXTENSION 4009
BLUES/SO

Aunt Kizzy's Boys: Patrick's
948... **The Bayou Brothers:** Enn's
Place
The Bullfinks: Grace's Top Ho
bor and Gelle
**Scottie Hill & the Tiki
Torchers:** Tiki House

Jordan's: Meats Market Place
The Justice Brothers: The Beach House
Johnny's: 4000
Johnny's: Blind Melons
Johnny's: La Costa Coffee
Roasting Co.
Joell Lane: Caves
Monago Bay: Borders Books & Music (23 Canal)
The Monkeys: Dizzy's
Kate Monahan: Toniko Bar & Grill
Jim Morris: McP's Irish Pub and Grill
Charlie Morris: Eve's Cakes & Confections
Jason Morris: Back by Brick
Mary O'Brien: Lester's
Café/Bar
The O'Brien Brothers:
Hereshey's Tavern (PB)
Randy Phillips: (Under Grand)
Tonny Price: Kelly's Pub
Ren's Garage: Hereshey's
Tavern (Lafayette), Island Sports
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BANDS TO WATCH

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2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. Performers without codes currently do not have recordings.

FREE LINE
619.233.9797

943. **Blue Four:** Punk's R. (R) Place
944. **The Blues Invaders:** (R) Place
945. **Blue Lingo:** Punk's R. (R) Place
946. **The Blues Invaders:** (R) Place
947. **The Blues Phantoms:** (R) Place
948. **The Blues Phantoms:** (R) Place
949. **The Blues Phantoms:** (R) Place
950. **The Blues Phantoms:** (R) Place
951. **The Blues Phantoms:** (R) Place
952. **The Blues Phantoms:** (R) Place
953. **The Blues Phantoms:** (R) Place
954. **The Blues Phantoms:** (R) Place
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956. **The Blues Phantoms:** (R) Place
957. **The Blues Phantoms:** (R) Place
958. **The Blues Phantoms:** (R) Place
959. **The Blues Phantoms:** (R) Place
960. **The Blues Phantoms:** (R) Place

961. **Tony Donath:** Harris Bar and Grill
962. **The Fat Daddies:** The Free Valley Place
963. **Flak & the Soundwaves:** O'Connell's Pub and Nightclub
964. **S O'Clock Shadow:** The Beach House
965. **The James Harmon Band:** 4th & B
966. **Angel Hayes & Uncle John's Big Ball Band:** (R) Place
967. **Hot Mess:** Island South & South
968. **India Ariz:** Rally Up Town
969. **The International Silver Strips:** Salomon's Band
970. **Golden Beach Brewery:** Lady Star & the Beards
971. **Red Lane:** (R) Place
972. **Rumble Lanes:** (R) Place
973. **Jonny Magness:** (R) Place
974. **The Mighty Blue Kings:** The Capitol
975. **Norton Buffalo and the Roadhouse:** (R) Place
976. **The Roadhouse:** (R) Place
977. **Blue Prowler:** (R) Place
978. **Blue Prowler:** (R) Place
979. **Blue Prowler:** (R) Place
980. **Blue Prowler:** (R) Place
981. **Blue Prowler:** (R) Place
982. **Blue Prowler:** (R) Place
983. **Blue Prowler:** (R) Place
984. **Blue Prowler:** (R) Place
985. **Blue Prowler:** (R) Place
986. **Blue Prowler:** (R) Place
987. **Blue Prowler:** (R) Place
988. **Blue Prowler:** (R) Place
989. **Blue Prowler:** (R) Place
990. **Blue Prowler:** (R) Place



Don Bern, December 4, Back By Back

991. **Rick & the Persuaders:** (R) Place
992. **Ruby & the Red Hot:** (R) Place
993. **Shades:** (R) Place
994. **The 8th Street Band:** (R) Place
995. **The 8th Street Band:** (R) Place
996. **The 8th Street Band:** (R) Place
997. **The 8th Street Band:** (R) Place
998. **The 8th Street Band:** (R) Place
999. **The 8th Street Band:** (R) Place
1000. **The 8th Street Band:** (R) Place

EXTENSION 400
1001. **Bayou Santa Barbara:** (R) Place
1002. **Bayou Santa Barbara:** (R) Place
1003. **Bayou Santa Barbara:** (R) Place
1004. **Bayou Santa Barbara:** (R) Place
1005. **Bayou Santa Barbara:** (R) Place
1006. **Bayou Santa Barbara:** (R) Place
1007. **Bayou Santa Barbara:** (R) Place
1008. **Bayou Santa Barbara:** (R) Place
1009. **Bayou Santa Barbara:** (R) Place
1010. **Bayou Santa Barbara:** (R) Place

1011. **Bayou Santa Barbara:** (R) Place
1012. **Bayou Santa Barbara:** (R) Place
1013. **Bayou Santa Barbara:** (R) Place
1014. **Bayou Santa Barbara:** (R) Place
1015. **Bayou Santa Barbara:** (R) Place
1016. **Bayou Santa Barbara:** (R) Place
1017. **Bayou Santa Barbara:** (R) Place
1018. **Bayou Santa Barbara:** (R) Place
1019. **Bayou Santa Barbara:** (R) Place
1020. **Bayou Santa Barbara:** (R) Place

Calendar MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you would like to have your underground dance club or event included, fax information to 619-881-2401, attention Scott Ellis, e-mail scott@music.com, or call 619-233-9000, ext. 261, night or day by 5:00 p.m. Friday, the week prior to publication. The listings are free.

Red Bay Hills: Friday, November 30, 9 p.m. to 2 a.m. 21 and up. The Hide, 2820 Linton Street, Loma Portal. 619-226-9019; recorded information, 619-226-9019.

Chive: Friday, 10 p.m. to 1 a.m. 18 and over. 508 Fourth Avenue, downtown. 619-232-4483; recorded information, 858-831-1820.

Club Nine: Thursday, 10 p.m. to 1 a.m. 508 Fourth Avenue, downtown. 619-232-4483; recorded information, 858-831-1820.

Club Nine: Thursday, 10 p.m. to 1 a.m. 508 Fourth Avenue, downtown. 619-232-4483; recorded information, 858-831-1820.

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Club Nine: Thursday, 10 p.m. to 1 a.m. 508 Fourth Avenue, downtown. 619-232-4483; recorded information, 858-831-1820.

NOTE

BY RICHARD MELTZER

"And Then the Crowd Showed Up" by Tobin Sprout. What a beautiful, brilliant, flimsy little song.

The perfect mix of music, motive, and sentiment (and if you can picture it also having a ritual function: too weird).

Not an anthem — something much grander and sadder.

"Life is worth living" (ha ha ha) Worth having been lived?

In the walled city/walled life/cyber-walled eternity.

Chimes of freedom that NEVER WERE.

March: Info line with directions, 760-825-5600.

Fresh: Mondays, weekly residents. Chad Fortin, Eric Diaz, and Jared Sorensen. No cover before 10 p.m. The Beat Bar, 976 Fifth Avenue, Hillcrest. 619-288-2233.

GLO: Fridays, superstar guest DJs, pre-mission Antonio Nava and go-go dancers fill the main level with progressive house. "Go and Go in the Ultra Lounge, R&B and rap in the Galleon Bar On Broadway East Center, 615 Broadway, downtown. 619-231-0011.

Hollywood Star: Fridays, The Fanned, hip-hop and R&B. Saturdays, hip-hop and R&B. Sundays, Progressive Rock, hip-hop and R&B. 9 p.m. to close. Saturdays and Sundays, After Hours, house music, 6 a.m. to 10 a.m. 1220 Fifth Avenue, between A and B, downtown. 619-232-2102.

For House Young Adults Dance Club: Fridays and Saturdays, DJ Darryl D and guest DJs spin hip-hop, R&B, and

In a midwinter afternoon's alternate-universe acid dream.

And even this little...no more.

"Strawberry Fields for ever" as pre-psychedelic existentialist beatnik fish fry soundtrack?

Finally.

And what's this got to do with Neil Diamond?

It has NOTHING to do with Neil Diamond. There could be FEW more dismal wastes of breath at this nexus in the grim chronicle of our species than to address the fact, the existence, the ghastly, cheery career of this 60-year-old pilloname peckerhead.

To hear a sample of Neil Diamond, call 619-233-9797, wait for the prompt, then punch in ext. 4616.



NEIL DIAMOND, Cox Arena, Thursday, November 28, 7:30 p.m. 619-230-8497. \$37.50 to \$67.50.

Online Club Coupons!

The following nightclubs have valuable coupons in the Music Section of the Reader's Website. Indicates North County.

- Blind Melons 2 for 1 cover
- Brick By Brick 2 for 1 admission
- California Express Buy 1 card, second free
- Cannibal Bar \$2 off admission
- Club Hollywood 1/2 off regular cover
- Croce's Free cover with dinner
- Dirk's Nightclub Free cover
- Dream Street \$1 off cover
- 4th & B 2 free comedy tickets
- Il Formo Bistrot Free cover with dinner
- Jolt'n' Joe's 1 hour free pool
- Juke Joint Cafe Free admission Thursdays
- La Costa 2 for 1 price admission
- Champions Lounge
- Martini Ranch 1/2 off martini
- McCabe's Beach Club \$2 off admission
- Moondoggles \$1 off cover
- Neimans \$2 off Tuesday admission
- P.B. Bar & Grill 2 for 1 entrée
- Patrick's II 2 for 1 cover
- Sevilla \$2 off cover
- Sham Rocks Shack 1/2 off cheeseburger combo
- Tio Leo's Lounge \$1 off club admission
- Tsunami Beach Club \$2 off VIP admission
- Winstons 2 for 1 cover

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PATRICKS II
DANCING BOOZE BULLARNEY
Since 1981

THURSDAY NOV. 29
BLUE FOUR
TARYN DONATH!
No Cover

FRIDAY NOV. 30
NIK SIMON BAND
No Cover

SATURDAY DEC. 1
AUNT KIZZY'Z BOYZ
No Cover

SUNDAY DEC. 2
RED LANE
ROCKS
No Cover

MONDAY DEC. 3
RICK AND THE
PERSUADERS
No Cover

TUESDAY DEC. 4
JONNY VIAU & THE
BLUE ALLSTARS
No Cover

WEDNESDAY DEC. 5
BLUE LARGO
No Cover

THURSDAY DEC. 6
BLUES, SOUL, ROCK 'N' ROLL!
No Cover

JIMMY LOVE'S
DINING DANCING LIVE MUSIC

THURSDAY, NOVEMBER 29
X-Cel
8:45 PM - 1 AM

FRIDAY, NOVEMBER 30
ROZ & THE
WRECKING CREW
8:45 PM - 12:30 AM

SATURDAY, DECEMBER 1
80s and
Gentlemen
8:45 PM - 12:30 AM

SUNDAY, DECEMBER 2
Jazzing
8:45 PM - 12:30 AM

MONDAY, DECEMBER 3
Reggie Smith
8:45 PM - 12:30 AM

TUESDAY, DECEMBER 4
The Edge
8:45 PM - 12:30 AM

WEDNESDAY, DECEMBER 5
Mystique
8:45 PM - 12:30 AM

THURSDAY, DECEMBER 6
Mystique
8:45 PM - 12:30 AM

FRIDAY, DECEMBER 7
ROZ & THE
WRECKING CREW
8:45 PM - 12:30 AM

SATURDAY, DECEMBER 8
X-Cel
8:45 PM - 12:30 AM

SUNDAY, DECEMBER 9
Jazzing
8:45 PM - 12:30 AM

MONDAY, DECEMBER 10
Reggie Smith
8:45 PM - 12:30 AM

TUESDAY, DECEMBER 11
The Edge
8:45 PM - 12:30 AM

WEDNESDAY, DECEMBER 12
Mystique
8:45 PM - 12:30 AM

THURSDAY, DECEMBER 13
Mystique
8:45 PM - 12:30 AM

FRIDAY, DECEMBER 14
ROZ & THE
WRECKING CREW
8:45 PM - 12:30 AM

SATURDAY, DECEMBER 15
X-Cel
8:45 PM - 12:30 AM

SUNDAY, DECEMBER 16
Jazzing
8:45 PM - 12:30 AM

MONDAY, DECEMBER 17
Reggie Smith
8:45 PM - 12:30 AM

TUESDAY, DECEMBER 18
The Edge
8:45 PM - 12:30 AM

WEDNESDAY, DECEMBER 19
Mystique
8:45 PM - 12:30 AM

THURSDAY, DECEMBER 20
Mystique
8:45 PM - 12:30 AM

FRIDAY, DECEMBER 21
ROZ & THE
WRECKING CREW
8:45 PM - 12:30 AM

SATURDAY, DECEMBER 22
X-Cel
8:45 PM - 12:30 AM

SUNDAY, DECEMBER 23
Jazzing
8:45 PM - 12:30 AM

MONDAY, DECEMBER 24
Reggie Smith
8:45 PM - 12:30 AM

TUESDAY, DECEMBER 25
The Edge
8:45 PM - 12:30 AM

WEDNESDAY, DECEMBER 26
Mystique
8:45 PM - 12:30 AM

THURSDAY, DECEMBER 27
Mystique
8:45 PM - 12:30 AM

FRIDAY, DECEMBER 28
ROZ & THE
WRECKING CREW
8:45 PM - 12:30 AM

SATURDAY, DECEMBER 29
X-Cel
8:45 PM - 12:30 AM

SUNDAY, DECEMBER 30
Jazzing
8:45 PM - 12:30 AM

MONDAY, JANUARY 1
Reggie Smith
8:45 PM - 12:30 AM

TUESDAY, JANUARY 2
The Edge
8:45 PM - 12:30 AM

WEDNESDAY, JANUARY 3
Mystique
8:45 PM - 12:30 AM

THURSDAY, JANUARY 4
Mystique
8:45 PM - 12:30 AM

FRIDAY, JANUARY 5
ROZ & THE
WRECKING CREW
8:45 PM - 12:30 AM

SATURDAY, JANUARY 6
X-Cel
8:45 PM - 12:30 AM

SUNDAY, JANUARY 7
Jazzing
8:45 PM - 12:30 AM

MONDAY, JANUARY 8
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8:45 PM - 12:30 AM

TUESDAY, JANUARY 9
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TUESDAY, JANUARY 16
The Edge
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Mystique
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THURSDAY, JANUARY 18
Mystique
8:45 PM - 12:30 AM

FRIDAY, JANUARY 19
ROZ & THE
WRECKING CREW
8:45 PM - 12:30 AM

SATURDAY, JANUARY 20
X-Cel
8:45 PM - 12:30 AM

SUNDAY, JANUARY 21
Jazzing
8:45 PM - 12:30 AM

MONDAY, JANUARY 22
Reggie Smith
8:45 PM - 12:30 AM

TUESDAY, JANUARY 23
The Edge
8:45 PM - 12:30 AM

WEDNESDAY, JANUARY 24
Mystique
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THURSDAY, JANUARY 25
Mystique
8:45 PM - 12:30 AM

FRIDAY, JANUARY 26
ROZ & THE
WRECKING CREW
8:45 PM - 12:30 AM

SATURDAY, JANUARY 27
X-Cel
8:45 PM - 12:30 AM

SUNDAY, JANUARY 28
Jazzing
8:45 PM - 12:30 AM

MONDAY, JANUARY 29
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TUESDAY, JANUARY 30
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Mystique
8:45 PM - 12:30 AM

THURSDAY, FEBRUARY 30
Mystique
8:45 PM - 12:30 AM

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Hera's Olive, rock, Monday, the Soul Perseus, Tuesday, 10 p.m., Wednesday, Private Domain.

Diary's, 34 Seventh Avenue, downtown, 808-270-7467, Thursday, 8 p.m. to 11 p.m., the Grosvenor College Big Band, Friday, 8 p.m., the Moon featuring Danielle LePore, Saturday, 8 p.m. to 11 p.m., Amber Whittick, Peter Sprague, Kevin Hennessy, Kevin Koch and Trigg Sprague, jazz, Monday, 7 p.m. to 10 p.m., the Jazz Project Big Band, Wednesday, 8 p.m. to 11 p.m., Trigg Sprague, jazz.

The Field, 444 Fifth Avenue, downtown, 619-232-8800, Sunday and Wednesday, live traditional Irish music.

4th & B, 745 B Street, downtown, 619-231-4343, Friday, call club for information, Sunday, 8 p.m., the Robert Cray Band and the James Harmon Band, blues.

Johnny Lane's, 677 Fifth Avenue, corner of Fifth and G, downtown, 619-231-2323, Thursday, 8 p.m. to 10 p.m., the Working Crew, Saturday, 8 p.m. to 10 p.m., the Working Crew, Monday, 8 p.m. to 10 p.m., Roger Smith or Fred Jay, Tuesday, 8 p.m. to 10 p.m., the Edge, Wednesday, 7 p.m. to 10 p.m., the Edge.

John's Jazz Cafe, 127 Fourth Avenue, downtown, 619-232-5001, Bistro, Wednesday, 8 p.m. to 11 p.m., the Robert Cray Band, Thursday, 8 p.m. to 10 p.m., the Robert Cray Band, Friday, 8 p.m. to 10 p.m., the Robert Cray Band, Saturday, 8 p.m. to 10 p.m., the Robert Cray Band, Sunday, 8 p.m. to 10 p.m., the Robert Cray Band.

Kinda Blue Room, Friday, 8 p.m. to 10 p.m., Saturday, 8 p.m. to 10 p.m., Sunday, 8 p.m. to 10 p.m.

Lila's, 1125 Sixth Avenue, downtown, 619-231-1969, Music is jazz, Friday, 7 p.m. to 9 p.m., the Robert Cray Band, Saturday, 8 p.m. to 10 p.m., the Robert Cray Band, Sunday, 8 p.m. to 10 p.m., the Robert Cray Band.

Marshall Beach, 128 B Street, downtown, 619-235-6100, Wednesday, 9 p.m. to 11 p.m., the Robert Cray Band, Thursday, 8 p.m. to 10 p.m., the Robert Cray Band, Friday, 8 p.m. to 10 p.m., the Robert Cray Band, Saturday, 8 p.m. to 10 p.m., the Robert Cray Band, Sunday, 8 p.m. to 10 p.m., the Robert Cray Band.

Patricia's II, 628 F Street, downtown, 619-233-3077, Music is blues, otherwise noted, Thursday, 8 p.m. to 10 p.m., the Robert Cray Band, Friday, 8 p.m. to 10 p.m., the Robert Cray Band, Saturday, 8 p.m. to 10 p.m., the Robert Cray Band, Sunday, 8 p.m. to 10 p.m., the Robert Cray Band.

Rock Bottom, 401 G Street, downtown, 619-231-7000, Thursday, 8 p.m. to 10 p.m., the Robert Cray Band, Friday, 8 p.m. to 10 p.m., the Robert Cray Band, Saturday, 8 p.m. to 10 p.m., the Robert Cray Band, Sunday, 8 p.m. to 10 p.m., the Robert Cray Band.

Roger's on 5th, 815 Fifth Avenue, downtown, 619-702-0444, Saturday, 8 p.m. to 10 p.m., the Robert Cray Band, Sunday, 8 p.m. to 10 p.m., the Robert Cray Band.

Seville, 555 Fourth Avenue, downtown, 619-233-9079, Music is Latin, Thursday and Wednesday, La Conchita, Tuesday, 8 p.m. to 10 p.m., the Robert Cray Band, Friday, 8 p.m. to 10 p.m., the Robert Cray Band, Saturday, 8 p.m. to 10 p.m., the Robert Cray Band, Sunday, 8 p.m. to 10 p.m., the Robert Cray Band.

The Wagon Wheel, 1055 Second Avenue, downtown, 619-238-1818, The Plaza Bar, Thursday, 8 p.m. to 10 p.m., the Robert Cray Band, Friday, 8 p.m. to 10 p.m., the Robert Cray Band, Saturday, 8 p.m. to 10 p.m., the Robert Cray Band, Sunday, 8 p.m. to 10 p.m., the Robert Cray Band.

Westside, 7 p.m. to 11 p.m., the Robert Cray Band, Thursday, 8 p.m. to 10 p.m., the Robert Cray Band, Friday, 8 p.m. to 10 p.m., the Robert Cray Band, Saturday, 8 p.m. to 10 p.m., the Robert Cray Band, Sunday, 8 p.m. to 10 p.m., the Robert Cray Band.

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910 Has Your Number



Michael Stebner

On a Sunday night last week, I ate a meal so sensuous, I could have sworn it was Valentine's Day. The very first dish to reach the table I promptly nicknamed "Sex on a Plate." But the funny thing is, the chef who created it wasn't even there. It was a very quiet evening at the restaurant, and he'd knocked off a couple of hours before I arrived, yet every morsel on each plate still bore the stamp of Michael Stebner's distinctive cuisine.

Even more paradoxical, Stebner isn't one of those chefs who develop a folio of ironclad recipes and prints them up for his line chefs to follow. His style is more spontaneous, a direct response to the best, freshest ingredients the market has to offer—and not just any market, but fabled China Farms, where Stebner's "produce expert" assistant goes to forage precious, naturally grown produce two or three times weekly. (He also orders from Specialty Produce Company, which sells only to restaurants, and occasionally goes to a farmer's market.) Although Charlie Trotter and Thomas (the French Laundry) Keller are his special inspirations, I find Stebner's style equally similar to that of Alice Waters, mother of modern California cuisine (munchkin veggies from China included). It's a luxury cuisine based very little on "luxury foods" and much more on inspired combinations of luxuriously perfect ordinary foods—clean, fine flavors that taste like themselves. The dishes you'll find on the menu tonight won't be the same as those I ate—ten days is long enough to change the best produce-catch of the micro-season—but bringing these changes is what Stebner does better than most chefs, and your dinner should be just as glorious.

Stebner made his mark as chef at Azzura Point at the Loews Coronado Resort until last winter, when the management of the Grande Colonial Hotel hired Stebner to La Jolla to involve him in plans for reinventing the hotel restaurant (the erstwhile Putnam's) and redesigning its kitchen, a project finally completed last summer. The result is a simple, almost ascetic dining room, seating about 50 (with room for a few more on the street-patio). It's done in dark woods and cream brightened by a colorful semi-abstract painting along the top of a long, narrow mirror that reflects the room, itself becoming an animated picture-painting of a bistro. Banquette seating along the edges softens the ambient sound. Jazz plays at moderate volume, small groups of locals hang out at the bantam-size

bar, and there's plenty of space between tables, creating an atmosphere that's urbane and quietly festive. Hints of Manhattan—not the real Manhattan, but Manhattan as it ought to be.

The menu is printed daily, with subtle differences evolving during each week. Most dishes are available as either "tasting" portions or as full-size entrees at exactly twice the price. This turns out to be a better idea than sliced bread, because the "taster" portions offer a chance to really have fun without breaking the bank. They're just large enough for two to share (or one to hog) and fully favor the flavor combinations without feeling staid. (Three or four of them plus a salad or and/or dessert make a lovely meal for two.)

The alternative to ordering à la carte is a four-course "Mercy of the Chef" dinner (\$45, or \$70 with wine pairings). The latter isn't a set menu but features what Stebner (or his sous chef, if he's off) is inspired to cook that night, following any specifications (desires or taboos) that you care to make. Ideally, the "Mercy" includes some dishes not listed

on the regular menu—but this doesn't always happen. In my experience, the chef's mercy is less likely to be strained on quieter evenings than on week-end peaks, when the dining room is jammed. In fact, if you're really serious about food, perhaps the best nights to enjoy 910 are probably Sundays and Mondays—"industry nights," Stebner calls them, when most restaurants are closed and chefs show up for dinner here. Not only is Stebner generally in the kitchen then (his usual nights off are Wednesdays plus either Tuesday or Thursday), but he's cooking for his colleagues; furthermore, without the weekend dating scene, the dining room is calmer, mellower, almost romantic.

"Careful, now," said the server, delivering our first two "tastes." We expected her to continue with the ritualized "Hot platters!" but instead she said, "These are too good to not share." And she was right. We were soon plying at each other to "try the fig," "taste that sauce!" One plate held sautéed figs in a wash of butter with a touch of balsamic, garnished with perfect ripe figs—complementary blasts of unabashed sensuality.

alternating sweetness and earthiness with the same melting mouth-feel. Dazzlement came from a few little buttons of candied Florence fennel—who would imagine! (I matched this with a big, expansive Pinot Gris from Alsace, but if you want to pair yourself really mad with food, list, consider pairing this dish with a glass of French Sauterne, a sweet desert wine that's also a traditional foie gras accompaniment.) Equally ambrosial was Stebner's signature lobster risotto—one constant on the mutable menu. I'm sure you've encountered hundreds of ordinary seafood risottos that are permeated with lobster or shellfish stock so strong that it soon wears the palate. Here, instead, the rice is cooked to

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Maya Valentzuela Eschogel I found
advertising in Reader Matches in
1992 and I've met a lot of nice men
over the years. A couple of them
have become friends. On a Saturday
one of the relationships led to the
right person.

John Eschogel: Maya's ad was
different from the others, she was
looking for a "professional" or
someone who was "financially
secure." I'm a professional

hanger, not a doctor or a lawyer. So
I called and listened to her voice
recording. I remember her saying,
"The best things in life cannot be
bought."

Maya: This was around the time of
the Super Bowl this year. I'm a
massage therapist, and with all the
athletes in town, I was pretty busy.
John left me a message and we
talked several times, and finally I
put him on a Saturday night. He
called me back from a landline. I
thought, "This is cool. Here's a guy
living his dream on a Saturday
night." I called him at his wanted
some company.

John: The place was practically

empty and she wanted to know how
she could recognize me. I said, "I'm
the only 6'6" guy in here."

Maya: He was standing by the
dryers when I came in. I went over
and he gave me a little hug.

John: She said, "I'm here." I
thought, "Yes, you're finally here." I
was taken with her right from the
start. She was so gorgeous and then
she started talking on the phone.

Maya: We went to a bookstore after
that, drank some hot chocolate, and
talked for hours. The following
week, I called the other guy I was
dating through Reader Matches and
told them my search was over.

John: We had a date to watch the
Super Bowl that Sunday, but at the
last minute we decided to have a
picnic on a bluff overlooking the
ocean instead. There was nobody
out there. We had the whole place to
ourselves.

Maya: Four days later, John asked
me to marry him on the Spruce
Street Bridge.

John: We met on January 25 and
got married in a private ceremony
on February 9. Two months later we
did it all over again, in front of our
family and friends at the house I
grew up in.

Maya: My grandparents' fight

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Dog-Eared Wine

"If you're a home winemaker, you're happy seven or eight times out of ten."

The wines of many a San Diego amateur winemaker have found their way to the wet bar/wine lab in local guru Lum Eisenman's Del Mar home. Eisenman estimates that he runs tests on "several samples per week — much to my wife's dismay. I can make a fairly crude measurement of alcohol content. I have a small still apparatus that can be put together — I use it very seldom — so that I can make a fairly crude measurement of volatile acid."

Crush
MATTHEW LICKONA

Though he is not a professional winemaker, the demand for Eisenman's talents and equipment extends to the professional realm. He has spent time doing tests and analyses for Menghin winery, for Witch Creek, for Schweigand, and for Belle Marie, and it is in the realm of the professional that his skills become critical. "Seven or eight times out of ten," he says, "if you make a batch of wine and you're reasonably happy, it and wine turns out just fine. If you're a home winemaker, you're happy seven or eight times out of ten, and the other couple of times, you pour it down the drain and say, 'the hell with it.' At a commercial winery, you often can't afford to do that. The problem wines, the exceptions, are where the science comes in."

Eisenman owns a phase contrast microscope, which helps him identify rogue microbes in a hurry, before they can ravage an entire batch of wine. But usually, his acid is required in less mechanical matters. Take, for example, the matter of acid adjustment.

It starts with the heat. "In Southern California," explains Eisenman, "the climate is such that the grapes are almost always deficient in acid. The result of that is you produce a wine that tends to be a little bit on the flabby side, particularly if the grapes are a little bit overripe. Most of the local winemakers pre-fer slightly overripe grapes, because they have problems getting enough color — the heat tends to strip the color out of the grapes."

The standard winery solution to a deficiency in acid is the addition of tartaric acid — the highest concentration naturally occurring acid in grapes — to the unfermented juice. "If you had fruit that came in at 4.2 pH — generally, the higher the pH, the lower the acid — a correction would certainly be in order. You might add a reasonable amount of tartaric acid, and if the pH came down to a reasonable level — 3.6 or 3.7 — you'd go about your business. But sometimes, it doesn't come down; you add a big jolt of tartaric acid and it moves from 4.2 to 4. You're still in trouble, but the wine is starting to taste pretty tart."

Why doesn't the pH drop as the acid content rises? One reason could be the presence of potassium. The same heat that helped open the grapes while stripping the color also induced the vines to "start extracting lots of potassium out of the ground," which is then funneled into the ripening fruit. The presence of large amounts of potassium can throw off the relation of pH to total acidity.

Explains Eisenman, "The higher the titratable acidity — the total acidity, the tastable acidity —

the lower the pH in general, but other cations" — in particular, potassium — "can come in and displace the hydrogen atoms" on the molecules of tartaric acid. The potassium gloms onto the spot once occupied by the hydrogen atom, creating a dissociated hydrogen ion. The number of these hydrogen ions are what determine a wine's pH, so as the potassium displaces the hydrogen on more and more tartaric acid molecules, the pH continues to rise. Thus, potassium can "grossly change the pH and not affect the titratable acidity." The same amount of some base would be required to neutralize the acid in the wine, but there would be considerably more hydrogen ions present than a weak acid such as tartaric would normally release in solution.

This is bad news for the wine, for several reasons. One of the most salient is that "the pH strongly affects the way in which sulfur dioxide interacts with [unwanted] microbes. There's only a small portion of the sulfur dioxide which is really biologically active, and the [size of that portion] is determined by the wine's pH. A wine with a pH of 3 would be pretty tart, and a minute amount of sulfur dioxide would just wipe out the microbes. On the other hand, with a wine with a pH of 4.1, which is pretty high but certainly not unheard of, you couldn't add enough sulfur dioxide to control the bacteria. If you did, the sulfur dioxide would be so prevalent you wouldn't be able to drink the wine."

So there you are, with corrected acidity but way too high a pH. "You're still in trouble, but the wine is starting to taste pretty tart. You can add another big dose of tartaric acid, and now the wine will be so tart that you probably couldn't sell it. But if you put it in a tank and chill it down, the potassium bitartrate — the potassium-laden tartaric acid molecules — will precipitate out. When that happens, the total acidity will come way down, and the pH will remain about the same [pH, you will recall, being a measure of free hydrogen atoms]. If the pH is still too high, you can repeat the procedure, dropping the pH without sending the tastable acidity through the roof. Says



Lum Eisenman

Eisenman, "What you're really doing is getting rid of the potassium," restoring the number of hydrogen ions to a quantity commensurate with strength of the tartaric acid present in the solution. As Eisenman points out, anyone can do the process of "chilling and adding, chilling and adding, and it always works. But it's a very expensive, laborious process. It costs a lot of money to cool a tank down and it's far better to do the major corrections before you start the fermentation; you end up with much better quality in finished wine. Wine becomes dog-eared — you can wear a wine out just by handling it. "I trouble is, 'you never quite know, you can't alytically predict where the titratable acid and pH are going to end up' after fermentation. That's where experience and intuition come in. I don't know that I have a lot of experience, I think my intuition is pretty good. I seem to have a knack for doing those kinds of measurement and making those kinds of adjustments."

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Price estimates are based on a multi-range entrée. Inexpensive: below \$10; moderate: \$10 to \$15; expensive: \$20 to \$24; very expensive: more than \$25. Please call restaurants to inquire for reservations.

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CLAIM JUMPER The portions are so large they don't give you quite the same satisfaction as 36 ounces. The food isn't memorable, but more than any one person can eat. Among the attractions every day are the huge salad bar, barbecued chickens, ribs, and turkey dinners. Count on a wait on weekends. Open daily, lunch and dinner. Inexpensive to expensive. (For larger steaks and beef ribs.) 5000 Carmel Mountain Center Drive, La Mesa, 619-460-9227; 12384 Carmel Mountain Road, Carmel, 858-881-8100; 3058 Avenida Encinas, Carlsbad, 760-431-0889. — E.W.

THE FISH MARKET 750 North Harbor Drive, downtown, 619-232-3474. There's something fishy about this crowded, noisy eatery multiplying restaurants. Namely, marinate, grilled, skewered, steamed or pan-fried fish and shellfish, plus pizza, chowders, pastas, and salads. Preparations are generally simple and consistent among branches. Hence, when the menu refers to a species as "local," it doesn't really mean nearby waters, but rather, the Pacific. At the small retail fish market, the downtown branch's products prove slightly fresher than most super markets', but less vibrant than the top fish markets (e.g., Point Loma area or Rancho). Identical seafood is served in the dining room, the only place at Top of the Market. But there's better value at the sushi bar, and the top fish market. The sushi price is well seasoned and just sticky enough; the seafood there is pristine.

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Calendar MOVIES

what amounts to an ancillary text of lavish illustrations. But again, that's not me (though I thought the Cloak of Invisibility was well done, both from the outside and the underneath). And again, too, it's not the or, a book. More bluntly, it's not anything special. And two and a half hours in any case a long sit for the young. Or the not young.

Spy Game details the last day at the office of a retiring Company man, or CIA agent to you laymen, Robert Redford. He has just learned that his prize protégé, Brad Pitt, has gotten himself arrested on an unauthorized mission in China (or in CIA-speak, has "gone off the reservation") and is scheduled for execution in twenty-four hours—plenty of time to give him a worse punning than he ever got in *Fight Club*. His superior, in a moment of delicate trade negotiations, sends willing to look the other way. The main area of interest in this so-called "game" (an indicator of Smiley cynicism instead of Bond idealism) is the limitation of

the playing field to CIA headquarters: the long-distance string-pulling, the circumvention of official channels, the concealment of activities from the higher-ups, the whole cat-and-mouse chase through the bureaucratic labyrinth. That's not to say the movie observes the classical units of time (twenty-four hours), place (CIA headquarters), and action (the covert rescue operation). It's to say it could have served them.

What weakens this area of interest, apart from the rampant implausibility, is, first, that Redford alone is portrayed as a figure of cloak-and-dagger romance (it's apparently all right to recruit a suicidal car bomber to plow into a building of innocent people as it's our side who hired him, and we manage to knock off the bad guy in addition to scores of innocents, and the dead innocents aren't American) while everyone else in his line of work is a pen-pushing, clod, buffoon, slimeball, straw man, etc. What weakens it even more—what shoots holes in the three units—is the flashback structure that gives rise to a kind of career highlight reel on the protégé (as his mentor selectively fills in his boxes on the deep background). The highlights, while naturally long in suspense, provide

some action for action's sake. Or action, anyway, for the trailer's sake. Action for bringing-in-the-suckers' sake.

The highlights fail, however, to supply any reason why the old-timer would go to such lengths to bail out his understudy (when he had expressly told him, under similar circumstances, that he wouldn't). We are forced to fall back on the physical likeness of Redford to Pitt, and the fact that Pitt had in essence already played Redford in *A River Runs through It*, fueling speculation on a sort of familial blood tie or at least maybe a fraternal bond between fellow matinee idols. Director Tony Scott, never very attentive to structure, always stuck to the surface, could not be expected to play up the offscreen area of interest. He has long seemed genuinely attracted to the old masculine action genres (car racing, aviation, the private eye, etc.), but he expresses that attraction through clod, buffoon, slimeball, straw man, etc. What weakens it even more—what shoots holes in the three units—is the flashback structure that gives rise to a kind of career highlight reel on the protégé (as his mentor selectively fills in his boxes on the deep background). The highlights, while naturally long in suspense, provide

Sideways of New York, a multi-character cross-pollination romantic comedy, has been described, for promotional purposes more than for critical, as Woody Allenesque. This seems to signify that (a) it takes place in New York City; (b) the line, "What are you talking about?" is spoken frequently and disingenuously when the

speaker knows full well what's being talked about; and (c) the writer-director is also the star. For all that, the description would fit more snugly if (a) Edward Burns were, or had, as well articulated a screen persona as Woody Allen; (b) he could see himself occasionally with analytical and self-mocking detachment instead of always as a Really Cool Guy; and (c) his wit were sharp enough to cut butter. He undoubtedly has more generosity than Allen, not just in sharing the lines and the limelight with his surrounding cast but also in showering them with acceptance and affection. Only one in the central core of six—Stanley Tucci—is an out-and-out rat of a flunk, although all the men tend to act a little like con artists. All the women, meanwhile, tend to act carbonated. (Heather Graham and Brittany Murphy, but not Rosario Dawson, tend in addition to act vigorously shaken before opening.) So if the scope and scale of the thing are completely human, the acting and the writing are not. And that lazy device of direct-to-camera interviews of the characters cannot give it a documentary verisimilitude without raising the question of who's doing the interviewing. And why.

Erratum: Last week I named Harold Clurman in the line of lone film critics at *The Nation*, stretching back through Manny Farber to James Agee, when Robert Hatch (I think) was the one I intended to say. Here's how it happened. I was going to name the current critic at the magazine, Stuart Klavans,

but I honestly don't keep up with it anymore, and I thought I had better check at the newstand to be sure he's still the guy, and how to spell him. Though he was listed in the masthead as the film critic, someone else was reviewing a movie in the arts pages of that issue, making Klavans a bad example of what I was talking about: the lone gun. So I hastily tried to recall who was reviewing *The Nation* during my own formative years, and came up with the name of Harold Clurman. Well, it's true he was reviewing back then in *The Nation*, and it's true I got something from him as an exemplary critic, but it was theater he was reviewing and not movies. A couple of wires got crossed in my head. (Clurman had directed one interesting film noir in the Forties, *Deadline at Dawn*, so even now it doesn't seem far-fetched to me that he could have been writing about movies.) This, by way of excuse, was the week of Thanksgiving; the deadline came a day earlier than normal; and the truth of the matter did not bubble up from the swamp of my memory until too late. I can see there will come a time when I will have to devote space in every column to mopping up the colored glass from the previous column. Before then, should anyone wish to start up a Remove Duncan Shepherd petition, I'll be the first to sign it. ■

MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and emphases by the black spot. Unrated movies are by year unreviewed. Thousands of past reviews are alphabetically, by year of release and by rating, are available online at SanDiegoReader.com.

Amélie—Cutey art-house item looks at the world (at Paris, more precisely) through the prism of the colored glass of Jean-Pierre Jeunès: a delayed-meeting romance à la *And Now My Love*. Sleepers in Seattle, et al., and a fashionable juggling act of fate, chance, coincidence, etc. The demerolite winsome heroine (Audrey Tautou), prone to reveries, often by a waggish narrator, is a self-denying dog-proseur whose secret mission seems to be the spiritual enlightenment of others, often by the most devious means: reprogramming a speed dial button from Mother to "Psychiatric Helpline." The boundaries, bounding imagination tends to be grounded, however, by the air of effortlessness. The best of it—the broad omniscient view of humanity combined with an eye for random trivial detail—was done better, and funnier, in Jane Campion's apprentice work, *Passengers in Moments*, and at about one-tenth the length. With Mathieu Kassovitz. 2001.

★ (FLOWER HILL 4; GROSSMONT TROLLEY; HILLCREST CINEMAS; LA JOLLA VILLAGE)

Banetta—A crime does pay comedy, told in flashback, following the transparent bluff that the two bank robbers known as the Shepherds (Bruce Willis, Billy Bob Thornton) have now been shot dead. Their getaway driver's sideline as a would-be "Hollywood stuntman" provides a dead giveaway to the "surprise" ending. Mid-speech, they pick up a willing and eager henchman (Greg Kinnear), "mentally unbalanced to a spectacular degree," who transforms the on-going game of robbing money into a game of hide-and-seek. The competition between Willis and Thornton had already got underway with the respective heists (modeled after Paul Revere vs. Frank Sinatra circa 1970), not to mention their various vaudeville digresses for the bank lobby. Thornton's character, the hypochondriac brains of the operation, upstages Willis' tight-lipped man of action of that what he's supposed to be at every turn, but that's no great distinction in a movie that reaches so far out to the audience

that it loses its balance and topples off the screen. Barry (Owen) Levinson, giving it a shove from behind, appears to have decided that the most crucial function of a film director today is to fill up a soundtrack album with a selection of catchy tunes. 2001.

★ (GASLAMP 15)

Rebbed Union Lines—Bourne war story with Owen Wilson and Gene Hackman, directed by John Moore. (CINEMA MOUNTAIN; CHULA VISTA 10; CINEMA 6; DEL MAR HIGHLANDS 8; ENCINITAS 8; FASHION VALLEY 18; GALAXY 8; GROSSMONT CENTER; GROSSMONT TROLLEY; HORTON PLAZA 14; LA JOLLA 12; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEANSIDE 18; PALM PROMENADE 24; PARKWAY PLAZA 18; PONTAY 10; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14.)

★ (GASLAMP 15)

Recess—Chotto ghost story: blasphemous clichés blended with spook-house ones. The tone of youth, the jokiness, the CG effects, etc., curdle any freshness. Snopce Dagg.

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★ (GASLAMP 15)

**Calendar
MOVIES**

Domestic Disturbance — Suspense in the tread and true pattern of the box. Who Cried Wolf? A mendacious early addressee (Matt O'Leary, vulnerable as required) who discovers that his well-behaved new stepdad (Vince Vaughn) is first of all a heel and next of all a psychopathic killer. The police might be forgiven for disbelieving that he discovered the second thing through the cheap trick of hiding behind the front seat of the family van; it's difficult to believe a while seeing it with your own eyes. But the boy's biological father (John Travolta, not camping it up for a change) cannot be forgiven, cannot forgive himself, for his disbelief. Conventional yet contentious and well-constructed, the movie pays adequate attention to the misgivings of both father and son over the life-altering choices of the ex-wife and mother (Teri Polo, a bland blend of Julie Fournier and Helen Hunt), and it ticks an ear to the loudness with which money talks in America, and it gives a sly-by, show-stopping ride to Steve Buscemi, a livable from the wicked stepfather's past, who turns up unbidden, and in a pullover sport shirt and checked jacket, at the formal wedding ceremony ("I did you register for a soup tureen? That's what I had for you if I'd been invited"), and who then inconspicuously hangs around the picturesque burg on the Maryland coast ("You know what I'm missing? I haven't seen any adult bookstores in this town"). Although the finale goes vigorously over the top, or at any rate past a sensible stopping point, director Harold Becker (*The Chinese Wall*, *Taps*, *Sea of Love*, *Malice* among others) maintains a kind of integrity in his continuing and career-long avoidance of



camera acrobatics and FX pyrotechnics. **★★** FASHION VALLEY 18; HORTON PLAZA 14; MISSON MARKETPLACE 13; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 18.

Don't Say a Word — "Absurd" kidnapping scheme, to adapt the adjective of the psychiatrist hero (Michael Douglas) to describe his one-day task (or one...), of unliking the subconscious of a ten-year mental patient (Britany Murphy) and retrieving a six-digit figure of unknown relevance. No less absurd is the idea that the kidnappers themselves would know its

relevance, to say nothing of the idea that they would know the digit is embedded in the patient's subconscious to begin with. There are other absurdities, such as the surreptitious installation of three circuit cameras throughout the doctor's apartment to monitor the movements of his bedridden wife — but why go on? The real point of the enterprise is simply to demonstrate, by means of *Traffic*-like tints and jostled camerawork, that director Gary Fleder is an up-to-date, cutting-edge, hip and happening as anybody else in Hollywood — a sharp in Versace clothing. With Sean Bean, Jennifer Esposito, Oliver Platt, and Famke Janssen. **★★★** (JG& 15; VGGH)

The Endurance — George Butler's documentary on Sir Ernest Shackleton's expedition to Antarctica in the Nineteen Twenties. **★★** (JG& 15; VGGH)

imp in a five-and-dime magician's outfit, narrates windily in an arch tone that makes everyone in the audience feel like an eight-year-old. **★★** (JG& 15; VGGH)

From Hell — An earth-shaking — or shaky, anyway — hypothesis as to the identity and motives of Jack the Ripper. It issues not from hell, exactly, but merely from a "graphic novel" by Alan Moore and Eddie Campbell. The Hughes brothers adaptation, taking its cue, is extremely grimy, grotesque (the Elephant Man thrown in gratuitously). But it is mostly just monotonous and dull. It features the customarily monotonous and dull labors of Depp as the laudamus-addicted detective on the case, and Heather Graham as a twinkle-diamond among streetwalking lumps of coal. It would not be a compliment to say that they, and their British accents, stand out. **★★★** (JG& 15; VGGH)

Harry Potter and the Sorcerer's Stone — Reviewed this issue. With Daniel Radcliffe, Emma Watson, Rupert Grint, Ian Hart, Alan Rickman, and David Harris, directed by Chris Columbus. **★★** (JG& 15; VGGH)

For Fakes — Orson Welles's scoldingly frankish essay on the topic of illusion and reality, incorporating both staged and spontaneous material, as well as some second-hand stuff, all shuffled together in a hand-is-quicker-than-the-eye style. Some of it is moderately intriguing (the account with an forger Emory de Hory, shot not by Welles but by François Reichenbach), and some is merely embarrassing (the elaborate rose about Picasso). Welles himself, a blasphe-

Helot — Relatively speaking, this has to be considered David Mamet's most commercial piece to date. Relative, that is, to one starring for Mantegna or William H. Macy. A cast headed by Gene Hackman and Danny DeVito, in addition to Debra Lando, Sam Rockwell, Rebecca Pidgeon (Mamet's wife), and Ricky Jay (a Mamet regular), may get the movie into wide release in shopping mall multiplexes instead of limited release on the specialty circuit. But it hardly constitutes the greatest gang of screen thieves ever assembled. In any event the cast gives Mamet everything he needs (as distinct from everything he might commercially desire or dream of), even, most surprisingly, Rebecca Pidgeon, the very picture of self-confidence and chutzpah in the part of the femme fatale. The compulsory plot twists — twists upon twists upon twists — do get a bit halled up. There are, needless to say, forced by Mamet by box office dictate. They have always been an essential ingredient in his bag of tricks. But the self-imposed obligation to trip himself, or at least make himself, produces more and more marks the farther the plot is spun out. The real fun of the thing, though, is the glitteringly polished Mamet dialogue: terse, repetitive, rhythmical, idiomatic, eminently quotable (heck, it'll be as quotable as an ant passing on cotton). Hackman, "I don't want you as an ant passing on cotton. I want you as quiet as an ant not even thinking about passing on cotton." More than a few excerpts can pass for comedy, certainly more than any competitive outburst of action, the edge of your seat thrill of the dialogue is in the sheer athleticism with which the conversational ball is kept in the air, hatted back and forth, treated to trick spins and wicked spins and diving saves, never permitted to touch the ground, never boosted away in frustration or disgust. It would be true to say that this style of dialogue draws attention to itself. It would be no less true to say that it amply repays such attention. **★★★** (JG& 15; VGGH)

Intimacy — Mark Rydell and Kerry Fox in an erotic drama made in England by the

French director Patrice Chéreau. (HILLCREST CINEMAS, FROM 11:30)

Iron Monkey — Eighty-some minutes of martial arts insanity, an earlier, uncerberbed directorial effort by the light choreographer of *Crouching Tiger, Hidden Dragon*, Yuen Wo Ping. No doubt we have the Ang Lee film to thank if so inclined for its exhumation, and *guy* also for its wide release with English subtitles in place of dubbing. The story tells of a Zorro-like masked vigilante in the mid-19th Century, a pretent to exhibit such *manga* mania, museum as the Grappling Hands, the Shadow Kick (Chinese trash talk: "I inverted the Shadow Kick"). Snappy comeback: "I'm going to kick you into the shadows." The Buddha's Palm, and the Flying Shears. The nonchalant action is at once frenetic and fatal, a bit like watching moths flinging themselves against a porch light. The final battle on wooden poles over a pool of flame produces a couple of fatalities only because — what to keep the combatants from flying away as before — the movie has to end sometime. **★★★** (JG& 15; VGGH)

K-PAX — No, not an easy-listening radio station, and not a merger of Korea and Tampa, but an undiscovered planet in the constellation Lira — or so says Kevin Spacey, who is either a bona fide space man the early evidence, apart from the actor's surname, in all on that side of a mere lunatic (some late evidence for that, without negating the early evidence). Either way, he is green card blancher for his smoky "scientist." Jeff Bridges, as a doctor at the mixed mental facility of the Psychiatric Institute of Manhattan, keeps peeling the gloves off his face in exasperation. The story photographer by John Matheson is meant, presumably, to convey the special relationship of the alien/mutant to the realm of light, especially as a mode of interstellar travel. It's tricky all the same. With Mary McCormack and Eddie Woodard, directed by Jan Soffel. **★★** (JG& 15; VGGH)

The Last Castle — Robert Redford returns to *Brubaker* as a prison reformer, only this time it's a mature prison and he himself is a prisoner, a much decorated general, former Vietnam POW, author of the biblical *Red Dawn*, and a man of such loyalty and integrity that he opted not to fight the charges against him. But then the sadistic commandant (James Gandolfini), an arms-bar soldier with a sinister taste for classical music (what kind of music is that?), makes the revolution in him. The photograph is a uniform drab grey, so dark as to obscure the faces, (the relation to the problem of Redford's wrinkles). But only total nonviolence, or nonviolence, could account for the prisoners' ability to prepare for their uprising (How did that thirty-foot fall trebuchet escape detection in the yard)? Director Rod Lurie, catering to the viewer whose hunger for inspiration outweighs his hunger for truth, clarifies her side with redemptive aid in *The Commander*, that the inmates and modesty of *Derren Brown*, his debut, were out of necessity and not out of choice. And any hope that a former film critic might be able to teach a lesson or two has been beaten down beneath simple sermonizing. With Mark Ruffalo and Robin Wright Penn. **★★** (JG& 15; VGGH)

Life as a House — Driving Mr. Lach with to build his dream house and at the same time bond with his in-laws. An imaginative, personable, and guff-gruffing A-fel good movie, deftly photographed by Vilmos Zsigmond) but tediously, maddeningly manipulative. With Kevin Kline, Hayden Christensen, Kristin Scott Thomas, Lena Malone, and Mary McCormack, directed by Irwin Winkler. **★★** (JG& 15; VGGH)

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TOWN SQUARE 14;

The Man Who Wasn't There — The first Gene Hackman film to disappoint. That's not to say it's not good, certainly not to say it's not even as good as his first, *Blood Simple*, where there could be no expectations and so no disappointment. The brothers have not suddenly lost their touch. They do for Billy Bob Thornton what they did before for George Clooney in *O Brother, Where Art Thou?* and Tim Robbins in *The Hunchback of Notre Dame*. They make an updatable actor palatable, largely by giving him with an interesting and well-written character, in this case, a morbidly withdrawn barber employed in his brother-in-law's shop in post-WWII Santa Rosa, and a would-be ground-floor investor in a new tangled enterprise known as dry cleaning. It's a delightful how this term doesn't just trip off the actors' tongues, but falls as if in a foreign language. Where the scene fits in under the cool Clooney and Robbins, they

throw a muscle over the usually unbridled Thornton. Open and gabby enough in his first person narration ("Me, I don't talk much" and "Me, I don't like entertaining"), he is practically catatonic, in demeanor, allowing us to study and appreciate the Edward G. Robinson pluckiness of his lips, the Walter Huston business of his skull, not to mention the aerodynamic crimp in his bangs. The barbering details, particularly the live illustrations of men's hairstyles from the Bush to the Lupton to the Executive Continuum, are precious, but few, and are never as compelling as the barber's dark inner thoughts on his profession, short hair as a form of human waste. A mauls mauls, spasmodically working past the of James M. I mean, the film has the artistic detachment we expect of the Coen's — always happy to put words such as "Wop," "Nap," "Hemic," and "pansy" into the mouths of their characters, even the more sympathetic ones — and it has, in some measure, the ingenuity of plotting we expect as well. The

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hen's money raising scheme: to blackmail his wife's lover anonymously for the affair he secretly suspects. Yet there is something unacceptably *deja vu* — Eng. trans., *been there, done that* — about the sprawling way in which the plot goes on, and something hand-me-down about the roundabout way (straight from the Cain fields) in which justice ultimately gets done. Then, too, the suspicion arises that the novelty of the brothers' first essay in black and white was supposed to make up for any lack of freshness and originality elsewhere. And the black and white, at least the daytime black and white, no matter how "appropriate" or "correct" (or perceptive or obvious) a choice it was for a period film noir, looks a little pale, a little milky, a little washed-out. Frances McDormand, James Gandolfini, Michael Badalucco, Jon Polito, Tony Shalhoub, Scarlett Johansson. **★★★** (JG& 15; VGGH)

Monsters, Inc. — Plump and rubbery computer animation prefaced by a refreshingly retro (ca. 1960) two-dimensional title sequence. Safely recommended to any child up to the age of

five, and less safely as his age increases. The whole premise of a parallel universe of monsters making nightly forays into our own universe, bottling the screams of children for fuel, all the while shivering in terror of the children themselves, is laughably condescending to monsters and troubling to children ("Kids these days, they just don't get scared like they used to"). And the "adult" to the master of stop-motion animation, Ray Harryhausen, in the form of Harryhausen's South Bar, seems more an insult, a passing wave to the covered wagon from the window of the arthouse. The sheer industriousness of it all — the clanking out of gears, the copious visual detail, the darn bursting rush of the action — would be easier to overlook, easier to link up with old-time Looney Tunes, if the artwork were easier to look at. Instead, for instance, a pop-eyed and bare bellied light-green green with purple spots, a one-eyed pea with twiggly limbs, a fable the Hatt wa doorman's vest and bowtie. Only the shivering ribcoshed of chameleon and mummy approves the tolerable. And each of these, in any case, is overpowered by the overblown speaking voice of John Goodman. Billy Crystal, James Caan, and Steve Buscemi, respectively. Is there some

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ROCKAWAY 17 11:30am, 2:00pm, 5:30pm, 8:00pm, 10:30pm	ROCKAWAY 17 11:30am, 2:00pm, 5:30pm, 8:00pm, 10:30pm	ROCKAWAY 17 11:30am, 2:00pm, 5:30pm, 8:00pm, 10:30pm	ROCKAWAY 17 11:30am, 2:00pm, 5:30pm, 8:00pm, 10:30pm
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Calendar MOVIES

inherent handicap in computer animation programs to manage the draftsman? Or is it simply the marketing necessity to coordinate efforts with the toy manufacturers? Directed by Peter Dinkler, 2001.

■ **CARAMEL MOUNTAIN, CHULA VISTA 10.** CINEMA 6, DEL MAR HIGHLANDS 8, FASHION VALLEY 15, GALAXY 6, GROSSMONT CENTER, GROSSMONT MARKETPLACE 13, HARBOR DRIVE 17, HORTON PLAZA 14, LA JOLLA 12, MISSION MARKETPLACE 13, MISSION VALLEY 20, OCEANSIDE 16, PALM PROMENADE 24, PARKWAY PLAZA 18, POWAY 10, RANCHO DEL REY 16, SWEETWATER 9, TOWN SQUARE 14.

Muthuland David — Driven by Lynch's *The Straight Story*, we are hereby reassured, was the observation, the twisted, twisted "one for them." In this case it's a braided story, fables twisted, or the intertwined fate of two women, one light and one dark, a story ended, story sweetened Hollywood hopeful from Deep River, Ontario, and a haunted, haunted universe, one who knows where. The filmmaker's freedom from normal plot logic, to put it in the most neutral light, from him to do what he wants, (or, in a more jaundiced light, free him to be the poster boy for self-indulgence.) In the result, the entertainment value is fully higher than in the average plodder chained to conventionality. For example, the abstract swing dance competition of the opening and the later lip sync, auditions to Girl Rock goldie records, the whole wide grin stretch all the way to the cheek, the spectator sport lebanon, tailored for the heterosexual male (the hilly landscape, little known Naomi Watts, a wholesome Penelope Ann Miller, and Laura Harring, a former Miss USA, formerly spelt Herring, but never mistaken for a



Sideways of New York

fish): the unpredictable casting of supporting parts (see *Insider* Ann Miller, Lee Grant in a light wig, one-time pretty boy and now pretty old man Chad Everett), the off, off, fitting costume and dialogue of a shady character known as The Cowboy, "Stop and think for a little second. Can you do that for me?" Such bits and pieces, though they don't add up to a whole, let you know you are watching something out of the ordinary. Other bits and pieces, though they let you know the same thing, arouse less enthusiasm about it. The trade off for all

that freedom from logic is that Lynch is freed, too, from viewer involvement. And when toward the end he makes a concerted effort, rigging and ragging, to leave the viewer behind (dedicated time is charged by high risk, illicit drug traffic, and murder, Steve Martin cannot help but lighten it with a tone of just kidding. And an unrefined Kevin Bacon lights it further with a conventionally amusing turn as a Hollywood star who hurls into the police investigation in the course of researching a role. Deep into it, there's a good moment

Novocaine — Run of the mill black comedy (remember when there wasn't a black comedy mill when black comedy was a mark of invention) about a dentist whose well-ordained existence is disrupted by a high-risk case, illicit drug traffic, and murder. Steve Martin cannot help but lighten it with a tone of just kidding. And an unrefined Kevin Bacon lights it further with a conventionally amusing turn as a Hollywood star who hurls into the police investigation in the course of researching a role. Deep into it, there's a good moment

★ (HILLCREST CINEMAS, THROUGH 11/20)

MOVIE SHOWTIMES

Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

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Fr., Tu. (12:00, 2:00, 4:00, 6:00, 8:00, 10:00, 12:00)
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LA JOLLA
6857 Grand Ave. (858-274-2724)
Behind Enemy Lines (PG-13) Fr., Tu. (12:00, 2:00, 4:00, 6:00, 8:00, 10:00, 12:00)
Fr., Tu. (12:00, 2:00, 4:00, 6:00, 8:00, 10:00, 12:00)
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Fr., Tu. (12:00, 2:00, 4:00, 6:00, 8:00, 10:00, 12:00)

GASLAMP 15
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Behind Enemy Lines (PG-13) Fr., Tu. (12:00, 2:00, 4:00, 6:00, 8:00, 10:00, 12:00)
Fr., Tu. (12:00, 2:00, 4:00, 6:00, 8:00, 10:00, 12:00)
Fr., Tu. (12:00, 2:00, 4:00, 6:00, 8:00, 10:00, 12:00)
Fr., Tu. (12:00, 2:00, 4:00, 6:00, 8:00, 10:00, 12:00)

MISSION VALLEY 18
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Behind Enemy Lines (PG-13) Fr., Tu. (12:00, 2:00, 4:00, 6:00, 8:00, 10:00, 12:00)
Fr., Tu. (12:00, 2:00, 4:00, 6:00, 8:00, 10:00, 12:00)
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Fr., Tu. (12:00, 2:00, 4:00, 6:00, 8:00, 10:00, 12:00)

MISSION VALLEY 20
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Behind Enemy Lines (PG-13) Fr., Tu. (12:00, 2:00, 4:00, 6:00, 8:00, 10:00, 12:00)
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United Artists Horton Plaza 14
475 Horton Plaza (619-244-8602)
Black Knight (PG-13) Fr., Tu. (1:15, 7:30, 9:45)
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LA JOLLA
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when Martin, cornered by cops in a seedy motel room, vaults himself into the crowd space over the bathroom ceiling and heads out to wherever it will take him in a plectra attempt at escape. With Laura Dern, Helena Bonham Carter, Alan Kinsie, Scott Caan, written and directed by David Atkins, 2001. (HILLCREST CINEMAS, LA JOLLA VILLAGE)

The One — Parallel-universe adventure pops in fewer than 125 universes — in sum, a "multiverse" — of identical populations, with Gore U.S. President in one of them, Bush in another. By killing off 123 of his clones — through "unauthorized travel by illegal quantum tunnel" or something — one megamolecule has inherited their energies and become a superhero. Only one still remains, but he too has benefited from the released energies of his doubles, setting up a Battle of the Titans. Let's just let it. (Or maybe he now should be upgraded to Rocktopus 11. Anybody who has anything whatsoever to say about parallel universes — let's not be afraid to generalize — would not fill up his time with imitations *Martian* martial arts, would he? John Woo shootouts, and heavy metal accompanied chaos, so that elements, director and co-writer James Wong and producer and co-writer Glen Morgan from the roll of those with something to say about the world, directed by Brendan and Emmett Malloy. CINEMA 6, DEL MAR HIGHLANDS 8, FASHION VALLEY 15, GALAXY 6, GROSSMONT CENTER, HARBOR DRIVE 17, HORTON PLAZA 14, LA JOLLA 12, MISSION MARKETPLACE 13, MISSION VALLEY 20, OCEANSIDE 16, PALM PROMENADE 24, PARKWAY PLAZA 18.

Out Cold — Stoodbearing in Alaska, with Jason Lindero, Willie Garson, and Lee Majors, directed by Brendan and Emmett Malloy. CINEMA 6, DEL MAR HIGHLANDS 8, FASHION VALLEY 15, GALAXY 6, GROSSMONT CENTER, HARBOR DRIVE 17, HORTON PLAZA 14, LA JOLLA 12, MISSION MARKETPLACE 13, MISSION VALLEY 20, OCEANSIDE 16, PALM PROMENADE 24, PARKWAY PLAZA 18.

Novocaine — Run of the mill black comedy (remember when there wasn't a black comedy mill when black comedy was a mark of invention) about a dentist whose well-ordained existence is disrupted by a high-risk case, illicit drug traffic, and murder. Steve Martin cannot help but lighten it with a tone of just kidding. And an unrefined Kevin Bacon lights it further with a conventionally amusing turn as a Hollywood star who hurls into the police investigation in the course of researching a role. Deep into it, there's a good moment

★ (HILLCREST CINEMAS, THROUGH 11/20)

Serenity — Unbelievable buff to do with romance and destiny and the One Right Person. Jonathan and Sara, meeting cute at a glowing altar during Christmas rush (the shopping for his current girlfriend, and for her boyfriend), spend several magical hours together, and then separate without knowing the other's name: he writes his on the back of a five-dollar bill, she writes hers on the fold of a Garcia Marquez novel — both to be re-entered into general circulation — and they leave their fate to fate. Seven years later, the week before they're to wed their respective new partners, they desperately try to give a fate a hand. The total connection is supremely precious, which is not to say "great value." (Slightly less value, even, than director Peter Jackson's earlier comedy from the same year, *Town and Country*) John Corbett steals his scenes, if not the show, playing a hippy, Yanni, haired, New Age musician who is nonetheless a feasible future for the heroine, Kate Beckinsale. The preferable, which is not to say "great value." (Slightly less value, even, than director Peter Jackson's earlier comedy from the same year, *Town and Country*) John Corbett steals his scenes, if not the show, playing a hippy, Yanni, haired, New Age musician who is nonetheless a feasible future for the heroine, Kate Beckinsale. The preferable, which is not to say "great value." (Slightly less value, even, than director Peter Jackson's earlier comedy from the same year, *Town and Country*) John Corbett steals his scenes, if not the show, playing a hippy, Yanni, haired, New Age musician who is nonetheless a feasible future for the heroine, Kate Beckinsale. The preferable, which is not to say "great value." (Slightly less value, even, than director Peter Jackson's earlier comedy from the same year, *Town and Country*) John Corbett steals his scenes, if not the show, playing a hippy, Yanni, haired, New Age musician who is nonetheless a feasible future for the heroine, Kate Beckinsale. The preferable, which is not to say "great value." (Slightly less value, even, than director Peter Jackson's earlier comedy from the same year, *Town and Country*) John Corbett steals his scenes, if not the show, playing a hippy, Yanni, haired, New Age musician who is nonetheless a feasible future for the heroine, Kate Beckinsale. The preferable, which is not to say "great value." (Slightly less value, even, than director Peter Jackson's earlier comedy from the same year, *Town and Country*) John Corbett steals his scenes, if not the show, playing a hippy, Yanni, haired, New Age musician who is nonetheless a feasible future for the heroine, Kate Beckinsale. The preferable, which is not to say "great value." (Slightly less value, even, than director Peter Jackson's earlier comedy from the same year, *Town and Country*) John Corbett steals his scenes, if not the show, playing a hippy, Yanni, haired, New Age musician who is nonetheless a feasible future for the heroine, Kate Beckinsale. The preferable, which is not to say "great value." (Slightly less value, even, than director Peter Jackson's earlier comedy from the same year, *Town and Country*) John Corbett steals his scenes, if not the show, playing a hippy, Yanni, haired, New Age musician who is nonetheless a feasible future for the heroine, Kate Beckinsale. The preferable, which is not to say "great value." (Slightly less value, even, than director Peter Jackson's earlier comedy from the same year, *Town and Country*) John Corbett steals his scenes, if not the show, playing a hippy, Yanni, haired, New Age musician who is

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Calendar MOVIES

me any doubts or sweet rolls? As for around: the effect is made by wide-angle photography, sharply reduced perspective, and a tendency to keep the actors on the run, herding them directly toward or away from the camera. Because of all that, the movie appears to be taking place in some sort of wind tunnel, with the dialogue having to fight upward to reach the audience and only doing so on a several-second delay. The grotesque characters are a lot of fun, most of all Dennis Weaver's sluttish, woodpeckerish motel manager, but the dime-noir truths about police corruption, Mexican townsmen, the drug trade, etc., are trivialized (if possible) by the comic-book absurdity. With Charlton Heston, Janet Leigh, Marlene Dietrich, Alan Tamiroff, and Mercedes McCambridge. 1958.

*** MUSEUM OF PHOTOGRAPHIC ARTS, 11/30, 7 AND 8 PM

Training Day — A slick, mainstreamer *Bad Lieutenant*, tagging along on an interminable work shift with a crooked L.A. narc. Even if you are prepared to believe the worst of the police (even if, perchance, you were a member of the O.J. Simpson jury), it's a stretch to believe that any cop would parade his badness quite so openly in front of a first-day trainee, no matter how eager to please and ready of endorsement the trainee might be. It's a stretch of another sort for Denzel Washington to be the bad guy, and it brings out his less commanding — his showy and flourishy — side. Ethan Hawke, as the underdog, is too light a weight to hold his own.

own, even so. Toward the end, director Antoine Fuqua engineers a couple of tense sequences, when the dirty cop abandons the squeaky-clean one in a den of iniquity, and when the latter sets out to get even. But the relief of tension in that first sequence is so laughably miraculous (in the vernacular, "some trippy-as shit") that it rather dampens the tension of the second into the bargain. Scott Glenn, Cliff Curtis, Macy Gray. 2001.

*** GILASUM 16, 3000E

The Trial — Orson Welles's heavy concentration of Franz Kafka's paranoid nightmare: the faceless "K" materializes as a skittishly mannered Tony Perkins, and most of the puzzling quality is pinned down definitively in the archaic Expressionistic shadows, the elaborately charted camera movement, and the disembodied dubbed voices (to which Welles himself contributed roughly a dozen). With Jeanne Moreau, Romy Schneider, Alan Tamiroff. 1962.

*** MUSEUM OF PHOTOGRAPHIC ARTS, 12/5, 7 PM

Vampire Hunter D: Bloodlust — Japanese animated fantasy directed by Yoshiaki Kawajiri. (R) 11/30, 10 PM

Working Line — An experimental feature shot in live action (by Richard Linklater) and then painted over via computer (by, or under, Bob Sabiston): neither fish nor food, though certainly fishy and possibly food. The undulating, slouching animation on top of the already unstably camerawork is very hard on the eyes. And any added visual interest from this cinematic hybrid, or mutant, is actually a distraction from the droning verbalizations on late, free will, existentialism, evolution, reincarnation, linguistics, the "ontology" of film, etc., spiced with literary allusions to Lorca, Lawrence, Stevenson, Mann, Kierkegaard, etc. — something like a semester's worth of highlights from a Philosophy major's hall of shame. The delectable, at times campy, depictions — we cannot be completely sure — the adventures in the afterlife of a laid-back slacker (Wiley Wiggins, from *Heard and Confused*) who gets run over by a car. More precisely a depiction of the afterlife as an endless and uninterrupted sequence of dreams. A more precise title for the film, therefore: *Unworking Death*. 2001.

*** HILLCREST CINEMAS, THROUGH 11/29

HELP WANTED

ADMINISTRATIVE, ACCOUNTS PAYABLE: ACME Electronics, Inc. is seeking a highly motivated, experienced administrative professional to manage all company administrative functions. Must be computer literate and have excellent communication skills. Salary commensurate with experience. Send resume to: ACME Electronics, Inc., 1234 Main St., Suite 200, San Diego, CA 92101. Fax: 619-555-1234. EOE/DFW.

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ADMINISTRATIVE/RECEPTIONIST: Must have degree. Responsibilities include: reception, scheduling, correspondence, etc. Must be computer literate and have excellent communication skills. Salary commensurate with experience. Send resume to: ACME Electronics, Inc., 1234 Main St., Suite 200, San Diego, CA 92101. Fax: 619-555-1234. EOE/DFW.

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Desired female attorney aide needs part-time assistance (Tuesdays and Thursdays) to assist with legal research, drafting, and other legal tasks. Must be a graduate of a law school and have a minimum of two years of legal experience. Salary commensurate with experience. Send resume to: [Redacted], 1234 Main St., Suite 200, San Diego, CA 92101. Fax: 619-555-1234. EOE/DFW.

AGRO DETAILING

Growing company seeking detailers for agricultural equipment. Must be experienced and have a valid driver's license. Salary commensurate with experience. Send resume to: [Redacted], 1234 Main St., Suite 200, San Diego, CA 92101. Fax: 619-555-1234. EOE/DFW.

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Experienced bakery detailer needed for various tasks. Must be experienced and have a valid driver's license. Salary commensurate with experience. Send resume to: [Redacted], 1234 Main St., Suite 200, San Diego, CA 92101. Fax: 619-555-1234. EOE/DFW.

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QUICK, EASY, AND CHEAP: Ads are available to private parties only. Ads are limited to 25 words. Cash, check or credit cards are accepted. (Services, rentals, lessons or any other profit-making enterprises do not qualify for \$6 ads. See instructions for business ads above. Other rules apply to Roommates and Match ads.)

BY INTERNET: Go to SanDiegoReader.com and click on the link to place an online classified ad. Fill out the form and remember to check the box for your preferred billing method.

BY FAX: Complete the form below, photocopy it, and then fax it on 24 hours a day, 7 days a week, at (619) 233-7977. Payment is via Visa, Discover, or MasterCard.

24-Hour Phone: (619) 233-7977, ext. 8055 **24-Hour Fax: (619) 233-7907** **Deadline: 6pm Monday**

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone number. Each phone number counts as one word; ads over 25 words will be edited. Refer to the Table of Contents to determine the classified category you want. If you are unsure, the appropriate category will be assigned. No cancellations or corrections. No refunds.

NAME: _____ **DATE/TIME PHONE:** _____

CATEGORY: _____ **CARD NUMBER:** _____ **SIGNATURE:** _____

1 2 3 4 5
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21 22 23 24 25

STARTS FRIDAY

AMC, FOX, HBO, MTV, Nickelodeon, PBS, PAX, Showtime, Turner, USA, Viacom, Warner Bros., and many more.

OFF THE CUFF by Sue Greenberg What's the worst thing about shopping during the holiday season?



Allison Stein
Massage Therapist
College Area

The crowds... well, the parking. I really... standing in line... I wait until the weekend when people are working. I think people should take the train or shop online.



Christopher Erner
Sales Associate
Point Loma

Parking... Employees that work in the mall have to park really far away, which makes it even worse. But on the good side, I work in retail, and all the people parking and shopping keeps it busy, and it makes a couple of months go by really fast.



Chris Adams
Film and Video Director
Encinitas

I don't even mind the crowds because I'm a people person, but I really, really don't like the music. The first day after Thanksgiving, it just kicks in, I start singing those carols, and then there's in your head... I just don't like it, I don't like being bargained with anything like that.



Tiffany Smiley
Ballet Eji
Hillcrest

Personnel on the road and they should be happy. You go shopping and you try to make it nice because you're shopping for everyone you love, and everyone has a truck because they love and everything, we should be happy... at the holidays.

GENERAL LABOR. Also looking for shipping, warehouse, and other jobs. Call today for more info. San Diego 454-14-14.

GENERAL LABORERS. Heavy lifting, Forklift, Warehouse, San Diego 454-14-14.

GENERAL. Warehouse, Forklift, San Diego 454-14-14.

HAIR SALON. Manager, Cutters, Stylist, San Diego 454-14-14.

GRAPHIC ARTIST. Creative, San Diego 454-14-14.

HAIRDRESSER/MANICURIST. With experience, San Diego 454-14-14.

HAIRDRESSER/MANICURIST. With experience, San Diego 454-14-14.

HAIRDRESSER/MANICURIST. With experience, San Diego 454-14-14.

HAIRDRESSER/MANICURIST. With experience, San Diego 454-14-14.

HAIRDRESSER/MANICURIST. With experience, San Diego 454-14-14.

HAIRDRESSER/MANICURIST. With experience, San Diego 454-14-14.

WORKSMART, INC.

We are currently seeking a bilingual (English/Spanish) individual to fill a part-time Customer Service position.

Duties include:

- Contact with customers
- Typing, filing & light clerical

Good attitude a must. QuickBooks experience a plus. Great hours & full benefits.

Call (619) 326-7367

Looking for a Stable Industry?

Midland Credit Management, Inc., one of the leaders in purchasing and managing charged-off credit card accounts, is seeking motivated, goal oriented individuals to join our growing company. We are now hiring:

ACCOUNT MANAGERS (COLLECTORS)

- \$11.54/hr. base + commission + bonuses
- \$12.98/hr. base + commission + bonuses (after 6 months of production)
- \$1500 bonus (after 6 months of production)
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- Extensive hands-on paid training

Casual dress/professional behavior

mcm
midland credit management, inc.
Resumes to: MCM, Inc. Attn: Recruiting, R + 5775 Roscoe Ct. San Diego, CA 92123
Fax: (800) 333-9989 • E-mail to: jobs@mcmcs.com

Blood and plasma donors are always winners at Pyramid!

Earn extra cash \$\$\$!

Bring in this ad and receive a \$5 bonus on your first plasma donation. Special fees paid to Hepatitis B donors.

Two San Diego Locations:

2850 6th Ave., Ste. 111 • 619-298-4011
4402 Dayton St. (at El Cajon Blvd.) • 619-265-0334

- Between ages 18-65
- Proof of current address
- Cash payment + I.D. required (driver's license & Social Security card)

Additional locations: Van Nuys • Cotton • Los Vegas

Delivery/Warehouse

This is a great way to make a "2nd Income" while working with a reputable company that provides world class Customer Care for The New York Times and other national publications.

CARRIERS

- Early AM Hours, 7 days a week.
- No Collections
- Must have reliable vehicle and insurance.

SERVICE ASSISTANTS

- Hourly position, 12am to 5am

Candidates will assist with all aspects of our depot operation; including customer service and carrier support. Must be organized, a team player and willing to help with a variety of projects. Some lifting is included. Possession of a car, clean driving record, and a high school diploma or equivalent is required.

We have opportunities throughout San Diego

North County (858) 625-0787
South County (858) 268-3248

HAIRDRESSER/STYLIST. Room available. Reasonable rent. Great location. Perfect for a hair salon. Call today for more info. San Diego 454-14-14.

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DEPUTY SHERIFF - DETENTIONS/COURTS

Current Annual Salary: \$1,890 - \$48,327
Plus Yearly Benefits Package

The San Diego County Sheriff's Dept. is hiring good men and women to work in Detentions and Courts.

- Must be 20+ years old
- Be of good moral character
- No upper age limit
- High school graduate or GED req.

Exam date:
Sat., December 1 • 7:30 am

Southwestern College Cafeteria
900 Quay Lakes Rd., Chula Vista, CA 91910
Applications available at the door. ID required.
CALL (858) 974-2613
www.SDSheriff.net

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San Diego 619-480-0460
Oceanside 760-737-7283

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A national telemarketing firm specializing in fundraising for the Democratic Party and charities is currently hiring telemarketers for its San Diego center.

15 years in business.

Compensation and benefits include:

- Full-time
- Part-time (evening and Sunday shifts)
- Medical and dental
- Paid training
- 401(k)
- \$7/hour plus bonus
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GORDON & SCHWENKMEYER INC.
TELEMARKETING

2221 Camino del Rio South, Suite 201
San Diego, CA 92108
Call for an interview: 619-497-5000

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METER READERS, CALL-IN. San Diego Gas and Electric is testing for Call-In Meter Reader Saturday, 12/7/01. In order to reserve your spot today, you must submit an application and a DMV #6, driving record by 11:59pm. Applications, call 1-800-433-7262. Call for more information. Building & Security Office. For more information please call 858-654-8000.

TECHNICAL/ELECTRONIC TECHS needed for North County company. Fiber optic and other electronic experience a plus. Pay depends upon experience. E-mail: greg@serenacraft.com or call Service Staffing Service, Inc. at 760-510-6080.

EMERGENCY/REPAIRS, full time, with possibility of permanent position. Shift work. Excellent benefits. Immediate openings. Email: emr@serenacraft.com

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TIME GENERAL OFFICE. National executive hours. Good pay. Strong or national skills, computer literate. Permanent earning, own transportation. Send Resume paid. Gary Ford Con. 858-792-9610.

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858.453.9632

PROFESSIONAL: Prestigious firm in LA is seeking energetic professional to develop phone calls, greet clients and assist in sales of new products. Excellent reward. Need at least 2 years experience in sales. No background considered. Long-term position with growth potential in a well-motivated environment. Apply today! For details, call AppleCorr. 858-6470.

RESEARCH (BIOMATICS): We will pay you to learn! We are seeking a Researcher. No experience necessary. Apply to: Biomatics, Inc., 10000 San Diego Ave., G19-209-2091.

SEARCH ASSOCIATE, \$5-85 HOURLY: We are seeking a Search Associate to make a telephonic number of outgoing calls. No experience necessary. No interviews. No telemarketing position. No travel involved. Must be comfortable with a telephone. No background check.

REPRESENTATION AGENTS: Pacific Monarch brokers, inc. Earn up to \$1000/week! Up to 10% commission on nights, weekends & holidays. No experience necessary. Benefits & weekly. Start today! Five convenient locations: San Diego, 619-687-0070; Riverside, 909-342-7970; Long Beach, 562-904-0040; Costa Mesa, 714-855-5656; Vista (North County), 760-630-3081.

AGENT: Terra Vista Management, inc. offers a full-service distributor responsibility accepting applications for Market Area, Market Shift Leader, Maintenance

BAIT - See **Trainer** and **Concert Stage** and **(Sound Tech)** Resort perks include golf and free boat rental! Please apply at 2211 Pacific Beach Drive, San Diego, 92109 Monday-Friday 8am-noon 5pm EOE Job line: 858-581-4208

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ANNUAL SALARY:
\$57,470.00

Individuals must:
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C or Psychologist
background checks
be obtained from
of San Diego
Human Resources:

36-2191
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BARBARA LEE
DR., SUITE 303



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Restaurant Manager \$28,000-\$40,000 annual salary
Assistant Managers - AM I & II \$8.00-\$9.50 per hour
Shift Managers \$7.25-\$8.00 per hour

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DEEP TISSUE/HOT STONE Massage. 100-hour course. Includes massage, advanced techniques, with special emphasis on the use of hot stones. Call for more information. 619-442-3212.

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with David Garcia • Bring queen-size sheet

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