

SAN DIEGO WEEKLY

VOLUME 30 / NUMBER 50  
DECEMBER 13, 2001

# Reader

## Christmas without Jesus

Story begins on page 24

Music Goes to War - See Music Scene

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**Wow!**  
Just finished reading Thomas Larson's article about the geothermal plants near the Salton Sea ("How Steam and Sun Can Light Your Life," December 6). The article was fascinating and well written — a glimpse of what is going on four miles beneath the Salton Sea, why it's going on, how it got to be that way, and how we're harnessing it. Wow! I couldn't put the article down. I appreciate when your feature articles go deep into natural science stories about our locale. I mean, where else would we be able to get it? Thanks again!

Terry Hunsfeld

**Electronic Steam**  
I was thoroughly enjoying the article "How Steam and Sun Can Light Your Life" (December 6) and wondered if it might be possible to get it electronically so I can share it (with appropriate attribution, of course) with the Rocky Mountain Institute!

Richard Fletcher

**Wider Dissemination**  
Once every few weeks, I find your cover stories well written, pertinent to my interests, informative, and worth passing on to my friends and acquaintances. It happened this week (December 6) with Tom Larson's story on "How Steam and Sun Can Light Your Life." Regrettably, the Reader does not seem to be making any effort to facilitate the passing on of such articles. While many of the publications on the planet have some form of Internet publication and linking, the Reader seems content to carry existing articles, have them read by a few hundred people, and let those content. Journalistic efforts die on the vine without reaching the thousands and millions in a broader national audience who might find the articles very worthwhile. When I checked with the Reader last year, they wanted \$25 for me to get a small-mail hard-copy reprint of an article, or something to that effect...not a really great deal for me to pass an article on to others. Doubtless the Reader wishes to avoid the give-is-never problem inherent to so many early Internet publishing schemes, and I lend their caution on this

point. But surely there are excellent efforts out there designed to strike a compromise between guarding copyright protection and the right of an author and publication to be paid for their work, and facilitating the wider dissemination of that work. I believe the New York Times (just as an example) provides a glimpse of an article in its archives, and then if you really want to read it, you pay some modest fee. I would encourage the Reader to make some effort to evaluate implementing such a scheme. I would request that someone on the Reader discuss briefly what effort they might be making to make their better articles more widely available, for a fee or otherwise.

Josh Landess  
Ocean Beach

"City Lights" stories and Matt Potter's cover stories can be found at our website (sdreader.com). Although the Reader is considering the possibility of posting other cover stories on the site, it is at this time not a high priority. — Editor

**Gross Exaggeration**  
I would like to stress a few points that weren't clarified in the otherwise well written December 6 article about Francis Parker School's modernization request ("City Lights," "Mission Hills Versus School"). As a parent of two Parker students, I can tell you that every effort is made to keep traffic congestion to a minimum. Most of the children who do not live in the neighborhood and walk to school are transported by Parker's fleet of buses, which keeps parent traffic to a minimum. If Mr. Grimm was to visit the area in the evenings, weekends, or during the summer, he would find much less activity than if private homes were located on the site, a fact that is confirmed by the high selling prices of adjacent houses. A quick check of my son's yearbook shows 24 teachers plus administration and maintenance personnel. I was not surprised at Mr. Borden's gross exaggeration of the teaching staff size, considering the harassment campaign he is spearheading. Everyone is entitled to his own opinion and say, but to carry on a sign, poster, and picture vendetta against Parker that has frightened the children and parents is despicable. Parker School has been a good neighbor and certainly deserves respect and consideration of its much-needed requests.

Joyce Peterson  
La Jolla

**Ernie Grimm responds:** Mr. Borden states in the article that "there are 50 to 60 faculty members." According to Open Light, my man, assistant headmaster of Francis Parker, the number of staff "varies during the day. It gets up to 60-plus during the middle of the day."

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SAN DIEGO

December 13, 2001

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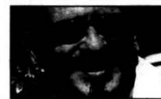
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**High-tech cash** Last week's deciding vote by Democratic congresswoman Susan Davis, in favor of fast-track trade negotiating power for the president, was preceded by campaign contributions from many with a connection to free-trade backer Irwin Jacobs and Qualcomm, the company he founded. In January, Jacobs himself gave Davis \$1000; his wife Joan also gave \$1000. In June, his son Gary gave \$1000. In March and June, Qualcomm's political action committee contributed a total of \$5000. In May, Qualcomm co-founder Andrew Viterbi kicked in \$5000, and Viterbi's son Alan, gave \$1000. Nobel prizewinner Francis Crick, co-discoverer of DNA with James Watson in 1953, has sold his personal collection of scientific papers and research notes to the Wellcome Trust of Great Britain for £1.8 million, reports London's *Financial Times*. Crick, 85, who lives in La Jolla and works at the Salk Institute, was about to sell the collection to a private American collector when the English foundation — along with a \$900,000 contribution from the English Heritage Lottery Fund — stepped in with enough money to save the stash for the Brits. The documents will be housed at the Wellcome Library in London. In a statement, Crick said he unloaded the papers to raise cash. "The money will go to my heirs — three children and six grandchildren — all of whom seem to be in need of financial assistance. Unfortunately, almost half will go in tax, as it counts as income. I have to pay California state tax as well as federal tax." Copies of the papers will be kept at UCSD.

**Whites of their eyes** Judging from the last public relations salvo fired by Marine Corps Air Station at Miramar commander Major General William Bowdoin, locals eyeing the base for a new civilian airport have about as much chance as the Taliban against a daisy cutter bomb. A photo of the stern-faced general peers from a glossy, four-color, 17-page handout labeled "SACAS Miramar Shareholders Report 2001," bristling with menacing images of Marine firepower. The general's forward, headlined "From the Chairman of the Board," proclaims: "Our vocation is to be supremely prepared when our nation is most vulnerable" and vows to "guard against a domestic threat surrounding the air station's fences, urban sprawl and encroachment." A painted stork on loan from the San Diego Zoo to the Topeka Zoo turned up in an Oklahoma City backyard last week, and the Topeka zookeeper was forced to admit he misled the public, reports the *Topeka Capital Journal*. Three of the storks had escaped in October, but zoo director Mike Coker confirmed a report that only two had escaped and that they'd been returned. When San Diego Zoo officials called to report that the third bird had surfaced, Coker issued a mea culpa: "Because I have only recently been made zoo director and because of a history of negative publicity about the Topeka Zoo, I was reluctant to make public, that under my watch we made a mistake. I was wrong to have allowed an incorrect impression to stand as fact and I accept full responsibility for this error of judgment."

**Junketeers** Republican congressman Jerry Weller of Illinois is bringing his tax-exempt industry trade association, New Economy Republicans, to the Marriott Coronado Island Resort for a three-day meeting next week. The group is controversial because it allows lobbyists to deduct their \$25,000 annual dues. In addition to talks from GOP legislators, members can choose golf, tennis, SeaWorld, and "much more." The *Riverside Press Enterprise* reports that the live-in girlfriend of a man charged with stealing more than \$185,000 from four elderly women for whom he acted as conservator in Palm Springs is believed to have killed herself at the couple's Chula Vista house. Patricia Duff, 50, was found November 27 in the backyard pool of the home, the paper said. Her boyfriend, Jeffrey James Walker, is facing more than 100 criminal counts in a Riverside court. Deputy District Attorney Mark Mardes told the paper that investigators suspected Duff might have been involved in hiding some of Walker's assets. "She found out that he was a fraud," he said.

Contributor: Matt Potter

The Reader offers \$25 for news tips published in this column. Call our voice mail at 619-235-3000, ext. 446, or fax your tip to 619-235-3096.

## He Had No Right to Fire Me

By Robert Kumpel

Crystelle Love, 22, is on her way to a job interview. Sporting a black leather jacket, gray miniskirt, and black nylons, Love looks defiant. She lost her job three weeks ago and describes the event with a tone that seems to suggest that she doesn't get mad, just even. "I was working for a cleaning service, and he fired me. I worked for them for about four months here. Before I moved to San Diego a year ago, I worked for them in Sacramento for almost a year."

me to work there anymore. I was angry at him too. He didn't have any right to fire me! I didn't do anything." The firing was especially surprising because Love believes she got along well with her boss before her termination. "I have friends who work there, and they said that they heard he didn't want me to go back to school — I had to drop out

concerned that his customers are happy, but if your employees aren't happy, you're never going to get ahead. You can't be miserable and go to a job every day. I was working five, sometimes six days a week. I'd like to work 25, maybe 30 hours per week."

Fortunately, Love's husband, an E-4 in the Navy, helps pay the bills. He recently returned from a three-year assignment in Japan. "He doesn't make much money! He just reentered. I lived in Sacramento while he was in Japan. I didn't want to live in Japan, but he'd come home for visits."

Unlike Love, her husband didn't find anything funny in her being fired. "He wanted to go beat up my old boss. They didn't get along very

about \$300 to \$350 a week." She and her husband have no savings, and she estimates that their bills run about \$1100 a month. "We just bought a new car, and we owe about \$22,000 on it. I'll have my old car paid off by next year."

Working at the cleaning service was not Love's idea of a long-term career but a necessity to sustain her family while she attends school. "So far, I've had to work full-time and go to school part-time. I'm four units away from an A.A. degree in journalism at Southwest. After that I want to go to UCSD and major in communications. I already have my career in mind. I just need a job to finish toward my career. I'd like to write, write stories. I'd



Crystelle Love

of school earlier this year when I had my baby. But he told me a whole different story, that he was firing me on the basis of a rumor, and he fired me. I was fired the following Tuesday. My husband called up and asked, 'Where's my wife? She was supposed to be home three hours ago.' And they'd just tell him, 'Oh, she's out.' There were also a few instances when my son was sick and they never contacted me to let me know that I needed to go pick him up."

Love misses her salary. "The pay was okay — at least better than fast food. I made

probably like to work in public relations. "Since I've had my son, I can only go to school part-time. If I look four or five years down the road, I'll probably still be in school or possibly just finishing." Love's son was in day care, but the high cost has left him under the care of Love's brother while she looks for work.

Since her old boss reported Love as leaving on her own, she is ineligible for unemployment benefits. "I think I can last about five days if I don't find a job. My

continued on page 6

## In Lakeside, Chickens Make Good Neighbors

By Ernie Grimm

There are a few ways to spot Hilliker's Egg Ranch on El Nopal Road in Lakeside near Santee. One is to look for one of several chicken signs — the animated white chicken will be extending his right wing toward the ranch. Another is to spot the five-by-five roadside sign that reads, "WARNING, notice to all surrounding properties, you WILL be affected by flies, odors, dust, noise, and other irritants, inconveniences, and disturbances from this existing egg ranch. This is an existing agricultural operation with the right to expand."

You can't use your nose to find the ranch because the sharp ammonia odor you may associate with chicken farms is absent. Harold Hilliker, second-generation owner of Hilliker's Egg Ranch, explains why. "It's called the coming and drying method. The manure piles up and it comes. The more surface area it has, the faster it dries."

The drier the manure, the less odor it emits. Twice-yearly removal also helps. "We take out fertilizer in October and May. A lot of it goes down to Imperial Valley, and I have some local people who use it for their



Chicken barn

the tan stucco houses for a year. "When we first moved in," he says, "we had a fly problem. It was almost enough to make you want to move. You'd have company coming over, and flies would be sticking to the walls and ceiling and hovering all around. A lot of the neighbors were complaining."

The year-old Pinery Grove housing development lies immediately to the east of Hilliker's Egg Ranch, which has been there since Hilliker's father opened it in 1942. An eight-foot wooden fence separates the farm from \$275,000 homes. Mario Busalacchi has owned one of

said, "Don't call the county; he's going to try to control the flies more." Now, we get a few here, but last year this porch area would have been covered with flies. It's not bad anymore. Once in a while, you get a sniffler, but not usually. We leave our windows open all day because the breeze comes from that direction, and it's not bad at all."

A block east, Bert Lemons has lived in his new house since March. "Once in a while," he says, "we get some flies in here, and once in a great while we have some smell. But it hasn't been a great problem for me. I usually don't smell anything."

Lemons says he would never consider complaining to the county about the egg ranch. "I wouldn't want to cause [Hilliker's] grief," he says. "After all, he was here first."

Complaints — no complaints, Hilliker points out that the State of California and the County of San Diego both have "right to farm" ordinances under which he is "grandfathered in." A man of medium build, Hilliker displays the vitality of a man used to physical work. Trim and tan, at 59 he looks about 42. That's partly due to the Wally Cleaver flat-top haircut he wears. He speaks with a fast-paced style, though he



Harold Hilliker



Cleaning, sorting eggs

quickly tires of talking about flies and odors. He'd much rather talk about chickens and eggs. "We've got 25,000 chickens on the ranch," he says. "They're strictly for laying eggs." Hilliker also keeps some cattle and a few sheep, pigs, and geese. A couple of emus roam the field between the road and the chicken houses, attracting passerby. Spot the ostrich-like bird as you whiz

by on El Nopal, and you're likely to spot the chicken sign advertising ranch-fresh eggs. "We do a lot of tours for schoolkids," says Hilliker, a member of the Lakeside school board, "and the kids love the emus. We try to have different animals for them to see when they get here because they want to see 'a farm.'"

A couple of roosters strut continued on page 8



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# He had no right

continued from page 4  
job took care of our car payments and insurance, so my payment is due on the 17th, his is due on the 22nd, and

our insurance is due on the 27th." This is the first time Love has ever lost a job, and the new terrain of searching for work is leading her to look at some unusual options: "I have a job interview this

morning—I found this one in the paper. It's a sales position, but it's supposed to be more flexible so I can go back to school. It's just impossible to go to school without a job. I'm interviewing with the Greenview Funeral Parlor.

"Usually I look on the Internet at various job sites, then I go to the paper every Sunday. I try to call the jobs that offer phone numbers, but in most cases I send in my résumé first so they can know exactly what I'm about

and say either yea or nay instead of stalling me." Also keeping Love busy is the business of settling the score with her former employer. "I'm in the process of trying to prove that he fired

continued on page 8

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- 86. 30-DAY NOTICE

## CITY LIGHTS

### Chicken neighbors

continued from page 8

of the processing."

Mounted to the ceilings, fluorescent light bulbs illuminate the chicken houses. "The reason we use lights is because light has an effect on the pituitary gland. In the springtime, the days get longer and everything grows and blooms. Mother Nature, as the days get longer, knows there is going to be feed for all of these animals, so that's when the animals become sexually mature and start having babies. In the winter, they do the reverse. There's less feed, and everything slows down. It's the same with these chickens, except these are bred to lay eggs. So they need to have that light. So in the winter, when the days are shorter, we run the lights more. We keep them on 14 hours a day of light, because that's what they're bred to do. So in the morning, depending on what time of year it is, you add or subtract light to keep it at 14 hours a day. But in the winter, sometimes they're getting up at 2:30 in the morning. You'd be surprised; those lights come on and they wake right up. If you were hung over, you wouldn't be able to walk into the chicken house, it's so loud."

"People say," he continues, "Your chickens aren't healthy, you keep them in pens." But when they're in the pens, I can give them a balanced diet. The better job I do for them in that regard, the better job they do for me. Before they will produce for me, I've got to maintain their bodies. We in agriculture get accused of doing mean things to animals. But every-thing that the animal gives us—whether it's milk, eggs, or meat—is a result of how well we cared for them. As far as animal husbandry and being kind to animals, we're going above and beyond all the people who have a few chickens running around their backyard."

Hilliker's eggs have the distinction of being vegetarian because his hens are not fed any meat products. "They eat a vegetarian diet, which is basically grains, soybeans, vitamins, minerals, calcium,

continued on page 16

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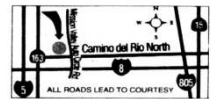
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## Chicken neighbors

continued from page 10  
corn, milo. Those are some of the ingredients that get ground into a mash. It's all nutritionally balanced. Each commodity has a protein value. And let's say you have to have the food be 21 percent protein; you could use all corn but corn's too expensive. So you mix it all together. It's called 'least cost formulation,' but it's still the

best you can get for your dollar."

Hilliker belongs to the Vitagold feed co-op — "In fact, I'm the treasurer" — in Escondido, which buys the feed off the commodities markets in Los Angeles and Chicago. "I call up there," he explains, "and say, 'I want 24 tons of 41 percent.' They put that information into the computer, push a button, and all the feed will come down into a big hopper, which mixes it up, grinds it

up, and it's sent to us in a big semi."

The cost of feed changes constantly, but Hilliker says he spends an average of \$3000 on the 22 to 24 tons of feed he uses per week. His other costs include buying chickens — "They're usually 50 to 75 cents each, depending on the market," says Hilliker's son, Frank — maintenance, utilities, and paying one employee other than his two grown children. Offsetting costs are the sale of the older

hens. "They start laying at five and a half months," Hilliker explains. "They lay approximately two years, and then they're hauled away to Los Angeles for Campbell's soup."

Hilliker says both the fertilizer and old-hen sales are break-even propositions at best. Selling eggs, around 20,000 per day, is where the money is made on the ranch. He retails eggs right on the ranch and, every day, truckloads of eggs roll from the

ranch to Hilliker's wholesale customers: stores and restaurants "from Ocotillo to the Mexican border to Ocean-side," Hilliker says. "You can find them at Henry's in El Cajon. You can find them at Denny's down by the airport. You can find them at 101 Diner in Encinitas, you can find them at a lot of the Henry's, you can find them in a lot of the Albertsons."

Hilliker's son, Frank, sets the wholesale prices weekly by watching the commodi-

ties market. The price is generally between "90 cents and 40 cents a dozen," Hilliker says.

Asked how much, if any, profit the operation generates, Hilliker answers, "I get asked that all the time. We make a living. You're not going to get rich doing this, but you'll make a living."

A six-digit kind of living? "No," the egg rancher answers. "We make a living, and I will never say anything more or less."

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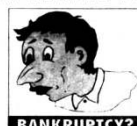
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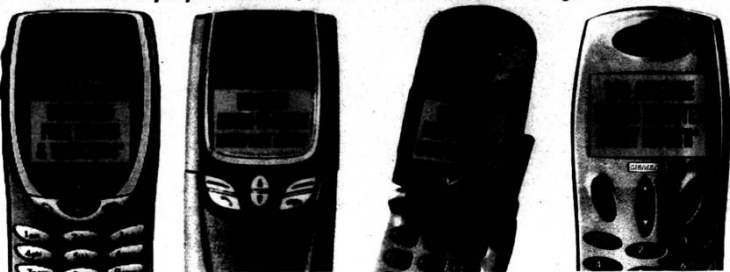
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**2** San Diego Reader December 13, 2001



COVER PHOTOGRAPH BY SANDY HUFFAKER, JR.

# Christmas without Jesus

LOCATED NEXT TO THE BUDDHIST TEMPLE ON PARK BOULEVARD, Buddha's Light Bookstore has a large selection of books, accessories, and statues. Inside, Charles Hardy, 43, works around a Buddhist shrine in the center of the store. Born in San Francisco, Hardy came to San Diego ten years ago and converted to Buddhism from the Episcopal Church two years ago. He explains the Buddhist view of Christmas with the clarity of a professional spokesman. "Jesus would be considered a bodhisattva in the Buddhist perspective. A bodhisattva is an enlightened being who can go to nirvana but chooses to stay in this world and assist others in being enlightened themselves. Christmas is totally OK. Actually, I can't generalize for all Buddhist faiths, but in general, I would say that Buddhism has no difficulty at all with the concepts and practices of Christianity, Christmas included. Any other religious faiths and practices are OK with Buddhists. We have no problem with them."

"At the temple here, we have a holiday open house. We invite people in for a kind of Christmas celebration here in the neighborhood, to meet and greet everyone. Christmas is just fine with me as a Buddhist. I don't decorate my home, because my wife and I never decorated our home for Christmas in the first place, but we do send out Christmas cards."

Among the Buddhist faiths Hardy spoke of is Nichiren Daishonin Buddhism. Brenda Omusi, a client at North Park's Controversial Bookstore, practices this brand of Buddhism. Originally a Seventh-Day Adventist, Omusi is a convert. "There's different types of Buddhism, but this is true Buddhism. We don't have a temple in San Diego anymore, although we have a community center. But I have an altar in my home, and I recite my mantra every morning and evening." Omusi does not believe in Christmas, but she does celebrate at Christmastime. "I enjoy the season. I don't worship the Christ-like thing, but I enjoy the presents. I give presents and send cards that read 'Season's Greetings' and things like that." If Christmas is one religion trying to impose itself on everyone else, Omusi doesn't feel it. "I think that years ago it used to be like that, but not anymore — at least with the people I hang out with."

The Hare Krishna Temple on Grand Avenue in Pacific Beach is the center for one of San Diego's most visible Hindu sects. Badri Narayan Dass directs all the temples of Southern California, although he resides primarily in Pacific Beach. "That's my Krishna name. I'm a servant of all the other devotees. Officially, I oversee temples in Los Angeles, Laguna, Boise, Denver, and Utah. We also have another temple in Encinitas, and we're opening one in Escondido. I'm a member of the governing body."

Narayan converted to Hinduism from the Episcopal Church.

As he describes his life and beliefs, he speaks with a cheerfulness that is contagious. "The soul is eternal — but I'm actually 49! I met my spiritual master in 1969, and I took vows as a full-time student monk in 1970."

Like Buddhists, Hare Krishna members have a place of respect for Jesus, while not viewing Him as the key to salvation. "We recognize Jesus as an avatar. 'Avatar' means 'one who comes down.' We accept Him exactly as He says He is, the Son of God, and that He's come to preach the pure love of God. So we always have a nice celebration on His birthday, the 25th." That celebration does not include Christmas decorations. "We are coming from an Eastern tradition, so we don't want to steal their thunder! But we give presents. What is it they say? 'You can take the man out of the country, but you can't take the country out of the man.' We're all raised in America, so it's a traditional time to give gifts to friends, family, and children, and people's families get together. It's a tradition that we're raised with in this culture."

"I don't want to minimize it. We do respect Jesus. We'd say that we're sincerely following Him." While the Krishna path may include following some of the teachings of Jesus, there are other traditions of Christmas that they reject. "We're not violent. So we're not into all those poor birds being roasted. Toss out the Christmas goose! [He laughs.] And, of course, there's the stock answers about commercialism. I mean, you know, Christ and Christmas. We do agree that it's not just a time of festive consumerism, but it's supposed to be a time of reflection and rededication to higher spiritual principles."

Up the stairs in a small building on Park Boulevard, San Diego's Taoist Sanctuary offers classes in tai chi and meditation and philosophy. Bill Helm, 51, has been the director and senior instructor for 12 years and has lived in San Diego since 1970. "I was raised as a Methodist and sort of fell out of Methodism in the '60s and discovered Taoism as a philosophical tradition, then later discovered it as a living tradition, in the sense of practice, where you're actu-



*"I never use religion for business. I respect religion as religion."*





Charles Hardy



Brenda Omsi



Radri Narayan Dass

ally doing something rather than sitting around reading a book and thinking about it."

As Helm describes it, Taoism is more a philosophy and discipline than a religion. "Taoism is a wisdom tradition that emphasizes principles of nature

and cosmos and the development of a harmonious relationship for the individual with nature, the cosmos, and society. Traditional Taoism doesn't have a conversion or salvation approach like Christianity and Buddhism." In fact, Helm says that one can practice Tao-

ism and still be a member of any religion one chooses. "As far as the Taoist philosophy and practices are concerned, they are not exclusive in terms of where a person may want to find a deity or their particular worship."

Helm's description of Christmas from the Taoist

perspective is complicated. "A Taoist view of Christmas would focus around the contingency of Christmas and the winter solstice occurring in very close proximity. In the Taoist tradition, the winter solstice is a period of time where the rebirth of the yang, or the

light, is observed. That's the point in the cycle — and Taoism emphasizes natural cycles — where the yang is just being reborn and the year is at its highest. In a sense, it's similar to what Christians consider the birth of Jesus to be, in the sense of the birth of the light and

the birth of the Savior." If anyone is capable of ignoring the commercial hysteria at Christmas, it would be the Taoist. "In general, those aspects have nothing to do with the time and season. Those are evidences of how society has moved away from the natural path

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Joe Schloss



Jeff Fagan

and from the deeper path of spirituality." American Taoists celebrate Christmas, but it is greatly modified by their Eastern philosophy. "Most people find a certain balance, because in this country you're not born into a

Taoist family in the same sense that the Chinese experience. So people on an individual basis come to some kind of integration of their paths, especially if they're in a family context, with their beliefs in terms of Taoism, nature, and so on. I

think probably most people seem to approach it from the perspective of trying to recognize the spiritual significance of that time of year and put up with the general folderl that comes with it, and, if they have kids, to allow the children

to feel a part of rather than apart from it." Joe Schloss has been a fixture in North Park for over 50 years. Schloss moved to San Diego from New York City in 1937 at the age of nine, and shortly thereafter, his late father David opened

A&B Sporting Goods in North Park. As the current owner, Schloss has been an active member of the school sporting community and Little League as well as a major supplier for many years. Any kid who played sports in San Diego in the

'50s or '60s would remember the Schlosses for their friendliness and service. Although he is Jewish, Schloss enjoys Christmas. "I don't celebrate it at home or send out any cards, but I do decorate the store. It's nice to be in an area where

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Morris Casato

the spirit of Christmas is strong. It's a good time of the year. From a business standpoint, I've been around the Christmas element since 1946. Naturally, it's always been a good time of year for the retailer, although our area has changed some-

what. We're not into the retail business like we used to be because of the shopping centers. From the Jewish faith, I recognize all of my Christian friends who are very involved in the Christmas holiday.

"My dad, Dave, was the



Mohammed Tarabochi

Santa Claus in the North Park Toyland Parade for probably 15 or 20 years, and not very many people knew that except for some personal friends. He used to stand at the end of the parade and people would smile and laugh and he would see peo-

ple and call out their names and they'd look up like, 'How does that man know my name?' He had a great time doing that! Whether he was Jewish or gentile, it didn't matter, he really enjoyed the job."

Dr. Jefe's Body Pierc-



Chae Crosthwaite

ing shop would seem a likely place to find alternative religions, but Jeff Fagen, its owner, is a practicing Jew. Raised in Philadelphia, Fagen, 35, has lived in San Diego for 11 years. Fagen describes his Judaism as "somewhere between

Reform and Conservative. I'll go to the synagogue on holidays and Chabad dinners." Like Schloss, Fagen decorates for Christmas at work while practicing Judaism at home. "Why would I put up a Christmas tree at home? I'll decorate

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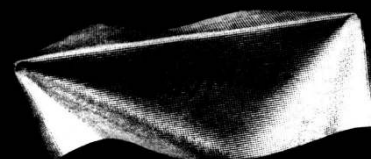
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Ellen Largura

the store for it, for the majority of the people. It's a festive season. You know, the Christmas tree came around not because of Christ. It came around from newer civilizations and was adopted in society. Like gift giving—we'll do a gift exchange here

it's so commercialized that it's really about business. You know, the parents stressing out about money for the gifts for the kids—that's not really Christmas and what Christmas is. They're thinking about their children, and the ones who don't

spokesman is Morris Casuto, director of the Anti-Defamation League. Casuto, 58, belongs to a Conservative synagogue and, like the other Jews interviewed, doesn't mind Christmas at all. "I may be a somewhat unusual individual — I happen to

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	45-49	546	510	511	516
	50-54	518	510	509	515
	55-64	510	514	517	525
	19-29	550	574	586	598
	30-34	562	579	596	612
	35-39	570	512	522	536
	40-44	510	514	517	519
	45-49	513	516	523	530
	50-54	515	522	531	542
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	30-34	581	517	515	510
	35-39	580	514	512	510
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New York, before the period when we started calling this the 'Winter Season,' it was the 'Christmas Program,' and I was in a choir singing Christmas songs at public school. I could still give you a few verses of 'Adeste Fideles,' but I could never bring myself to sing the line 'Christ the Lord.' I would hum that—it was a little beyond what I was prepared to do.

"I grew up in New York City, and during the winter holiday, students were off and they had term paper to write, and I would use the 42nd Street Library for research and walk down 40 or 50 blocks in Manhattan, and it was a phenomenal experience. Last year, I was back in New York on busi-

symbols as benign. When you're a member of a minority religious faith, it is less easy to see that.

"Christmas doesn't bother me because it is not a religious holiday for me. The mercantile, or business, aspects don't irritate me — unless Christmas-sale ads

start appearing in November, but that's not my issue. I am troubled by some [public] schools that tend to make it a schoolwide religious function. There are individuals in San Diego who call us from time to time who are concerned about the amount of reli-

gious music being played during a winter songfest. There are also teachers who go out of bounds when they talk about their own religious views during Christmastime. But on the whole, I have been brought up to neither fear nor turn my sensitivities away from a

Casuto is careful to explain that this is one issue where he does not necessarily speak for the Jewish community as a whole. "The Jewish community is just like any other community.



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Tarabishi has a strong distaste for mixing Christmas or any religious holiday with business. "My own feeling about all those going



"Sometimes some of my customers say Merry Christmas, but that does not bother me at all. From his point of view, he is thinking that he is greeting me in

He did not attend any church, but he had very metaphysical beliefs. So I was raised with that freedom, which I'm thankful for. I've always been a spiritual seeker, and I've looked into many different traditions and have not found that any one needed to be the one tradition that I follow exclusively.

Paganism, the belief in many gods, is enjoying a resurgence of popularity, and books on paganism can be found in most New Age bookstores in San Diego. Chloe Crosthwaite, 50, works at the Controversial Bookstore in North Park. A resident of Boulevard, Crosthwaite comes to San Diego twice a week to work. She

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me. I don't decorate or send out cards, although I get them from people." Emily Sloop, 25, is a Florida native who has lived in San Diego since 1999. Although raised a conservative Jew, "I'm kind of on my own now. I'm not affiliated with any organized religion. I don't know if I would call myself an atheist, but I have my own set of beliefs. It kind of comes down to good leads to good — everybody's good and you get what you give. I get involved superficially. I don't mind it so much, but having never really had it in the house, I don't have any feeling about it. I don't decorate or send cards, but I send gifts — not necessarily Christmas gifts. It's just a good time of year to be generous. When I was a kid, we did Hanukkah — lit the menorah and had a gift every night. If I'm with my family, I might do that, but not here, by myself. I think Christmas is excessive these days; it's kind of lost a lot of what it used to be, but it doesn't really bother me."

Conley Major, 55, lives in La Mesa and has been a Rastafarian since 1982. Originally an Anglican Christian, Major doesn't like the term "convert." "I would say I was a convert in one sense of the word, but I don't think it's so much a conversion as a realization — what you might refer to as an 'epiphany' or an 'unveiling' — that we all are Rasta, and in some sense, we're all the sons and daughters of God. It's when an embracing of the truth comes to you. Rasta means 'Head Creator.'"

Major says that it's difficult to explain the basics of Rastafarian belief without being ambiguous. "I don't consider myself a traditional Rasta, but most people would say Rastas have what you would refer to as dreadlocks, although I think that's a misnomer. Secondly, they worship Haile Selassie [the late emperor of Ethiopia] as God, and there's the element of repatriation to Africa. They basically consider marijuana an herbal sacrament, comparable to the sacraments of Christians, who use wine and wafers. I want to caution you about the term 'religion,' because Rasta is not

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gorized by the West as a religious sect, or cult, but Rasta is a way of life. Rastas see religion as another method of control by Babylon." When asked what he means by "Babylon," Major explains, "Babylon is like the illusion of the Tao. It's 'All is vanity.' We have to confront that and deal with it, and some do it better than others."

Christmas does not fit into Major's path as a Rasta. "My take on Christmas is basically that it represents one of the best instances of the sacred becoming profane. It's basically a pagan-founded fabity and erroneous bunch of propaganda that Christians and Christianity have propagated and blended with capitalism very well. In the mass of the masses of people celebrating Christmas, most of them don't go to church—it's more about trees, presents, and consumption. It's really gross

consumption, so that even makes it worse. What I'm saying is, most of us deal with Christmas on the basis of tradition and not spirituality."

"Most people, unless they're pretty reverent and devout, get caught up in some aspect of Christmas, even those who celebrate Hanukkah and Kwanza and Ramadan. One of the reasons this is so easy to do is because, basically, we talk about Christmas or a certain point on the calendar—the harvest time, the end of the year—where people are being thankful or looking forward...in fact, Christ was probably not born in December, if there was a Christ. So it evolved with capitalism very well. In the mass of the masses of people celebrating Christmas, most of them don't go to church—it's more about trees, presents, and consumption. It's really gross

those various borders, then..." Major pauses briefly. "As I had to remind my peers and members of the Friends of Malcolm X Library—last year, they wanted to have a Christmas party and also make it a fund-raiser. They ended up calling it a 'Christmas party,' and I was a little annoyed and upset because they failed to take into consideration that it was not only not politically correct, but it's also...well, Malcolm X was a Muslim. Many in our community are Muslim, and there's just so many different religions. To just chauvinistically, if you will—and rather arrogantly—call it a Christmas party instead of a holiday party or something more multicultural and less white-supremacist... Another aspect that Christianity has tended to do is buttress, enforce, and propagate white supremacy, and that's

another reason why I'm really turned off from it." Emphasizing that this is his own perception of Christmas, Major says most Rastafarians probably don't reject Christmas to the degree that he does. "They go their various ways, but many are increasingly going with Christmas as Ethiopian in origin and celebrating in that context. Christmas is January seventh on the Coptic calendar, so while they do celebrate Christmas, there is a notion that His Imperial Majesty (Selassie) is the second coming of Christ. So some embrace that. I think the more serious Rastas that would embrace Christmas would embrace it like that, with that idea."

Jeff Archer is the president and less white-supremacist... Another aspect that Christianity has tended to do is buttress, enforce, and propagate white supremacy, and that's

"I never questioned anything one way or another because it just wasn't a part of my life. When I was old enough that I had to make decisions, I just came to the conclusion that I'm an atheist." The author of four books, including *Theater in a Squared Circle*, about professional wrestling, Archer likes to tie his conversations into the topic of wrestling. He did so immediately in our talk about atheism and Christmas by quoting Ron Barner, the spokesman for American Atheists and a pro-wrestling referee. "He said, 'Wrestling and religion are identical. You pay good money to go inside a building, see something totally contrived, hoping against hope that it's real.'"

Surprisingly, Archer is indifferent about Christmas. "As an atheist, I don't practice it because of the religious things, but I think it's nice to have a day once

a year where everybody gets along with each other, nobody has to work, you have a nice meal, things like that. Most of the artifacts you see—Christmas trees and stuff—are pagan in origin anyway. They're not religious, and a lot of fundamentalist Christians don't like them."

"I have nothing against it, but I don't like to see religious Christmas things on public property. I disagree with that totally. How about the Muslims? How about the Jews? They are believers, and I'm not, and I would be more upset if I were a believer with Christianity dominating an area officially, on public money."

If the popular perception of an atheist is that of a humorless person ready to sue at the drop of a hat, Archer hardly fits the description. He punctuates almost every remark with a joke or ironic statement. "I had a

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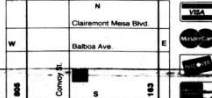
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Paulson's take on the holiday is darkly cynical. "The Christmas shopping-cart music and the Christmas displays — you see them every year. They're just boring."

Again, like Archer, Paulson does not believe nativity scenes or religious displays

plays of any kind belong on public property or should be subsidized with public funds. "It's already been established law. Howard Kreiner went to court on that in San Diego, and, according to the local judge, who so happens to be Christian and biased — she leg-

islated from the bench, based on her own religious and political biases, stating that the nativity scene is OK, as long as you have Santa Claus sitting on Jesus' lap. She said as long as you have reindeer, Santa Claus, and secular ideas alongside the nativity scene, then it's OK.

That's bad law. It shows a bias and preference for the Christian religion.

"I celebrate the winter solstice, which is around the 21st or 22nd of December, and that is the natural season — I guess that's where the atheists have something in common with the pagans!

We celebrate the solstices and equinoxes, whereas the Christians celebrate anything that has to do with Jesus, which was a figure in the Middle East. Christmas is the holiday of retail — that makes sense to me. It doesn't make sense to me to have it as a religious holiday,

because why should we promote the Christian religion? In this country we have several religions, and among those religions, Christianity is just one of them. Why should that be more prominent than any other? I think the reason why we haven't had religious wars in America is because we've had the separation of church and state. I think we should promptly abandon the Christmas holiday and call it the Festival of Retail — which it is. Abandon it for religious reasons, because it's in violation of the separation of church and state. Don't get me wrong — I think we should have freedom of religion, but I also think we should have freedom from religion.

"The other thing is, the Christmas story is really a Middle Eastern story. It has nothing to do with the United States of America; it has a lot to do with the Middle East. I don't see how it relates to us at all. The story of Jesus is totally irrelevant to any moral, ethical, or profound value that could affect people. The Christmas story is about a little infant — it's a nice little story, but it really does not involve people in the United States; it involves people in the Middle East. It has no place in American culture, American tradition, or American history.

"If you talk to any of the major department stores, they would really object to getting rid of the holidays, because that is what really brings our economy forward from the previous year to the next. We need it, because that's the time of year that makes up for all the losses. They may have three quarters of losses, but the winter season, marking the Christmas holiday season, will make the difference in terms of actual positive cash flow for the businesses."

If any of his ideas sound funny, Paulson is completely in earnest. "I am not saying this to be cute. It is indeed the Festival of Retail. I find the Christmas story of Jesus very sacred. And I respect the Christians' reverence for their Lord and Savior Jesus." His voice rises in intensity. "I have a great deal of respect for that — but I don't agree with it! Not only do I not agree with it, but I sense that Christianity, being a proselytizing religion, is try-

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ing to push their religion through government edict! And because it is being pushed down the throats of all nonbelievers — whether they want to believe it or not, whether they need it or not, whether they want it or not — you got it. Too bad. In other words, the Christians are saying to the non-Christian world: "This is what we believe, and if you don't like it, pound sand."

"Think about it. Would the Christians want to have a special holiday for Satan?

Let's say the Satanists — which is a religion — should have a special holiday. Would they be standing in the front door of that schoolhouse demanding that Satan be offered as their Lord and Savior? I don't think so! Or, let's say the atheists want to do what they did in the Soviet Union, say that atheism is the state-supported system and idea — which I also object to! I don't want to do away with religion. I believe in the open marketplace of ideas, and I'm very much in agreement

with the idea of teaching comparative religions in the schools. We should teach mythology. And along with mythology, we should teach the Baptist version of creationism as being the seven-day story of creation and that it started so many thousand years ago because they added up all the 'begot-ten' — that is, all the people who made love in the Bible — and figured out, after you add up all the people who made love in the Bible, that's how old the planet is. I kind of find that

a little bit of an intellectual stretch, and I sense that the Bible really has outlived its usefulness. It's great for literature and great for amusement, but as a scientific document, it lacks anything... it lacks validity, reliability, and usability.

"So back to the Christmas thing, it's just one example of how the Christians want to push their religion down the throats of everybody. Again, though, I do not want to do away with the Festival of Retail, so we need to come up with another idea. I say, abandon Christmas and continue with the Festival of Retail."

Before its closing this year, the Blue Door bookstore in Hillcrest had been a landmark for alternative literature and independent thinkers since 1961. Daryl Jackson, 22, worked at the Blue Door and has lived in San Diego for two years. His view of religion varies. "It depends on what mood I'm in, but I was raised Catholic. Every once in a blue moon I still consider myself a Catholic — especially when I'm home in New Orleans." While he

doesn't reject Christianity outright, he has little tolerance for Christians. "They're really hypocritical. They go around telling you to do good things, then they say they hate half the people in the world. If you don't belong to their religion and follow their faith, they kind of shun you and don't like you. You want specifics? The Mormons — they're evil! One of my friends' sisters got married in the temple at Salt Lake City, and he was in the process of having his name removed from the rolls of the Mormon Church and he couldn't go to the wedding. I don't like them at all."

Jackson smiles as he says with complete seriousness, "Christmas is the most vile, disgusting thing on the planet. For one, I don't particularly buy that whole Jesus Christ-Son of God thing. Second, it's way too capitalistic. I don't decorate or send cards to anyone. I usually get kind of depressed from about October to New Year's. Normally, I get Christmas cards and I throw them away, and I tell people I don't want to par-

ticipate in their Christmas parties and stuff like that. I spend a lot of time alone at Christmas."

Jackson's former coworker at the Blue Door, Tamara Johnson, grew up in San Diego. "I suppose you could say I'm an atheist. I would agree with Daryl that Christmas is extremely capitalistic...but it's a good excuse to party! I don't mind that and getting together with friends at all." Her tone grows more serious. "But I hate shopping so much. I refuse to go to the malls from before Halloween until after February. I like Christmas lights and I'll put them up. The story about Christ-mas is nice, and it's probably historically interesting, but I don't really go for the 'God' business. I think that there was probably a guy named Jesus, and all of those things probably happened, but I don't buy the Son of God thing."

"I feel a lot of pressure to spend a lot of money, and I resent it. I get really angry about it. It's from family and friends. A lot of it is personal pressure, because I would like to buy them

presents, but that's not always something I can afford. And I feel this pressure from the media to spend more money than I have."

While she may decorate and want to buy presents, there's one thing about Christmas that Johnson cannot abide. "I think it's evil to tell kids the story about Santa Claus. I think it sets up lying right away. It's horrible. I've worked with kids, and I wouldn't tell a class or roomful of children that there's no Santa Claus, but I think it's really evil."

Chris Reimer owns and operates Wisdom Crystals, a small shop on Newport Avenue that sells crystals, rocks, and jewelry. A big man with a gentle manner, Reimer's philosophy reflects beliefs typical of many Ocean Beach residents. "I wasn't really raised with any particular faith. My parents weren't churchgoers, although they did encourage me to go to Sunday school if I wanted to. Mostly Baptist or — I think we went to an Episcopal church at one point. We grew up in an area that was predominantly Catholic, in New Mexico."

"I wasn't particularly influenced by anything in the Church that moved me in one way or the other. More than anything else, my particular spiritual beliefs come from some experience with the 12-step programs — that started about 1984. Since then, I've been open-minded and explored all possibilities, as far as faith and beliefs. I've tried to read a little bit of everything. I believe that we are all children of God and that Jesus was an example of the potential that we can live up to. I also believe quite a bit of the Buddhist teachings, and I'm drawn to anything that is positive in nature, that promotes love and understanding."

"We put up a Christmas tree at home and a little nativity scene. It's become more of a ritual than something we do based on strong Christian beliefs. Unfortunately, Christmas has become more of a media event or economic event than the celebration of the birth of Christ. While that's unfortunate, on another level it does bring people together. I enjoy Christmas

more for the children than anything else. I don't have any myself, but my partner has three children, and we were with them in Texas last Christmas. I think it's just a joy to give them the true message — or what I believe to be the true message. We're celebrating the birth of Jesus

and what that message was about — hope and love and the idea of giving gifts and service to others. It's not a holiday that I'm particularly moved towards anymore, except for the children."

David McAlister, 57, roams the streets of Ocean

Beach and was intoxicated when he spoke about his religious beliefs. Claiming to be a Vietnam veteran, and a San Diego resident since 1951, McAlister initially said that the only thing he believed was that he was mad at the world. When, pressed to explain, he said,

"I'm just hurtin' right now. I lay down on the beach, sleepin' in the sand, shit like that. I have no complaints against anybody. I believe in a higher power that I call Jesus." Reluctant to identify himself exactly as a Christian, McAlister says that Christmas is annoying. "It

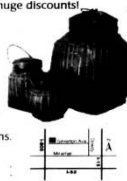
gets on everybody's nerves, man, and you know why? Because it's really not about Christ. Christmas isn't about Christ — Christmas is about sellin' things, man. It's got nothin' to do with what Christmas should be about."

— Robert Kumpel

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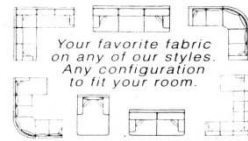
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## Crown Your Hatred

Americans are suspended in the searing ethers of revenge fantasies. Even our most iconic beatnik, Wavy Gravy, is wavering. "When push comes to shove comes to kill, I don't know what I'm going to be doing at any given moment," Gravy told the *San Francisco Chronicle* recently. "I mean, if somebody's taking out my kid or my life, I don't know how Gandhian I can be." In New York, knee-jerk brutality has displaced the usual urbanity. In the weeks after the attacks, the *New York Times* conducted a street poll. "Find them and kill them," one man said. "No court. No trial. Execute them." That was among the more humane suggestions heard on the streets, the article reported: "On the Upper West Side, a self-described opponent of capital punishment advocated a parade on Broadway with Osama bin Laden's head on a spike. A neighbor preferred burning him alive. In Midtown, men in business suits were talking about nuking Kabul." The front-page of a recent issue of the *Village Voice* read like a *New York Post* headline: "The Bastards!"

"The most hideous execution envisioned by New Yorkers is not much of a threat to someone who sees violence as glamorous and death as a ticket to paradise," the *Times* argued. "A better punishment, or at least a better revenge fantasy, might be a life sentence in a prison cell whose walls are covered with the snapshots of weddings and vacations we've been looking at the past week. A terrorist would spend his days not with virgins but with victims."

But as we fume in front of the nightly news, as our brains broil with a terrified vengeance, as we blurt out to our loved ones impetuous scenarios for answering the attacks, we would do well to consider the advice of the 17th-century French playwright Pierre Corneille: "To take revenge halfheartedly is to court disaster; either



From www.bids.tswg.gov

condemn or crown your hatred."

For those willing to act on their urges, the Pentagon has an offer: send us your proposals and we'll consider them. In a 24-page "broad agency announcement" issued through the oddly named Technical Support Working Group's BIDS website ([www.bids.tswg.gov](http://www.bids.tswg.gov)), the Pentagon is asking for "help in combating terrorism, defeating difficult targets, conducting protracted operations in remote areas, and developing countermeasures to weapons of mass destruction." Included in the solicitation are guidelines for the design of a variety of high-tech gadgets, from surveillance software to portable polygraph machines and lightweight personal armor.

The information presented at the BIDS site is "meant to encourage responses from industry, government laboratories, educational institutions, and other sources to provide technology solutions to the requirements identified in...downloadable...packages open to the general public." The current package establishes a three-stage process for evaluating proposals, which are due on December 23. Phase I consists of the solicitation, receipt, and evaluation

of a one-page summary. The summary, or Quad Chart, "shall be prepared in color or black and white in Microsoft (Office: 98) Word, Microsoft PowerPoint, or Adobe PDF (Version 4 or higher) electronic file format. The document must be print-capable, without password, using text font and graphic file formats that will cause the document to be NO LARGER THAN 500KB IN FILE SIZE." Following review of the Quad Chart, the government will notify the "offeror" when a submittal has been accepted or rejected.

Phase II will consist of a solicitation of a white paper, not to exceed 12 pages. The white paper shall include supporting information for data submitted in the summary Quad Chart and shall summarize the problem/threat addressed, provide a more detailed proposed solution/approach,

The Pentagon is asking for "help in combating terrorism, defeating difficult targets... developing countermeasures."

The information presented at the BIDS site is "meant to encourage responses from industry, government laboratories, educational institutions, and other sources to provide technology solutions to the requirements identified in...downloadable...packages open to the general public." The current package establishes a three-stage process for evaluating proposals, which are due on December 23. Phase I consists of the solicitation, receipt, and evaluation

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The Pentagon's announcement states that its first goal is to gather ideas for combating terrorism: "This topic area includes but is not limited to finding suspected terrorists, predicting the future behavior of terrorists, finding weapons and support equipment that could be used by terrorists, detection and warning of terrorist activities, rapidly configuring protection and defensive measures against terrorist action, and recovery from terrorist actions." Some needs on this front are for (1) a language-recognition system that would "incorporate Pashto, Urdu, Farsi, Arabic dialects, and other minor Middle Eastern and central/south Asian languages into an existing Automated Speaker Recognition System"; (2) the development of tagging, tracking, locating, and remote sensors that would "allow remote monitoring of real/near real-time movement of forces and resources. Both line-of-sight and non-line-of-sight methods are acceptable. Methods may be either passive or active"; (3) a system for identifying faces in video images. "Of particular interest is the refinement of basis sets for image-based approaches, creation of model-based methods using 2-D input with potential for 'real-time' applications, and study of decision optimization with multiple, highly correlated images. Demonstration of algorithms using emerging U.S. government test datasets will be required"; and (4) an integrated information base and a family of data mining tools and analysis aids to assist the identification of patterns, trends, and models of behavior of terrorist groups and individuals. "This would include information fusion of diverse intelligence, law enforcement, and cultural data into a common form assessable to state-of-the-art data mining and analytic tools."

If you're still interested, my first suggestion is to be sure to read the solicitation's addendum explaining the Pentagon's preferred acronyms and abbreviations. If this list doesn't terrify you, nothing will.

—Justin Wolff

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Chapter 6  
Corpus of  
Joe Bailey

## You'd Better Not Call Me Again

San Diego's enviable surf sets the tone for the next chapter in *Corpus of Joe Bailey*, Oakley Hall's novel set in San Diego. Now it's the summer of 1935; Joe Bailey and Peter Gorman have painstakingly crafted surfboards and varnished them to surf at Mission Beach. The boys were estranged this school year — Joe, licking wounds over his losses: his mother, his home, his father's construction business, and his Mission Hills buddies, of whom Peter still considers himself the best. Peter has his own worries. After last summer's encounter with Ralph, he's been haunted by the certainty that he's not like other young men, and his grandmother's sadistic control doesn't help. But by August, Joe and Peter forget about their troubles and surf away their summer Sundays.

There seemed nothing to do now except wait. When Peter saw Joe in the halls at school, Joe would barely nod or ignore him completely, and the one time he got up the courage to start a conversation about the surfboards, Joe just turned and walked away. Peter tried to plan some kind of campaign, but before he knew it school had drawn to a close for summer vacation. And then one day his grandmother said she thought she would let him drive the Buick to Pine Lodge instead of hiring a man, and he found he had not thought once about their annual trip to

the mountains, and about Ralph Waller, who might be at Pine Lodge too.

The Wallers were not there when he and his grandmother arrived, but each morning he had to brace himself for a surprise attack. There would be the confused and fearful anticipation as he and his grandmother went downstairs for breakfast, and the huge relief when he found that the Wallers had not come. But the fear followed him throughout the day; as they walked back from the post office the Wallers would seem to lie ahead in ambush; during the afternoons and evenings he would read or work on model airplanes in his room, where he could hear cars coming up the road and, by rising, see the front steps of the lodge from his window. And always, in the mornings, he would be sure that Ralph Waller had come while he was asleep. But the Wallers did not come to Pine Lodge that summer.

When they returned to San Diego and his grandmother retired to her bed for several days, as she always did —

tired out from their stay in the mountains — he felt as though he had been released from prison. The first few days he could feel his strained nerves and his brain, which had been wound to the breaking point, slowly relaxing, and on a Sunday morning when Hermione, the maid, called him to the phone he ran downstairs, thinking it must be Hickey or Bryan asking if he wanted to go to the beach, or that it might even be Joe. But when he picked up the phone the "Hello, Pete?" that came over the wire was Ralph's, and instantly he felt an aching exhaustion, and yet a kind of relief



Mission Beach, 1936

and fulfillment of the dread he had carried through all the weeks at Pine Lodge. "Hi, Ralph," he said. "Been up to Pine Lodge?" Ralph asked. "We couldn't get up. *Mon père* couldn't get away this summer."

Ralph's voice was shrill but reverberant, as though he were speaking from a great echoing hall filled with people who were listening quietly. "You're sure no kind of friend," he said. "I bet you didn't even know I was sick. I was in the hospital for nine weeks."

"Oh," Peter said. "What was the matter?" "Pneumonia. I had one of the worst cases of pneumonia they've ever seen up at Mercy Hospital, I guess. They thought I was going to die. I was really in *extremis* there for a while."

"That's too bad," Peter said down, holding the phone out a little from his ear.

"You ought to see where they drained my lung," Ralph said. "What're you doing now, Pete? How about coming down here?"

"Oh, I can't," he said quickly.

"Why not?" Ralph demanded, and, before Peter could answer, said, "Well, I'll tell you what. I'll come out to your place."

"No. No, you better not. Not today. My —"

"Listen, what —"

"— my grandma's pretty sick. I can't —"

"I'll just stop by," Ralph said. "I've got the Auburn. We can go for a ride somewhere."

"No! Listen —"

"I'll be out in about half an hour," Ralph said and hung up.

Peter sat there, holding the receiver. Finally he replaced it gently. "Oh God," he whispered aloud. "Oh God. Oh God, what'll I do?"

He fled up the stairs to his room. He stripped off his trousers, put on his swimming trunks, and pulled his old cords on over them. He hurried down the hall to his grandmother's room.

She was sitting up in bed with a big white pillow behind her back, reading the *Literary Digest*. Her black eyes swam at him from behind her glasses. "Grandma, I'm going out to the beach," he announced



San Diego High football team, 1925

breathlessly. "I'm going out to the beach with some of the guys. They just called and —"

"I thought I'd ask you to read to me for a little," his grandmother said. Thin vertical wrinkles showed on her upper lip as her mouth tightened. Beside her on the table with the lamp was the glass in which she put her teeth at night.

"My eyes are very tired," she said.

He grasped the edge

of the door. "Well, I can't right now," he said. "I promised to go with them, you see. But I'll be back early, Grandma."

She didn't reply. She removed her glasses and passed a hand lightly across her eyes.

"Listen, I've got to go now, Grandma," he said urgently. "But I'll be back early, honest. I'll read to you when I get back." He retreated, watching her for some sign, either of grudge

ing consent or of disapproval; but he couldn't wait, he would just have to take whatever she would do to him when he returned. He made himself walk slowly down the hall, but going down the stairs he broke into a run.

As a streetcar rolled along the street away from his house it occurred to him that Ralph might drive by and see him. He bent far down to tie and retie his shoelaces, and then sat

slumped in the seat with his face turned away from the window. What would Ralph do when he found he wasn't at home? He pictured Ralph and his grandmother conspiring to punish him, waiting there together for him to get back. But that was foolish, he told himself; his grandmother would not let Ralph in the house, since he was gone and his grandmother was sick in bed. He was feeling better when he transferred to the Mission Beach streetcar.

At Mission Beach he made his way along the crowded boardwalk away from the hamburger stand. A cool breeze came in over the beach and the boardwalk, but the sun was hot and very bright on the sand. In the shallow water were many bathers, but south of the lifeguard's tower the beach was almost deserted, and far out, where the waves were breaking, he could see three surfboarders. One of them was paddling in at a slant before a cresting wave, a distant

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as he fell away and down and the water rushed to meet him. He saw in slow motion the prow going under the green water, but he could not move, paralyzed now, and suddenly he had fallen and was crashing through the water, forced endlessly down until his lungs ached, and still down until his feet hit bottom and he thrust with them, moving up at last with his eyes open and raised, and seeing above him the long shadow of Joe's surfboard spinning contemptuously away toward the beach.

His head broke through

the surface into brilliant light. He gasped for breath. He couldn't see the surfboard behind the fringe of white speeding seaward. Staring in search of it, he was knocked off balance by another wave, and when he rose again Joe was swimming toward him.

"Christ!" Joe cried. "I thought it beamed you! Are you okay?"

Peter nodded. He felt confused, with a sadness and sense of loss he could not understand. "Sure," he said quietly. "But—I guess I oughtn't to try any more today."

"It really beats you out," Joe said, nodding. They swam in together. Joe's board was stranded at the water's edge. "I really thought you had that one," he said. "If you'd only moved back you would've had it. I didn't do that well for a hell of a time."

Peter dragged the board up onto the dry sand. Suddenly he turned and looked Joe straight in the eyes. "I was going to write you," he said. "From Pine Lodge. But then—but then I didn't."

Joe's eyes flickered slightly, his cheeks

in. "Why the hell should you?" he said and swung away, pulling his trunk back up on his hips. "What do you say we go have a hamburger, huh?"

They had hamburgers and Cokes and lay on the beach next to the surfboards, talking about surfing and about the coming term as though nothing had happened. When Joe wanted to go surfing again, Peter said he had to go home.

It was only three o'clock when he got off the streetcar and walked slowly along under the trees to his house. He went right up to his grandmother's room. There was no answer when he tapped on her door. He thought she must be asleep

until he heard her stirring, and he knew she was not going to speak to him for a while. It didn't seem to matter very much, and as he stood there before her door he had one of his

moments of clarity and insight when he felt no fear of his grandmother, and no righteous aggravation either, but only a kind of disgust, seeing her as always calculating, always seeking from him what she would have him think he must beg from her, always falsely and implacably and designedly critical; because he knew he was not rude to her, that he was seldom thoughtless and certainly never ungrateful—and if he was weak it was because she had made him so. Yet there was no resentment—only the sharp quick realization, like a glimpse through a keyhole, from which he immediately drew back and away, for it seemed unfair to linger there.

He went down to the kitchen to get some Graham crackers and a glass of milk. Hermione was sitting at the kitchen table, polishing the silver, her sleeves

rolled up on her thick white arms. She frowned at him. "Who was that terrible boy who came here this afternoon?"

He stood in front of the icebox, his back to her. "I don't know. Why?"

"He sat out in his car, honking and honking and honking," Hermione said. "And poor Mrs. Gorman was trying to have her nap. He just sat out there honking to wake the dead. I had to go out and tell him to go away or I'd have to call the police. He honked and honked. He said he was supposed to pick you up."

"I don't know who it could have been," Peter said and decided he did not want anything to eat and left the kitchen.

He went to the bathroom to take a bath. He lay in the hot water and thought about Ralph, who would call again now, wanting to know why he had not been

at home, who might even come past again without calling. He would tell Ralph to go to hell, he thought with sudden resolve. "Go to hell, you bastard," he whispered fiercely. "Go to hell, you dirty rotten goddam dirty stinking rotten dirty goddam bastard! You better not come around here if you don't want my grandmother to call the police. And you better quit calling me up."

He started down at his body, distorted under the water. There was a red

pinched band around his waist where the cord of his swim trunks had cut into the flesh. He ran his hands up

his tired legs. He had almost done it, Joe had said. Joe himself had not done that well the first time. He had almost done it. Maybe next Sunday he could do it. He would go down to Joe's house early Sunday morning, and they would wax his board, and Mr. Bailey would take them out to the beach with the board roped to the top of the Studebaker. He and Joe would go surfing together next Sunday, each with his own board, and maybe on his own board he could do it.

"You better quit calling me up, you dirty rotten stinking bastard," he whispered again, repeating it

over and over like a kind of incantation as he gently washed from his body the sand and salt of Mission Beach.

Each Sunday he and Joe spent almost all day on their boards. But even more than the surfing, he found he liked floating out on the water beyond the breaking waves. They would lie on their backs on the slick waxed decks of their surfboards, talking sometimes or lying silently, the boards pitching gently with the wavelets, the prows slapping, an occasional seagull wheeling and screaming overhead, the sun high and

hot and the air scented with salt.

They made friends with Red, the lifeguard, who went to State College and was a basketball star. Red was building a new redwood and balsa board, with which he asked them to help him sometimes, and he told them all he knew about surfing, and about San Onofre, a little town up the coast beyond Oceanside, where there was a fine sheltered beach under the bluffs, a place to camp, and surfing even better than at Waikiki in Hawaii. Red wanted them to go up there with him for a week before school opened, but Joe

couldn't because he had to work during the week, and Peter knew his grandmother would never let him go.

They were loafing on their boards one Sunday when the waves were small, talking about it. Phil Gardner was there too, at a little distance from the rest of them, sitting with his feet up on his board and looking back over his shoulder for waves. Peter watched him covertly. Phil was even older than Red; he had already graduated from college and was studying to be an architect at some school in Los Angeles. Red hung around them a good deal, although he always seemed

very scornful of their company.

He didn't appear to be listening to their conversation, moving his hands in the water on either side to keep his board pointed in to the beach, but finally he said to Red, "So that's the kind of fellow you are. Camping with plump young boys."

Red laughed and cursed him.

"I know the one I'd take if that was my inclination," Phil said, grinning. "But I wouldn't want to break into a going concern. Why don't you get yourself a woman, Red? Maybe that would straighten your genes

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out." Peter felt vaguely uncomfortable. Out of the corners of his eyes he watched Joe unconcernedly tightening the drawstring of his swim trunks.

"I do all right," Red said. "Maybe I don't spend 24 hours a day trying to get into every bag in San Diego, but I do all right."

Peter edged his board away from the others, thrusting against the water with his legs. He saw a wave coming, a big one, rising clean and sun-flecked behind them. "Here comes a wave!" he yelled. He made no attempt to catch it himself, watching Joe and Red and Phil scramble up on their knees and begin paddling. "I hate that son-of-a-bitch Phil Gardner!" Joe said to Peter when they were carrying their boards up to the beach later that after-

noon. "Every time we're having a good time surfing he comes out and wrecks it just by being there."

But they saw more of Red and Phil than of anyone else, because the Joe of them had the only surfboards at Mission Beach. Herm was on the beach once in a while, but always with Paula Hughes. Hickey had gone with his family to Balboa for the summer months, and Bryan was playing in tennis tournaments around Southern California.

Nevertheless it was a memorable August for Peter. It was the surfing with Joe on Sundays that made it so. Also, Ralph did not phone again or show up, and his grandmother was not being difficult because he was at home all through the week to read to her whenever she wanted him to and to take

her for rides in the Buick. Toward the end of the month Hickey came back and Bryan was through with his tournaments, and more and more often, when he and Joe came in from surfing, they would lie on the beach or play touch football with Hickey or Bryan and Herm and the other fellows from San Diego High.

Peter noticed that Joe no longer drew away from the crowd, and he realized why: Joe would be varsity quarterback when football season started. He was thinking about it one Sunday, when, after a game of touch football, they were lying in a circle on the beach with their heads together, panting and covered with sand, he and Joe, Bryan, Hickey, Herm, and Bud Ingle and Jim Connor, two other members of the team. Peter felt a jealousy he did not

want to feel as he watched Joe grinning at something Hickey had said, thinking that Joe could belong when he permitted himself to. More and more Joe was returning to the society of which they both had been members, while he, Peter, was slipping quietly but surely away from it. He gazed off down the beach, something in his throat tender and painfully swollen.

He watched two girls go down to the water's edge, holding hands. The beach was crowded today; over beyond the lifeguard stand, against which Phil Gardner's laminated surfboard leaned, was a group of San Diego High School girls. A mob of people streamed along the boardwalk behind the seawall, and music blared from the loudspeaker above the hamburger stand. When Peter turned

back they were all laughing at something Hickey had said about Paula. Herm looked mad. "Is it true?" Bryan said. "Can she really flex those things, Herm?" Herm hammed him on the arm hard, and the two of them wrestled and rolled on the sand, while everyone laughed and scrambled out of their way. Jim Connor piled on top of them.

"Hey, hey!" Hickey said. "Lookit that damn lucky-Pierre Herm!"

"Ooooooh, eet's lucky Pierre!" Bud Ingle shouted and threw a handful of sand over the struggling figures. "Eet's lucky, lucky Pierre. Again heez een zee meedle. Hey, Pierre, cut it out!"

Herm struggled away and ran into the water to wash off. When he came back he shook water over Hickey and Bud. "Aw, come

on, Herm," Bud said. "It's Jim's turn. You got to be Pierre last time."

"Oh, that Herm's always so darn lucky," Jim Connor said in an effeminate voice, walking around with short, prissy steps, his hand on his hip.

A shadow came across the sand, looking around. Peter saw Phil Gardner standing behind him in sleek green tights and a T-shirt, a bottle of Ne-Hi in his hand. "Hi, Phil," Bud Ingle said.

"What's going on over here?" Phil asked. "We're just fooling around," Bud said. "We just found out we got a Pierre on our hands."

"Aw, cut it out, Bud," Herm said. Phil Gardner took a long drink of Ne-Hi. When he lowered the bottle his lips shone damply. He said,

"I know where he could find himself a couple of palsie-walsies." His eyes caught Peter's and he grinned widely.

Joe had turned over on his side and was looking at Phil. "Who do you think you're talking about, prickhead?"

Phil's grin faded a little. "That's not a nice word. Don't use it again."

"Shove off, prickhead."

"I said don't say it again."

Joe rose to his knees and brushed the caked sand off his chest. "Prickhead," he said quietly.

Phil dropped the pop bottle. His hands slowly clenched, his eyes slowly looked from face to face around him, finally settling on Joe again.

"Aw, let him alone, Phil," Bud said placatingly. "He didn't mean anything."

Hickey rose. "He's not as big as you are, big guy," Hickey said. "But he's got a lot of buddies."

Phil looked around once more and grinned. "Well, I'll see you again," he said to Joe.

Joe didn't answer. Nobody spoke until Phil had turned and moved away. "Well, it's been nice knowing you, Joe," someone said. Joe lay down again and scooped sand beneath his chest. "What the hell, Joe," Hickey said. "He's only eight feet tall. You can take him."

Joe didn't even reply or even look up for a time, but finally he grimaced at Peter and grinned a little. Peter avoided his eyes.

When the conversation drifted onto football practice, which would begin next week, Peter lay staring down at the sand before him. He wondered what

the joke about lucky Pierre was. It seemed to be very popular, very funny, and was, he was sure, filthy. Everybody referred to Pierre in the burlesqued French accent he had seen the name scrawled on the wall of the lavatory, and it adorned the partition beside the toilet in the men's room on the boardwalk. He whispered, "Say, Joe, what's all this lucky-Pierre stuff?"

"Aw, it's a joke. Haven't you heard it?"

Peter shook his head. "I kind of forget how it goes," Joe said. After several false starts he told the joke. Peter frowned and shook his head. "Don't you get it?" Joe patiently repeated the last line. "Ooooo, eet's lucky, lucky Pierre. Again heez een zee meedle! Get it?"

"These guys're three queers. Homos. You know?"

Peter turned to look at him. Then said suddenly felt very hot and gritty beneath his body.

"Homosexuals, for Christ's sake! Jesus, Peter!" Peter nodded and laid his cheek against the hot sand.

"Oh, hell," Joe said with mock annoyance. "Don't laugh or anything. I know I did a lousy job telling it."

Peter closed his eyes. The others were discussing the Hulbert sisters; someone asked Joe about Gerry. He didn't listen to Joe's reply. He was thinking about Ralph Walker, and he thought his head must burst with it.

Abruptly he got to his feet, ran down to the water's edge, and dove flatly in. He came up facing the horizon and swam a few strokes toward it, then stopped and

rubbed the sand from his body, which felt tender and sore. He let himself sink down until his head was under water, wondering if he could hold it there until his breath was gone, until he had to suck something into his lungs, and, breathing water, die. But when his breath was gone he rose and walked slowly up to the beach. Joe was coming down toward him.

"Let's get the boards out and go surfing again,"

Joe said. "I've got to go home." "How come? It's only about three."

"I've got to be home early," he said and hurried toward the seawall where he had left his clothes and towel, grateful that Joe seemed offended and did not come after him.

He got off the streetcar in downtown San Diego and went to a little cigar store, where, in the back, there were used magazines

for sale. He knew what he was looking for, and he found them all in a single pile, pulp magazines with the word "sex" in the title. He found two he wanted, one listing an article called "The Curse of Homosexuality," the other, "I Am a Homosexual," by X."

He was afraid to buy them. He watched, and when the bespectacled, hunched little man who ran the cigar store was out of sight, he stuffed them under

his sweatshirt and inside the top of his cords. He paid for an air-stories magazine and rode the streetcar home to Mission Hills. In his room he took the two magazines out from under his belt. He sobbed dully when he found his belly stained and branded with cheap black ink. ■

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Next week: Joe makes quarterback.

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- |   |   |   |
|---|---|---|
| <ul style="list-style-type: none"> <li>• being easily distracted</li> <li>• difficulty sustaining attention</li> <li>• difficulty organizing tasks</li> </ul> | <ul style="list-style-type: none"> <li>• acting as if driven by a motor</li> <li>• often losing things</li> <li>• making careless mistakes</li> </ul> | <ul style="list-style-type: none"> <li>• impulsive behavior</li> <li>• difficulty awaiting turn</li> <li>• forgetfulness</li> </ul> |
|---|---|---|

Medical and psychiatric evaluations and the skin patch will be provided at no cost. Participants will be randomized to receive either the investigational patch (with active study medication) or a placebo patch (without medication). Eligible participants will also receive financial compensation.

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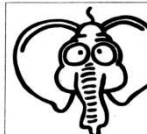
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## The Hand That Would Hand This To You Is Empty

*Voice, come out of the silence.  
Say something.*  
THEODORE ROETHKE: "THE LOST SON"

*Who are you, a singer without a song?*  
WALLACE STEVENS

*The passion to make new beginnings  
can shatter  
The highest solitude, or living rock.*  
ROBERT PINSKY:  
"AN EXPLANATION OF AMERICA"

People who don't write think that for people who do, nothing's worse than the cuts that come with revision. Not so. Cutting, that's only goodbye. That's easy. The worst is the blank page. The worst is hello.

How it starts is that I stare down at the empty paper. Some mornings, I repeat the old seaman's prayer: "Lord, the sea is so large and my boat so small. Help me." Then, almost always, old seaman's prayer or no old seaman's prayer, I get an odd lump in my throat, probably from being high strung and nervous. I ignore the throat lump and with my thumb and first two fingers, I grip the pen. The pen, usually, is an ink pen fit-

ted out with an Extra Fine nib and filled with black washable ink, washable being crucial because I not infrequently get ink on the blouse, or T-shirt or whatever I'm wearing on top. What wants to get to paper may begin as no more than mood or tone or an itch in the mind. Whatever it is that's seeking ink, that wishes to secrete itself into words, may be as amorphous as an idea or overheard sentence or as well-defined as a subject assigned by an editor.

On bad days, as you would guess, the blank page stays blank, becomes a summer solstice, a never-ending longest day of the year, one of those days when each time you walk to the door and look out, the sun will not have moved and the sky is white and the air dry hot. Maybe ten minutes pass and the paper turns to desert where a single engine plane crashes and wind howls and blows sand. There are no survivors. Not even the copilot can trace with what's left of his finger a sentence in sand before he dies from thirst. But my plump fingers



The Letter, Carol

I am always trying to hold these secrets motionless, and steady, for long enough to x-ray them.

still grip the pen. Although everything remains a picture and nothing is turning into a word, I do not give up. "He shoots blanks."

That's what men so old that they are even old enough to be my father will sometimes say, about a man who cannot impregnate women. When the page stays empty, that's how I feel. I am shooting blanks. Dead in the water, too, is an expression that describes how I feel.

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Also, very, very scared. You will remember, more readily than you wish, those times when you have been in love with someone who perhaps did not love you as much as you loved him or her. You wait for the telephone to ring. You envision his black phone or her red phone. You picture the night table on which his phone stands and the balled-up damp Kleenex you left tucked into the corner of his high-backed club

chair, you picture the shadowed nook in the hallway where her red phone sits, you recall the musty odor there in the pale green rug, white hair stuck in the rug's pile where her cat rolled over so that you could scratch his stomach. If she will only call, if he will dial your number, if you can hear her voice, if he will say the word. If the bush will burn.

If he does not call, if she does not punch out your

number, life is not worth living. When the bush does not burn and no words squeak through the Extra Fine nib onto the blank page, life is not worth living.

I am not one of those people, who, with Shakespeare's banished duke, finds "books in running brooks, sermons in stones." Not me. Any hike — up hills, through unpopulated valleys, along creeks — terrifies me, as does any boat ride or inner tube float on a big lake or long river. I want to be where billboards are and cereal boxes and slips in fortune cookies. Even license plates or T-shirts imprinted with "SUX" or the Goodyear blimp or sky-writing or baggage labels and bumper

stickers are better than a mountainside or a lake that reflects the cloudless summer sky. I am also not crazy about music without lyrics. Forget the "Moonlight Sonata." Write

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down the length of my spine and I'll stand with my back to the mirror and look over my bare shoulder and read or write on me. "Moonlight," you said, echoing the old song, "becomes you, it goes with your hair."

Words take the edge off. On walks into wilderness I have had to be kept, held back, from spray-painting nouns — elephant, lemongrass, Paris — onto escarpments and outcroppings. Panicked, I have sharpened a stick and scratched out into dirt:

Catch me before I kill more

and

Chainhead loves the whole wide world

and, by Wallace Stevens,

She dreams a little, and she feels the dark  
Encroachment of that old catastrophe.

My fear of raw nature is a fear of wordlessness. What wordlessness feels like, to me, is loss of consciousness, oblivion, a blackout, a shade pulled down over the world with not a slit of light let in. I need words. I need them so badly and am made so happy by them that on almost any day I am content to sit with a dictionary and read words beginning, say, with "go." There's goiter, according to the *American Heritage Dictionary*, "a non-cancerous enlargement of the thyroid gland, visible as a swelling at the front of the neck, that is often associated with iodine deficiency." There's goitrous, goiter's adjective form. Quite how you'd use goitrous in a sentence, I am not sure. "There's a swelling on Polly's father-in-law's neck that, to the doctor, looks goitrous?" There's "Golconda." "A ruined city of south-central India west of Hyderabad." There's gold bar, gold beetle, gold bread, gold brick, gold bug, Gold Coast, gold coinage, gold digger, gold dust, gold foil, gold leaf, gold mine, and many gold's and golden's later, there's goldenrod, goldenseal, goldfield, and goldfinch.

As for goldfinch, I am almost as happy with the word as I am with the bird itself. Hand me a paper on which you've printed "goldfinch" and I can imagine the banana skin yellow plumage, the black tail, the busy mites that seethe through its feathers. I can hear its song. I can recall

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how, with its sharp bill, it pulls needle-like niger thistle from the mesh feeder or picks broken sunflower hearts from off the cedar porch rail. Kissing and groping and yanking off the see-through panties — sex — frightens me too unless somebody hurries up and says, "This will never lead anywhere. This is just for tonight."

For all that, there are days when no matter how long I hold the pen, wiggle the warm shaft, think about the black ink backed up in the pen's bladder, nothing comes. Nouns and verbs crumble. I am more cut off from words than are those mites on that goldfinch. The page remains empty. The hand that would hand this to you is empty. If I were a man, and young or even middle-aged, I would masturbate. Just to have something to do with my hands. But I am not a man, so what I do is straighten T-shirts and stockings in my dresser drawers and jars of jams and jellies on pantry shelves. I untangle necklace chains. I throw away mail, both opened and unopened. I water house plants. In spring I stroll out into the garden and deadhead violets and pansies in summer. I dead-head petunias and busy lizzies and pinch out from the center of the red-spotted emerald green coleus plants, the shaft that shoots up when coleus bolts to seed. In any season, I pour seed into the bird feeders. In winter, sometimes I make soup.

Part of the reason the empty page often refuses to fill is that even when I write about someone else, even when I (or, you) write about something as apparently impersonal as weather, fresh snow, or unfiltered sunshine, an empty page is also a mirror wiped clean. You see you, I see me. Ugly old, dull old, crazy old, red-eyed, lump-in-the-throat me.

For soup-making, I have plenty. But for writing, I don't have much. My experience is small. Once I got older, outside of what occurred in other people's books, not much happened, not to me, not in the flesh. I have not permitted it. I have allowed only domestic details, the baked potato which I break open with my fingers and from whose

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aperture I watch a Vesuvius of steam rise, the roasted duck with crisped mahogany skin, the first husband, the second, the daughters, the dogs, the vast gardens, the adultery. I have watched people in action far more often than I myself have acted. When I've acted, most often I have acted from desperation. I have run, wildly, from the scene. When I ran, I had nowhere to go.

Certain facts I hide from myself. I don't even write them in my journal. I hide what happened when I was young. The last time I spoke with an old friend about what happened when I was young, she said, "You talk as if this were just happening." I did not say to her, "It is."

I will say it to you. "It is."

What I will not write shows up at night, in dreams: I hug Lily the dachshund

and wish she'd bark and bare her teeth at what's after me. I wish she'd bite it, hard. These things that I hide show up on the blank page, not as words, but as oceans too deep to swim, too stormy and vast to cross. These facts that I do not write will go down with the ship that is me, the plump me that the sea monster will swallow.

I cannot easily tell these secrets. If I could, or, if I would, the blank page might fill faster.

Perhaps you are one of those people who sits down, puts pen to paper, and writes. Perhaps you have few secrets, almost no fears. Lucky you.

For many of us this not being able to write sits atop a paradox. There is the anxiety. Words — writing — reading them — serve as hedge-against-windbreak against this anxiety. If I can just get the first paragraph onto the

page, that anxiety, at least momentarily, will subside. But what keeps words from the page, what blocks me, is my effort to keep out of consciousness and off the page the material that provokes the anxiety. What begs to be written, those secrets, I refuse to write. Therefore, many hours pass during which nothing is written, and, what does get written, is written slowly and in the midst of great suffering, or, if not suffering, tumult.

What is the source of this anxiety? Behind the closed door, behind the shuttered windows, in the gloom of an interior workshop are these secrets that I keep from you and these secrets that I keep from myself. About the secrets I keep from myself, I know this: I am always trying to hold these secrets motionless, and steady, for long enough to

x-ray them, to see deeply and thoroughly into their center. I am trying to bring these x-rays to the surface of the page and develop them, to see in black on white the bones and the shadows and lumps in the organs. At the same time, behind a strong and compelling narrative, behind a useful fiction, I am always trying to hide these x-rays and what they show.

Much goes on in the exterior world in which I live. I play my necessary part in these activities. I swim, arm over arm in an awkward crowd, when they swim; I walk where they walk; I sit at the table and raise my glass when toasts are proposed. I even blow out all the candles on the cake and lick pink frosting off the end of my finger and giggle. But I am not paying much attention, or, I am not paying

proper attention. By no means am I all there. I am engrossed in the activities that take place in this interior workshop, where, at any hour, a drama acts itself out. This drama may be complex, with many scenes and acts. This drama may be a singular and poisonous scene, a dilemma, played out again and again. This scene hopes eventually to have its questions answered and to find resolution. This scene also wants what no one can give — this scene wants the wrongs put to right, the truth known. This scene wants redemption.

Perhaps your mind is drawn inward in this way. You are trying to work through something, to settle it. This thought or series of thoughts that engages you has the feel of a problem that wants solving. You cannot settle, at ease, as long

as whatever this problem is remains unsolved. You cannot rest.

All the while that I work at the page, these interior dramas play in the background. I am always, at some level and to varying degrees, trying to enter these dramas, rather than merely evading and stepping — daintily or clumsily — over the action. For isn't the action that goes on in this hidden workshop rather like a suffering patient on an emergency-room floor, the black and white checkered tiles littered with filthy bandages and bloody gauze and stretch from battle? I think so.

No matter what has gone on in houses where I've lived and towns on whose maps those houses can be found, I have been more engaged in the goings-on within this inner space. I have always been trying to understand why I am who I am. Today, while I write this, it is Mother's Day. And even though I am a mother and received the appropriate beribboned gifts from my two daughters and from my grandson, the person on whom my emotions are concentrated, with whom they dwell, is my mother. I am not a mother today. I am a child today. Belt flying above her head, the leather snapping, my mother chases me from room to room. She screams in her operatic soprano, "I'm going to cut the blood out of you!" When she catches up with me I am crying. I am wet with tears. I am shaken with sobs.

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She grips my small shoulder with her fiendish hand. Her nails are polished a pretty red and are sharp and dig into my shoulder. She screams, "Don't you dare flinch when I touch you!" I can hear my own weeping. She shakes me. She screams, "I'll give you something to cry about." She does. She has. She did.

I was garbage to my parents. To my mother and to my father, I was garbage. To my father's father and my father's stepmother, I was a small person of no interest. I was garbage.

I tell myself when I sit over the blank page, "You have to sit there, you have to stay until the bell rings." In obedience to this command, I sit until mid-afternoon. Entire hours — one, two, three — pass. I stare at paper. I write nothing. The paper gathers dust. Its four corners fray.

I gain pounds of pure emptiness. When I stand, I am exhausted. I am heavy with blankness. I have put on so much numb dumbness that my skirt pulls, tight, across the hips and the buttons on my blouse, its fabric now spotted with ink stains, pop off. I go to the closet and take out an enormous billowing mummy. On the mummy are printed larger-than-life-size red hibiscus, a design element meant to obscure hips grown to hundred inches around. The hibiscus don't do it. Nothing can hide how empty I am, a giant sow, fattened on blankness, on wordlessness, on aimless long vowels, oooh and aahs that seek and never find the consonants that would enclose them.

Three days pass, then four, and I've written nothing, or, I've written nothing to go back to. I have only filled pages, blackened the white. The page seems gagged, hushed, a hand unfolds over its mouth, a knee pinches its crotch, holds it down. When I go over what I did write I see that I'm in trouble with my verbs; when you're in trouble with your verbs, you're in trouble with your story. All I got down were versions of "to be." Nothing hops. Nothing gleams. I didn't even get the easy guys — run, walk, lift, jump, kiss, fondle, slurp, fall. Adjectives didn't show up at all or got to the page

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so late that the blocky nouns onto which I'd tack them had already gone by. I have turned flesh to stone and princes back to frogs made monstrous by dioxins.

Some interminable tangle, some inner drama that is working itself out internally wishes the stage of paper to show itself, but the writer, who is also the censor, is keeping it out. The writing itself, the activity of writing, is a bottle in which messages are placed. The process of writing is an enclosed process. The activity is pleasant and not pleasant. You often cannot hurry it. There is an operation going on, an action, that must complete itself, or near completion, before the words get to the page. The words that will complete this operation are seeking each other out. When they find one another and adhere to one

another, then a writer has a sense of being able to go forward, to write what he has to write. The writer is the doctor, palpating the wounded part. The writer is the nurse, hovering over the bed, the table, the slowly filling page.

So that yesterday I stood at the sink and rinsed out glasses and stuffed cucumber peels down into the garbage disposal. What I've written's no good, I said. I write because I don't know what else to do with myself. I write because otherwise all I would do is read and wander the town with Lily the dachshund on her leash. And, of course, I write because that's what I paid to do, and I need money. At least I don't write because I think that I have something to say. I don't. I have no message other than my own peculiar loneliness.

I write so that I can look at those x-rays. I write to give myself solace. I write to pass the time. It is no wonder that I have trouble filling the page. What remains, when I cannot write, is mourning.

I do want to tell the story that I am supposed to be writing. And, always, eventually, I do. I finish my nonfiction piece or my fictional story. But what I see when, months later, I return to those pages, is that what got written is not what I wanted to be written. This story whose pages I turn has been the bottle into which what wants to be written is stuffed; the bottle is then tossed into the water at the water's edge. What, eventually, you will hold in your hand and run your eyes across has served as a carrier text, a story through which the actors and elements

of this interior drama are written in invisible ink. They lurk directly behind the text that you read.

There are those of us who are needy readers, who read not just for information and escape but for words that will save us. When we read we sometimes come across certain passages that are more a life raft or lifeline than they are lines from a poem or paragraphs from a story. We throw ourselves onto these passages, we grab their frayed ends. We hold on tight. We trust the words to take us where we need to go. When we find these passages, or when they find us, we frequently do not know what it is about this text that its words are able to help and even succor us. We may feel a certain affinity for the author. We glance at his or her photo on the dust jacket, search the face

for an expression familiar to us from our own mirror. We may or may not find that expression, a gaze that would say, "I have been where you've been." This author's story may seem banal or his poem appears to lack depth of field. Yet something in this poem or this story is there when we most need it, something in the words is ready and able to save us. I like to think that what we are sensing at such a moment is the presence of these texts behind texts.

Everything I write, no matter how much what fills the page appears to inform the reader about George Washington's False Teeth or Pedagogical Approaches to Arithmetic in Southern Norway, is also always about this inner drama, this text behind text. As the words for the story of George Wash-

ington's False Teeth get in line to march toward and blacken the page, other words, perhaps words that incite thoughts of betrayal and cruelty and illicit sex and women gone bad and filthy wolf children, crawl on their bellies toward that same white paper. They act out their parts in a restrained hand jive; they squeal and mewl their speeches in tiny subsonic voices. If you read closely you might hear those squeals and sighs and moans and sobs. You might hear a music box play old hit-parade tunes. You might feel breath in your ear or a sharp fingernail on your cheek or teeth on your nipple. You might put your mouth down on the page. It is not possible to know, for sure, whether you will be helping me or I will be helping you. ■

— Judith Moore

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## LETTERS

continued from page 1  
**Gifted Obliteration**  
Mr. Kleinschmidt made an excellent point in his story on the

artistic potential lost to the world due to the great slaughter known in the history books as World War II (Pop Music, "Horror Chamber," December 6). European culture has always been more inclusive than European politics. The in-

fluences had never been disregarded because of one's ancestry or religion. Until, of course, the Nazis declared war on culture. While the Nazis did more than their fair share of bloodletting, the obliteration of the gifted and the non-gifted really began in the other great slaughter known as World War I. One has to wonder if the setbacks in European culture resulting from these two wars didn't create an artistic vacuum filled by three-chord musicians and painters who cannot draw.

**Confusing Coherence**  
My God! Someone check Meltzer's medication! Is he OK?

Did he have a fling with Eve Selaf? Why else would he write a coherent review ("Blurt," December 6)? I could actually relate what he was saying to the subject matter! Please, get a doctor immediately and send him to Meltzer's penthouse suite! Someone spiked his latte! Maybe he is having a flashback!

My God, the humanity.  
Ken Meyer Jr.  
Vista

**Investigate Gwinn**  
I see that our city attorney is very busy trying to get a San Diego Union-Tribune reporter fired for printing the truth ("Did Casey Gwinn Try to Get Don Bauser Fired?" November 29). No wonder he doesn't have time to prosecute politi-

cians. I sent his office a complaint about a councilman breaking the law and was told that they no longer accepted these complaints and that it should go to the Ethics Commission. The Ethics Commission told me that they cannot do anything until next March at the earliest, since they are just starting out. Of course, Gwinn knew this, since his office is counsel to the Ethics Commission. The first thing the Ethics Commission should investigate is the city attorney. The next thing they should do is get themselves a new lawyer.

Check That, Matt Potter!  
Re the Gwinn/Bauser dispute

**Sick Philo-Semitism**  
Unfortunately, Jonathan Saville, whose musical expertise is generally unimpeachable, has seriously jeopardized his credibility as a man and as a critic by an unwarranted and foolish incursion into "ideology" in his review of St. Paul (Classical Music, "Under the Thumb of Bach and Handel," November 29). The apostle Paul never rejected the Jews but sought to bring them into fulfillment by their hoped-for acceptance of Christ. If Mr. Saville finds this appeal offensive, that is his problem, not Christianity's. As one whose work was primarily focused on the so-called Enlightenment, I would say to Mr. Saville that his "rationalism" is another form of fanaticism, in this case in the cause of secularism, atheism, and "Christophobia." Mr. Saville's ideology may find the Acts of the Apostles "anti-Jewish," but a Christian scholar might find Mr. Saville to be simply an anti-Christian of the common sort. The problem with Mr. Saville is that he obviously believes that to be a Jew is a racial and ethnic thing, a blood tie. In this, Mr. Saville differs not at all with the Aryanist-Nazi view that "blood" is everything. Thus, if Mendelssohn was a Christian, according to Mr. Saville, he had to go on thinking he was also a Jew. Thus, to be born into a German family in America forces one to remain a "German" even after being in America some 200 years! This

Mel Shapiro  
Hillcrest

J.P. Lopez  
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is the kind of thinking which destroys not only the soul but all humanity. I am a human person, a citizen of the Kingdom of God. That is all.

In the 21st Century, the rage is to be "philo-Semitic." In other words, Christians are stam-peded into thinking in terms of their "Jewish roots." One needs to be constantly on guard to avoid being called "anti-Semitic." All of this is patent nonsense. Indeed, it is sick.

Christianity was meant to dissolve all ethnic, national, racial, cultural, and territorial boundaries. Jews, Greeks, Romans, Syrians, Egyptians, and all other peoples became Christians and citizens of the *Civitas Dei*. There was to be no one "Chosen" People lorded it over others, assuming an aparthoid within the Body of Christ. It is regrettable that Mr. Saville

can't accept this, but in the long run, it makes little difference if he does not.

Name Withheld  
Jonathan Saville replies: Comments like these were, of course, to be expected.

### Possessed

This is in regard to a review in the November 21 issue on the subject of heavy metal music (Pop Music, "Moronic Nephew"). I am a fan and musician of metal, and I'm appalled at what was said, but not surprised. The article was written by someone who knows nothing about the metal genre and has never lived it or represented it. Metal is a form of music that should be respected, such as jazz and classical, which has earned its respect rightfully so. The writer says anyone over 15 who listens

to Black Sabbath or heavy metal is crazy or a moron. If the writer had said that to Ozzy, Tony, Bill, or Geezer, who are well in their 50s, they probably would have chopped off his fingers so he couldn't write such utter nonsense. But they are far too intelligent to do such an act and waste their time with a writer that knows nothing about metal and its creators and fans worldwide. It's too bad that writer August K. is moronically possessed. P.S.: Hey, August, please stick to your jazz and classical reviews. That's where you know your stuff.

Tony F. Metal  
Spring Valley

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Enron, the energy giant that just filed for Chapter 11 (corporate bankruptcy), gets all the press, but personal bankruptcy — Chapter 7 or Chapter 13 — is on the rise. Miller told me, "The Wall Street Journal recently reported that only about one percent of the nation files for bankruptcy every year, but a full 15 percent should be."

Miller said that filings at his Jefferson Street office are up about 20 percent. "In the 12-month period ending September 30," he explained, "bankruptcy cases nationwide totaled about 1.5 million. That's a 14 percent increase."

"You would be amazed," Miller said. "I had one guy who was selling his plasma twice a week to make minimum payments. I had four clients in the last year who tried to commit suicide right before coming to see me."

I've got people from all walks of life. I've got families where both spouses work, but maybe the wife's income just covers credit card debt. I say to the guy, "How does it feel that your wife is working for Visa?"

Miller explained that debt woes usually begin early and can haunt someone until they die. "I see people," he said, "who started out when they were in college and got into it because the credit card companies put applications for cards in the textbooks that they bought at the bookstore. So they started there, with about two or three thousand dollars. Then they were the big man on campus after they graduated and started buying drinks for their friends — 'Hey, let me get that,' they say. And then let's flash forward to their 30s and 40s. They're not quite making the money they need, so they're using credit to finance their kids growing up and such. Then we fast-forward to when they're in their 70s and Social Security is their only income, so they have to live off credit. It really is a cradle-to-grave situation."

Most debts, including credit card balances and medical bills, can be erased by filing for bankruptcy through Chapter 7 or Chapter 13, but one kind of liability, student loan debt, is almost impossible to cancel. "There is only what is called a hardship discharge. Basically, if your college was



worthless — and that is an extremely difficult standard — you could wipe them out. Also, if you were disabled, or if the school went out of business, or if the school committed fraud, then you might be able to erase your student loan debt, but other than that it's very difficult to get rid of. The government believes that it is in everyone's best interest that student loans are really easy to get and relatively inexpensive. So if you're going to set up programs that encourage creditors to loan to people it should then be very difficult to get rid of the debts, because there is a public policy in this country that we want people to go to school.

"Listen, it's false advertising," Miller said. "You take out \$40,000 to go to a state college and then you become a high school teacher, where you make \$30,000 a year. We get a lot of people who work hard who are crippled by student loan debt. What we have to do is say, 'Look, here is what I can do for you bankruptcy-wise to wipe out your credit card debts, the medical bills, and all of that.' In terms of the student loan, in some instances they can pay interest only for a short period. But the real problem is that we're giving student credit card debt on top of their student loans, so we're hitting them with both barrels."

Exacerbating the problem Miller explained, is that universities won't let him counsel students. "They will not let me on campus to give seminars," he said, "because the credit card companies don't want me there telling the students not to get the cards."

Declaring bankruptcy is not free. You must keep current on your home and car loans if you want to keep them, and your credit will be trashed for



Mark Miller

about ten years. Also, there's the business of hiring a lawyer. And contrary to popular opinion, going to prison is a real scenario for people who can't escape their debt through bankruptcy. "Some people say there's no such thing as debtor's prison," Miller said. "You know what? There is. If someone sues you, and they ask you to come to court to disclose your assets, if you don't show up, the judge will issue a warrant for your arrest. It's scary."

— Justin Wolff

**Bankruptcy Seminar with Mark L. Miller**  
Wednesday, December 19, 6:00-7:00 p.m.  
San Diego Public Library Auditorium, 820 E Street, downtown  
Information: Social Sciences Department, San Diego Public Library: 619-236-5894

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Pop Music  
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Restaurants  
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Movies  
page 136

### Households per filing, Rank

During the 12-Month Period Ending Sept. 30, 2001

Region	Households Per Filing	Rank	Region	Households Per Filing	Rank
Connecticut	2	1	Missouri	22	16
Delaware	3	2	Montana	24	25
Alaska	15	4	Nebraska	25	26
Arizona	16	5	New Hampshire	126	51
Arkansas	18	6	New Jersey	7	17
California	19	7	New Mexico	97	26
Colorado	103	29	New York	109	30
Connecticut	109	35	North Carolina	91	24
Delaware	101	27	North Dakota	117	36
District of Columbia	24	3	Ohio	65	18
Florida	72	10	Pennsylvania	71	19
Georgia	81	11	Rhode Island	82	11
Hawaii	21	3	South Carolina	108	35
Idaho	57	13	South Dakota	116	37
Illinois	64	14	Tennessee	17	28
Indiana	50	15	Texas	102	29
Iowa	107	31	Utah	47	5
Kansas	88	12	Vermont	139	52
Kentucky	61	16	Virginia	65	14
Louisiana	62	17	Washington	14	1
Maine	114	39	West Virginia	141	48
Maryland	56	18	Wisconsin	71	17
Massachusetts	136	22	Wyoming	94	25
Michigan	85	19			
Minnesota	112	33			
Mississippi	47	20			

Source: American Bankruptcy Law Journal  
Statistics based on data from the Administrative Office of the  
U.S. Courts (2000 Bankruptcy and Reorganization Statistics)  
Current issues were available through Sept. 30, 2001.



## SAN DIEGO READER.COM Calendar LOCAL EVENTS

### EVENTS LISTINGS

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

### BAJA

**Tenor Marco Antonio Labanda** presents a Christmas concert on Thursday, December 13, at 8 p.m., at Casa de la Cultura Playas (Avenida del Agua 4777). Admission is \$7 U.S. (For more information, call 011-52-663-1825. PLAYAS DE TIJUANA)

**Orchestral Christmas Music** may be heard when the Orchestra of Baja California delivers a "gala concert" tonight, Thursday, December 13, at the Tijuana Cultural Center. Concerts begin at 7 and 9 p.m. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-664-687-9600.

**Off Road Racing** for all manner of vehicles is promised during the Encuadrado San Felipe 250 Off Road Race running Friday, December 14, through Sunday, December 16. For registration and other information, call 011-52-664-687-9600.

**"Romance on the Sea"** is the title for a talk planned by photographer Philip Schulz Kertman on Friday, December 14. The lecture begins at 7 p.m., at the Casa de la Cultura (Avenida Paris 45, Colonia Alameda). Free. For additional details, call 011-52-664-687-9600. (TIJUANA)

**"Laudate Pueri Domineum,"** a Christmas choral concert, is scheduled for Saturday, December 15, at 1 p.m., at the Tijuana Cultural Center. Tickets are \$8.50 general, \$4.25 for se-

niors, teachers, and students; parking is \$1. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-664-687-9600.

**A Traditional Christmas Poem** is scheduled to begin at 5 p.m. on Saturday, December 15, at the Tijuana Cultural Center. Tickets are \$8.50 general, \$4.25 for se-

niors, teachers, and students; parking is \$1. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-664-687-9600.

**OmniStar Films**, currently showing on the Sea, features treasures of the Sea of Cortez and the Baja California Peninsula. Dolphin 3-D Marine and All Access — with concert footage of B.K. King, Carlos Santana, Sting and others.

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### OUTDOORS

**Liquidambar Trees**, or sweet gums, the colorfully deciduous trees gracing fair yards, parks, and campuses throughout the San Diego area, have been putting on a good show for the past month. The magnificence of some varieties have turned from green to purple to red; the leaves of other varieties have faded to a golden yellow. Other varieties will hold on to their leaves until the new year. Most will regain their foliage by late February.

**Tripes**, or "Christmas berries," one of the more distinctive shrubs of Southern California's native chaparral plant community, has begun to flaunt clusters of red berries. Hollywood (California) derives its name from the holly-like appearance of this plant. Here in coastal San Diego,

they can be usually found where ever larger patches of native vegetation survive, but especially in the thick chaparral covering some north-facing slopes. Tripes branches are said to have been used by the Spanish as a Christmas wreath — but they're protected by California state law.

**Wild Watchers and Nature Lovers** are invited to take a nature walk planned by the Friends of Famosa Slough on Saturday, December 15. The easy walk promises a good view of a variety of birds and the salt marsh habitat. Meet at 1 p.m. at the intersection of Famosa Boulevard and West Point Loma Boulevard. Bring binoculars if you have them. (For more information, call 858-674-2275 x5. Free. No pets. (ESCONDIDO)

**Rock People Hike**, join Wilkerson on a hike to examine the spiritual, rock, pebbles, and cobbles of the canyon "from an intuitive, spiritual, and sensory perspective" on Saturday, December 15, at 8 p.m. Featured dancers include Annika, Cyrena, Milana, and Ramona, accompanied by 2006 University of California, San Diego students.

**See Purple Sea Urchins and Lobsters** in the tidepools at Hospital Point with a naturalist during the tidepooling expedition planned by the Birch Aquarium-Museum on

Saturday, December 15, at 3 p.m. The fee is \$12 for adults, \$8 for children 6 to 13. Advance registration is required, to make reservations, call 858-534-7336. (LA JOLLA)

**The Glaciators, Hagerfoss, Monterey Limited** Plan, take a "mammoth" stroll with Walkabout explorers on Wednesday, December 19, at 8:45 a.m. To reach the starting point, take the Coronado Bridge, turn left after the toll booth in La Jolla, turn right at 5th Street, and right onto Glaciators Boulevard to the 6th Street Pier. Bring money. Call 619-231-7463 for information. (CORONADO)

**Dedicated to Rescuing Wild Animals** in trouble, the Wildlife Assist organization hosts an orientation on Saturday, December 15, at 2 p.m., at the Mission Trails Regional Park visitors' center (One Father Junipero Serra Trail). Participants are trained and equipped in all aspects of the park, 619-231-7463. (MISSION GORGES)

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## Calendar LOCAL EVENTS

**Gulls Hockey**, the San Diego Gulls host the Bakersfield Condors December 15, 16, and 20, at the San Diego Sports Arena. The games begin at 7 p.m. on Saturday and Sunday, and at 5 p.m. on Sunday. Ticket range from \$5 to \$17.50, available by calling 619-224-4625. The game is broadcast on KSDO (AM 1130). (SPORTS ARENA)

**NISSA Surf Contest #16**, two days of contests are scheduled for this weekend, Saturday and Sunday, December 15 and 16, beginning at 6:30 a.m. at Harbor Beach, the south jetty at Harbor Drive and Pacific Street. Admission is free for spectators. Call 714-536-0845 for information. (OCEANBEACH)

**San Marcos Race**, take a quick flat ride with San Diego Bicycle Touring Society riders on Sunday, December 16. The 70-mile (joint starts at 9 a.m. at Doyle Park (8175 Regent Road at Noble Drive). 619-583-8547. (OAKVIEW CITY)

**Chargers Meet Raiders**, the San Diego Chargers host the Oakland Raiders in Qualcomm Stadium on Sunday, December 16, at 2 p.m. Information: 619-455-1984 (RIVER W).

**regular season ticket information:** 877-CHARGERS. Games can be heard in English on KMBB (760 AM) and in Spanish on XFXA Radio (1420 AM). (MISSION VALLEY)

**What's An Afternoon Ride?** Yes, the Knickerbocker is having a 25-mile-of-swim ride on Sunday, December 16, starting at 1:30 p.m. at Dudley's Bakery (park in the back of the parking lot). Expect a "nice climb, lightly traveled roads, and some great scenery." Free. 619-699-1522. (SANTA YSABEL)

**Parade of Lights Ride**, watch the annual parade of lights in San Diego Bay with Sierra Club bicyclists after a short, flat ride to Harbor Island on Sunday, December 16. The ride starts at 4:30 p.m. in the south parking lot of the County Administration Building (at Ash and North Harbor Drive). Lights are required. For information, call 760-434-3852. (DOWNTOWN)

## SPECIAL

**Ministris, Carriers**, traditional holiday decor and arts and crafts are featured when La Mesa Boulevard between Fourth Street and Acacia Avenue is transformed into an old-fashioned Christmas village and pedestrian promenade on Friday and Saturday, December 14 and 15, from 6 to 9 p.m. 619-462-9000. (LA MESA)

**"Dancers of War"**, a collection of rare prints by renowned Spanish artist Francisco Goya, is on exhibit from noon to 5 p.m. on Friday and Saturday, December 14 and 15, in the galleries at the Joan B. Kroc Institute for Peace and Justice at the University of San Diego (5908 Alcalá Park). The exhibit includes French artist Jacques Callot's *Miseries of War*, created in 1813. Free. For more information, call 619-260-4682. (JUNTA VISTA)

**La Posada Night** at Quail Botanical Gardens will feature a mariachi band, refreshments, and pinatas, Saturday, December 15. It's part of the gardens' fifth annual Garden of Lights, in which the area is decorated with Christmas lights on the plants and trees. There will be horse-drawn wagon rides, holiday music, children's activities, and food for sale. Garden of Lights can be enjoyed nightly from 5 to 9 p.m., December 14, December 21, and again December 26 through 30. The gardens are located at 230 Quail Gardens Drive. Admission is \$5 for adults and \$2 for children aged 5 through 12. Children under 5 and members are free. Additional fees apply to some events. 760-436-3036. (ENCINITAS)

**Everybody Needs One!** Discuss Virginia Woolf's book *A Room of One's Own* with the Del Mar Green Books Reading and Discussion Group on Friday, December 14, 7 p.m., at Barnes and Noble Bookstore (Del Mar Highlands Town Center, 12835 El Camino Real). 758-756-4298. Free. (DEL MAR)

**The Question of Life on Mars** has been renewed by possible fossils found in a meteorite from Mars and the Mars Global Surveyor pictures of recent water erosion. "The Red Planet" will be examined during planetarium shows employing the new Digital 10 projector at Palomar College on Friday, December 14. Shows begin at 7 p.m. Call 760-744-1150 (2833) for the recommended reservations. Admission is \$3 for adults, \$2 for children 5-12 and Palomar students. The campus is found at 1140 West Mission Road; the planetarium is located in room ES-1 on the west side of the science quad on the campus. (SAN MARCOS)

**Gem and Jewelry Show**, see all that glitters at the Del Mar Fairgrounds activity center December 14-16. Hours are noon to 7 p.m. on Friday, 10 a.m. to 6 p.m. on Saturday, and 11 a.m. to 5 p.m. on Sunday. Find the fairgrounds at 2260 Jimmy Durante Boulevard. Admission is \$6, and there's a \$6 parking fee. 858-793-5555. (DEL MAR)

**Discover Camp's Missing History** with a guided tour from the Old Stone Store Museum and a walk to a nearby meadowhouse museum when the San Diego National History Museum hosts a Christmas Miller Creek train trip on Saturday, December 15, from 9 a.m. to 2 p.m. Participants will board a restored locomotive for a 16-mile, 1.5-hour ride to learn about the area's geologic formations. A visit from Santa Claus is promised. The locomotive fee is \$21 for adults, \$15 for kids. Call 619-232-3821 x203 to reserve a spot. (CAMPO)

**Robbed Chase Down**, the American Society of Interior Designers is presenting a tour of five designers' homes decorated for the holidays on Saturday, December 15, from 10 a.m. to 4 p.m. Organizers promise "a treasure trove of traditional and trendy ideas for the holidays." Tickets to the "ASID Tour: Designers' Homes for the Holidays" are \$15. For information and home sites, call 858-646-9896. (SAN DIEGO COUNTY)

**La Posada Sin Fronteras**, the eighth annual "posada without borders," is slated for Saturday, December 15, from 3 to 6 p.m., at Border Monument State Park. The posada is a traditional Mexican ritual commemorating Mary and Joseph's search for shelter in Bethlehem on Christmas eve as they travel from tin to tin. During this event, groups assembled on both sides of the border will join together in song and prayer and "remember those who have died crossing the border during the past year." To reach the park, take I-5 south, to Exit at Coronado Avenue to Hollister, then right on Monument Road. Free. For more information, call 619-233-4114. (IMPERIAL BEACH)

**Day of Mending**, after 15 years of service, Beryl Lamb, "chief surgeon" and owner of the Carlsbad Dell Hospital, is closing her clinic's doors on Friday, December 14, 7 p.m., at Barnes and Noble Bookstore (Del Mar Highlands Town Center, 12835 El Camino Real). 758-756-4298. Free. (DEL MAR)

there's a "mending celebration" planned from noon to 4 p.m. Tea and cookies will be served, and "former patients" will visit. Find the doll hospital at 2925 State Street. 760-729-7666. Free. (CARLSBAD)

**A Psychic Fair** and metaphysical conference is scheduled at Alessandro's BookStore from noon to 6 p.m., Saturday and Sunday, December 15 and 16. Tarot, palmistry, numerology, and other psychic arts will be featured, plus \$20 per reading. The shop is located at 3545 Midway Drive, suite G. 619-298-3422. (SPORTS ARENA)

**Parade of Lights**, the Port of San Diego hosts its 30th annual Parade of Lights on Sunday, December 16. It starts south of Shelter Island and proceeds past Seaport Village, the Tenth Street Terminal, across the bay to Coronado, ending near the turning basin at the North Island Naval Air Station. (DOWNTOWN)

**The Light Time of the Year**, organizers of the Holiday of Lights at the Del Mar Fairgrounds boast of "the largest and most dazzling display of seasonal festive lights in San Diego," with holiday-themed displays continuing through Sunday, January 1, 2002. Hours are 5:30 to 10 p.m. Sunday through Thursday, 5:30 to 11 p.m. Friday and Saturday. Admission is \$9 per vehicle (up to five people). \$14 per vehicle with us or more people; tickets are available through Ticketmaster (619-220-7183). For information, call 858-793-5555. (DEL MAR)

**The Cream Silk Medieval Gowen and Cape gown** by Loreta Young in *The Crusades* are on view — along

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with movie props, posters, and other costumes — through Wednesday, January 30, 2002, in the donor corridor of the SDSU Library (5000 Campanile Drive). The collection of memorabilia spanning 65 years is owned by sociology professor Norman Tipton. Viewing is free. 619-594-1645. (SDSU)

**The Three-Part Installation Bird Hub** by artist Daniel Wheeler is on view through March 5, 2003, at the San Diego Lagoon Nature Center. With the Bird Hub, Wheeler aimed to create an artistic scene similar to what could be described as an airport with birds perceived as the "airplanes." The project consists of three stations: the "Terminal," the "Tower," and the "Perch" (located on the Miraflores College campus). For information and directions, call 858-756-2140. (ENCINITAS)

**Cheer Cheer!** The All-Gauge Toy Train Association's annual show runs through Saturday, January 5, 2002, at the La Jolla Branch Library (7555 Draper Avenue). For viewing hours and other details, dial 858-552-1657. Free. (LA JOLLA)

## FOR KIDS

**Visit the Toy Store** when comic triologist Lynn Trumble performs through Sunday, December 16, at the Marie Hutchison Puppet Theater. Don't take a long winter's nap! See *T was the Night before Christmas* when Tom Jensen's Puppets perform December 19-23.

Performances begin at 10 and 11:30 a.m. Wednesday through Friday and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday (except where noted). Find the theater near the Aerospace Center. Admission is \$3 for adults, \$2 for children under 12. For more information, call 619-685-5645. (BALDWIN PARK)

**Learn About the Critics** — such as crabs, sea hares, and anemones — that thrive in the harsh conditions of tide pools at La Jolla Shores when the Birch Aquarium hosts Tidepooling for Kids today, Thursday, December 13, at 1:30 p.m. The fee is \$12 per adult, \$8 per child (under kindergarten). To make the required reservations, call 619-534-7336. (LA JOLLA)

**The Grinch Himself** — from the production at the Old Globe Theatre — will share his classic *Dr. Seuss* tale during the story time planned at Barnes and Noble Bookstore on Saturday, December 15, 11:30 a.m. Guests will also do a craft. Find the shop at 10775 Westview Parkway. 858-684-3166. Free. (MIRA MESA)

**A Giant, Magic Beans, Golden Eggs** — sounds like Jack and the Beanstalk, the next production for the Theatre School at North Coast Repertory Theatre. This hilarious version of an age-old tale continues until Saturday, December 22.

See the play at 11 a.m. and 2 p.m. on Saturdays, December 15 and 22. Tickets are \$7 for adults, \$5 for children. Find the theater at 987-D La Mesa Santa Fe. For reservations, call 858-481-1055. (SOLANA BEACH)

**Visit with Santa** at a workshop open house sponsored by Escondido Recreation. Organizers plan a breakfast buffet, a visit to the workshop and Rudolph's reindeer stables for some craft projects, and a seat on Santa's lap. The Santa's workshop open house is set for Saturday, December 15, from 8:30 a.m. to 11:30 a.m., at the East Valley Community Center, 2245 East Valley Parkway. Tickets must be purchased in advance at the Community Services Department of City Hall (210 Broadway) or at the center. Tickets:

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San Diego Reader December 13, 2001







# Savage Love... with a Grain of Salt

Monteverdi had the ability to mock the conventions while at the same time arousing real emotions.

Claudio Monteverdi (1567-1643) is one of the supreme composers, on a level with Bach, Mozart, and Beethoven. So it's gratifying that, after all these decades of ignoring him, San Diego at last was offered a concert of his music. And what a concert!

## REVIEW

JONATHAN SAVILLE

The sponsoring organization was (who else?) the San Diego Early Music Society; the performers were the Italian vocal group, La Venexiana, which is the best of its kind in the world today, and the program consisted of a judicious selection of Monteverdi's madrigals, ranging over the composer's entire career. It would be wrong to say that this was a program of highpoints, since in Monteverdi there are no low points. But it was certainly a useful sampler, revealing the extreme variety of his exploration of the form; and the performances were ravishing.

Monteverdi's madrigals are vocal settings of Italian love poetry. The specific poetic tradition began in Southern France in the 12th Century, reached a pinnacle of beauty and passion with Petrarch in the 14th, and flourished in the Renaissance as standard poetic practice. By Monteverdi's time, all the conventions had been thoroughly established, and the scenario of romantic love was familiar to everybody: the lover suffering from the absence of his beloved, the agonies of rejection, the longing for death as a relief from love deprivation, the ecstasy of love fulfillment (also often figured as a kind of death), the resolution (always broken) never to fall in love again, the imprinting or transformation or flight or imprisonment or exchange of hearts or thoughts or sighs or tears, the cruel Lady, the faithful Lover, the faithless Lover, the deserted Lady, Love entering through the eyes, Love as a destroyer, Love as a tyrant. Dealing with this purely literary material, the latest poets could do nothing but seek a new intricate allegory, a special elegance of expression, a witty manipulation of the well-known symbols, or an artful self-conscious, self-directed mockery of the conventions.

Yet the poetry itself is exquisite—and not only because it is impossible to say anything in Italian that does not sound like music.

In the 16th Century, a similar set of conventions became established for setting poems of this sort to music. The standard was five voices, unaccompanied. The textual images were picturesquely reimagined in musical terms: the words were "painted" in sounds.

The poetic emotions were conveyed through a variety of expressive devices, harmony and rhythm being the most prominent. The aim was to intensify the feeling and meaning of the words using all the resources of five-voice *cappella* writing. From the very first, Monteverdi proved a master of this style, and several of the madrigals on La Venexiana's program at St. James by the Sea showed how effective such settings can be when the voices are at once pure and expressive, the intonation is flawless, the ensemble is perfection itself, and the interpretation is governed by the thought of the poetry as well as by the shape of the music. The group's singers, under the direction of their countertenor, Claudio Cavina, have demonstrated these abilities in a series of marvelous recordings of late Renaissance and early Baroque madrigals by Luca Marenzio, Luzzasco Luzzaschi, Carlo Gesualdo, Sigismondo d'India, Barbara Strozzi, and Monteverdi himself. The vocalists at St. James were those whom aficionados of this repertoire have become accustomed to on La Venexiana's CDs, except that Valentina Coladonato took the place of Rossana Bertini (who, with Claudio Cavina, was cofounder of the group). Coladonato turned out to have all the vocal and interpretive virtues of Bertini, and the others (Cavina, tenors Giuseppe Maletto and Sandro Naglia, bass Daniel Carmoschi) were at their usual high level of suavity and discipline.

What distinguishes this group is its sound—an impeccable blend and balance of well-produced, distinctive, and beautiful individual voices—and, above all, its expressive freedom. La Venexiana's singers understand that the per-

formance of these madrigals is at the same time a declamation of the poetry on which they are based. They never allow the rhythms of speech to be obscured by such purely musical considerations as regular meters. In this, they are obeying the explicit injunctions of Monteverdi (who demanded the rhythms of the soul, not of the hand), but they do it with such delicacy and spontaneity that it is as though they had come up with the idea on their own, and on the spot. Moreover, they vividly underline the drama implied by the situation and emotions of the text, knowing that what is new in Monteverdi is the pressure toward the dramatization of the musical experience, indeed toward the operatic.

That was the direction in which Monteverdi's madrigal style evolved, as he gradually abandoned the unaccompanied five-voice tradition, introduced a basso continuo accompaniment (performed at St. James by harpsichordist Fabio Bonizzoni), and turned more and more to accompanied trios, duets, and solos, which are often by implication self-contained little dramatic scenes. There were several examples of this radically new 17th-century style on La Venexiana's program, the most dazzling of which was the famous *Lamento della Ninfa* from the composer's Book VIII. As the unhappy nymph (sung with infinite pathos by Coladonato) laments her lover's infidelity, three other singers (theatricality positioned by La Venexiana at the other side of the stage) narrate her plight and sympathetically echo her complaints, in a graceful and touching musical-dramatic scenario that reaches forward to Richard Strauss's *Arcturion auf Naxos*.

Perhaps the most striking element of Monteverdi's modernity is his frequently ironic stance in regard to the whole literary ethos of romantic love. Like many of his poets, he has the extraordinary ability to mock the conventions while at the same time arousing real emotions. La Venexiana is completely in tune with this aspect of Monteverdi's art, something that was naturally more evident in live concert than on recordings. The dialogue *Bel pastor*, in which a coy shepherdess tries to coax romantic love talk out of a stolid shepherd, is a delightful comedy of language and character, which the soprano and tenor acted out in a manner at once stylized and natural, absurd and affecting. There was similar



Claudio Monteverdi

"Cruda Amarilli: The Art of Claudio Monteverdi" St. James by the Sea (San Diego Early Music Society) Madrigals from Books II, IV, V, VII, VIII, and IX

wit in the way La Venexiana performed Monteverdi's heartfelt but tongue-in-cheek setting of G.B. Anselmi's wonderfully preposterous lyric *Taci, Armellini*, in which a lover, about to declare his love anguish to his lady as a play for stealing a kiss or two, tries unsuccessfully to get her little dog to quit barking at him. The humor of the situation is fully conveyed by the words and music,

but La Venexiana gave it an extra fillip by having one of their singers supply the yips and whines of the dog, who came alive quite realistically (and as it were) fully characterized.

The performers' nicest bit of mockery was in their "staging" of *Gira il nemico*. According to Giulio Strozzi's extreme version of the conventional love allegory, the process of falling in love is represented as a savage attack by "insidious Love" on the castle of the victim's emotions. All his defenses fail (including the counterattack of his cavalry, depicted by Monteverdi with lively word-painting), the enemy captures the fleeing heart, and the ruthless victor—already in the piazza—is shouting for destruction and murder. At this point, the trio of singers suspended the music while they searched for the heart on the stage, finally "finding" it—indisputably dead—under the harpsichord. The comically inhibited Trio, then, and magnified by Monteverdi's inventive setting, received its ultimate ironic dramatization in this charming horseplay.

The same uninhibited spirit informed Bonizzoni's delectable performances of solo harpsichord pieces by Monteverdi's contemporaries Giovanni Picchi and Girolamo Frescobaldi. This exceptional harpsichordist, who also composes themselves, knew how to convey even without words the freedom, the passion, the wit, the gaudiness, and the sublimity of Monteverdi's age.

## CLASSICAL LISTINGS

**HOW TO SEND US YOUR LISTINGS:** 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 85803, San Diego CA 92186-5803. Or fax to 619-881-2401. You may also submit information online at [www.SanDiegoReader.com](http://www.SanDiegoReader.com) by clicking on the events section.

**Hallelujah!** Handel's "Messiah" has "transcended religion and cultures to become the single most performed oratorio in history." The San Diego Symphony presents the piece December 14-16 at Copley Symphony Hall (750 B Street). Julian Wachner conducts the orchestra, along with soprano Virginia Sublett, mezzo-soprano Dora Brannan, tenor William Hitt, bass Philip Larsen, and the La Jolla Symphony Chorus. Performances begin at 8 p.m. on Friday and Saturday and at 2 p.m. on Sunday. Tickets range from \$10 to \$55. For reservations, call 619-445-0804. (DOWNTOWN)

The San Diego Chamber Orchestra and San Diego Master Chorus will perform this holiday favorite in two venues this week. Hear the complete two-hour oratorio on Saturday, December 15, at 7 p.m., at the East County Performing Arts Center (210 East Main Street). The 70-minute Christmas portion may be heard on Sunday, December 16, at

3 p.m., at the Church of the Nativity (6099 El Cajon). Solists include soprano Sylvia Wen, alto Patricia McAfee, tenor Robert MacNeil, and bass Michael Galley. For reservations and information, call 888-848-7326 x7. (EL CAJON, MONSIEUR SANTA FE)

The Julian Community Choir presents its interpretation of Handel's classic on Sunday, December 16, at 7 p.m., in the Julian Town Hall (2129 Main Street). Admission is free. For more information, call 760-765-1857 x5. (JULIAN)

"A British Christmas" led by Kath Pedersen is on offer when the chancel choir, solists, quartet, and orchestra perform the Christmas portion of the oratorio on Sunday, December 16, at 7 p.m., at the La Jolla Presbyterian Church (7715 Dreyer Avenue). The audience will be invited to join in with traditional British Christmas carols. Free. Questions? Call 858-454-0713 x321 for answers. (LA JOLLA)

**Extraordinary Pianists** perform for the piano series hosted by the La Jolla Chamber Music Society. The series continues when 25-year-old genius Konstantin Lachner presents a recital on Friday, December 14. The program boasts Beethoven's "Fantasia in G Minor for Piano," "Six Pieces for Piano" by Brahms, "Epigraphes Antiques (6) for Piano" by Debussy, and Ravel's "Valses Nobles en Sentimentale" and "La Valse."

The concert starts at 8 p.m., following a pre-concert lecture for ticket holders at 7 p.m. Find the museum at 700 Prospect Street. Tickets range from \$30 to \$60. For reservations, call 858-459-3728. (LA JOLLA)

**Desert and Carols**, the MiraCosta College Chamber Chorus, Camerata Singers, and solists perform in the dining room of the student center on campus. Singing waiters and waitresses serve you delicious desserts, at your table, during the candlelight concert. It's "Christmas by Candlelight" on Saturday, December 15, 7:30 p.m., on the campus at One Bernard Drive. Tickets for "Christmas by Candlelight" are \$12. Reservations are required: 760-795-6815. (CARLSBAD)

**Brass and Chant**, the Mission San Diego de Alcalá Choir and Classic Brass offer their 25th annual "candlelight musical meditation" concert with readings and music on Saturday and Sunday, December 15 and 16, at 7:30 p.m. Find the mission at 1018 San Diego Mission Road. Free will offering: 619-449-1587. (MISSION VALLEY)

**Seasonal Sacred and Secular Music** by Pratorius, Haendel, Victoria, Dieter, Poulenc, Vaughan Williams, Holst, and Walton—along with traditional carols and favorite songs—may be enjoyed when the a cappella vocal ensemble Cappella Gloriana presents a concert on Sunday, December 16.

The concert begins at 3 p.m. in Sherwood Auditorium at the Museum of Contemporary Art, La Jolla (700 Prospect Street). Tickets are \$20 for adults, \$5 for students 6 to 18. For reservations, call 858-459-3728. (LA JOLLA)

"I Love Opera" is being presented by the Small Opera of San Diego at 7 p.m. on Sunday, December 16, at the Academy of Sound and Music (1495 C Street). Singers of all ages will be performing arias, art songs, and Broadway favorites (a professional accompanist is provided). You're invited to sing, listen, or both! The suggested donation is \$5. For an audition appointment and information, call 619-702-1495. (DOWNTOWN)

**Madrigals and other seasonal selections** may be enjoyed when the La Jolla Renaissance Singers perform a cappella for the "Pleasure of Your Company Chamber Music Series" on Sunday, December 16, at 2:30 p.m., at the Scripps Ranch Public Library (10301 Scripps Lake Drive). \$58-\$138. \$158. Free. (SCRIPPS RANCH)

"Lessons and Carols" will be presented by the English handbell choir and the adult and children's choirs of St. Michael's-by-the-Sea Episcopal Church on Sunday, December 16, at 7 p.m. Find the church at 2775 Carlsbad Boulevard; 760-729-9901. An offering will be received. (CARLSBAD)

**Chie Organist** Carol Williams presents a concert in the Spectacles Organ Pavilion on Sunday, December 16, at 2 p.m. For further information, dial 619-702-8138. Free. (BALDORA PARK)

**Renaissance Christmas** and Advent music will be sung by the period-attired, five-voice Early Music Ensemble of San Diego on Wednesday, December 19, at 8 p.m., at the La Jolla Congregational Church (1216 Cave Street). Admission is \$10. Call 858-459-5045 for details. (LA JOLLA)

**Christmas Classics** are promised when Westwind Brass presents a brass concert next Thursday, December 20, at 7 p.m., at the San Diego Museum of Art. The festive program includes music from "Messiah" and holiday tunes from America and abroad. Tickets are \$15 general. 619-696-1966. (BALDORA PARK)

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**HOLIDAY BOWL**

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Laura All games

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**The holiday spirit is alive at the Zoo.**

It's the season when carols and costumed characters dance. When the smell of holiday pine fills the air. When snow falls at Polar Bear Plunge. And when little faces light up. It's our annual Jungle Bells Celebration, December 15-24. Bring a new perspective to life by benefit Toys for Tots and your child will receive free admission to all the Zoo attractions like Tiger River, Gorilla Topiary, or adorable polar bear cubs and our very own panda cub, Hua Mei. Happy holidays from the San Diego Zoo.

**World-Famous San Diego Zoo**

3835 La Jolla Village Drive, San Diego, CA 92161

San Diego Reader December 13, 2001







## Calendar ART

107. Call 619-233-7963 for details and viewing hours. (GOLDEN HILL)  
**English Artie MacKenzie Thorne** is exhibiting new original paintings, prints, and sculptures at the Fingerhut Gallery, Meet Thorne during a reception at 1 p.m. on Sunday, December 16. The show continues through Monday, December 31. Find the gallery at 1205 Prospect Street. Call 818-456-9912 to RSVP for the reception. (LA COLINA)

## 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, 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.

The exhibit includes a selection of 19 large-scale black and white and

color digital photographs from San Francisco artist Michael Light's book *Full Moon: Apollo Mission Photographs of the Lunar Landscape*. The works of astrophotographer David Malin (*View of the Universe*) are also represented in this show.

Our vision of outer space was shaped by popular culture long before Neil Armstrong took his first steps on the moon. More than 100 examples of pop culture's most interesting representations of outer space and space toys are gathered in "Blat Off Space Toys and the American Imagination." The toys, made between the 1930s and 1960s (the year of the first moon landing), reflect America's fascination with space travel and exploration. Both exhibitions close on Sunday, January 13, 2002.

The first sculptural installations in the ongoing "Public Projects" series are by San Diego Kenneth Capps. The 20 metal sculptures can be viewed through Sunday, March 10, 2002, situated 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' minimalist works.

The museum is located at 140 North Escondido Boulevard. For information, call 760-839-4120. (ESCONDIDO)

**Mingei International Museum of Folk Art**, "Veni—Glass and Design in a World Perspective" centers on the work of the Venini factory 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 Lipofsky, 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 James L. Gross Collection is a unique assemblage of more than 230 pre-Columbian objects dating from the first century to about 1500 A.D. Primarily fashioned from clay, the collection also includes works in stone, metal, and fiber depicting fish and other sea life as well as fiber. Many of the forms are musical instruments. "The Columbian Art—Marine Animal Forms" continues through Sunday, May 12, 2002.

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

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

Surveying the depth and range of the museum's holdings, "Selections from the Permanent Collection: The 1980s," on view through Tuesday, January 22, 2002, suggests the variety of approaches employed by artists in the U.S. during this decade. It was a "decade" of modernism, experimentation and innovation. The exhibit includes works by sculptors and painters associated with minimalism, such as Donald

Judd and Robert Rauschenberg, as well as conceptual art pieces by Barry Le Va and Bruce Nauman.

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

**Museum of Photographic Arts**, assembled mostly from vintage prints taken from the '40s through the '60s, "Bill Brandt: A Retrospective" contains 155 of the most well-known images by this master photographer. The period encompasses his guidance of Man Ray during his time in Paris in 1929 and a selection from Brandt's "Perspective of Nudes" series. The artist demonstrates the relationship of photography to sculpture and modernist abstraction in these works created with an old wooden plate camera (which is included in the exhibit). See this exhibition through Sunday, January 6, 2002.

"Truth, Beauty, and Lies: A History of Photography," the third installment in "The Visual Classroom Exhibition Series," focuses on the identifiable subject matter in photography while also stressing the mystery and beauty of images. The photographs included are drawn from the museum's permanent collection. Visit the "Classroom" through Tuesday, January 6, 2002.

Find the museum in the Casa de Balboa building, at 1649 El Prado. For information, call 619-238-7559. (BALBOA PARK)

**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 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 before it closes on Sunday, January 13, 2002.

The development of American picture frames over a 100-year period when artisans created a wide range of styles, often based on regional experiences and tastes, is examined in "The Frame in America: 1860-1960." At 18 included frames are displayed without pictures to minimize distraction. In addition, approximately 17 frames from the museum's collection are integrated to reveal how a painting benefits from a successful pairing with a great frame. Consider this opportunity to "appreciate what is often an overlooked and undervalued aspect of American decorative art" through Sunday, February 2, 2002.

A reinstallation of approximately 40 European paintings from the museum's collection and from private collections exploring the impact that the politics of war and revolution had on art between 1870 and 1940 is shown in "European Art, 1870-1940: War and Revolution," on exhibit through Sunday, July 28, 2002. During this period, there was a tremendous vitality of the arts in Europe. The exhibit illustrates how artists' personal statements expressing outrage at the horrors of war are among the strongest images in the history of art. The works included in the show "reveal how images of incredible power and beauty could be born out of cataclysmic change, intellectual ferment, physical and psychological dislocation, and social discord."

"U.S. California: Four Decades of Contemporary Art" has been reinstalled for viewing through Monday, March 18, 2002. The exhibit surveys art in California since 1960, with works grouped by media, thematic displays based on an idea, historical period or style, and a selection of works from the 1960s by artists who have gained national and international attention, along with a space for viewing film and video.

The second rotation of Indian miniature paintings, gathered in "Krishna: Lover and Hero," picks up the story of the Hindu god Krishna (whose previous exhibition of Krishna's childhood left off). These paintings tell stories of Krishna's exploits as a young man, as an amorous playmate, ardent husband, and a heroic counselor in war "called upon to mend his divine nature." Enjoy these paintings through Sunday, January 27, 2002.

For additional information, call 619-232-7931. (BALBOA PARK)

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## Tragic Funhouse

The audience sings carols and boos Lucifer with equal aplomb.

Peter Barnes based *Red Noses* on an actual Theatre, however, matches Jeffrey's audacity with a heroic Bronx cheer at doom-mongers. The first act — it's in the writing — comes close to diluting the gravity of AIDS. It's a little silly, and you wonder where Rudnick's going. In act two, as if his orchestration suddenly added a bass deft, the play unites comedy and tragedy, and the humor resonates.

Adam Edwards is fast becoming a local actor whose name alone should draw audiences. He's got all the skills, and instant believability, but also a kind of impish charm that makes him a perfect match as Jeffrey. The rest of the cast, wearing amazing costumes (and wigs) by Shulamit Nelson, play multiple roles. Manuel J. Fernandez is a hoot as Father Dan, and Laura Bozanic is terrific as a gaggle of sharply etched, screamingly funny women, ranging from Mother Teresa to Debra Moorehouse, the self-help guru, to a Waldorf socialite who talks with her teeth together.

Jeffrey is Diversionary Theatre's first first-rate production in a row. Tim Irvy directed *The Boys in the Band* and Jeffrey, and Rosina Reynolds directed *Let's Daughters* (one of 2001's best). Credit to those gifted directors, to the casts, and designers, but I suspect there's more to it. About a year ago, Chuck Zito became Diversionary's executive director. He came from New York, where he had directed and stage managed, but also has abundant experience with the business side of theater. So he isn't just an MBA who gauges artistic success by the number of bodies in seats — this town's got enough of them — and he isn't a theater person who knows zilch about show "business." Zito combines both and has resurrected Diversionary. Pro sports have most valuable player awards: Barry Bonds, Shaq. In 2001, Chuck Zito deserved to be the MVP of San Diego theater.

I have two favorite moments from Teatro Mascara's *La Pastorela de la Luz*. *Pastorelas* are a Christmas folk tradition, in the Spanish-speaking world, and director William Virchis loves to coast strong responses from the audience, which sings carols and boos Lucifer with equal aplomb.

On opening night, children sat before the front row of seats. During a choral number, a young girl rose, walked onstage, and joined the actors. Squads of whisperers and "uh-uh's" marshaled her back. Which made her perplexed. After all, she was having so much fun, why not jump in?

*Pastorelas* tell of humble shepherds drawn to Bethlehem — they're uncertain why — while forces of evil try to thwart their journey. In Max Branscomb's witty scripts, evil assumes various guises — WWF wrestlers, for example, with Lucifer as the "Macho Man," Randy Savage — and so do archangels Michael and Gabriel. At one point, Michael becomes "Super Barrio," hero of *La Raza* and enemy of big oil firms. "He leapt into the light, wearing a Spiderman-like outfit, with a mask similar to the great wrestlers of Mexico. When he announced who he was and revealed a bold 'SB' on his chest, a boy — age two, tops — shouted in awe, '¡Hooray!'

Sheer spontaneity, the kind of free, in-the-moment expression actors quest for all their lives — both instances came from the audience. Teatro Mascara's opening-night performance, however, was rehearsed away from precision. The pace, usually one of Virchis's hallmarks, lagged throughout (if the actors just picked up their cues they could knock ten minutes off the running time). And the action scenes, another Virchis hallmark, moved in slow motion, as if mere warmups for some future main event.

The lack of sharpness frustrates, in part, because *La Pastorela* is the most home

coming a local actor whose name alone should draw audiences. He's got all the skills, and instant believability, but also a kind of impish charm that makes him a perfect match as Jeffrey. The rest of the cast, wearing amazing costumes (and wigs) by Shulamit Nelson, play multiple roles. Manuel J. Fernandez is a hoot as Father Dan, and Laura Bozanic is terrific as a gaggle of sharply etched, screamingly funny women, ranging from Mother Teresa to Debra Moorehouse, the self-help guru, to a Waldorf socialite who talks with her teeth together.

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Wes Culwell, Adam Edwards in Jeffrey



La Pastorela de la Luz

**Jeffrey**, by Paul Rudnick. **Diversionary Theatre**, 4345 Park Boulevard, San Diego. **Directed by Tim Irvy**: cast: Adam Edwards, Shawn Ingram, Andy Collins, Manuel J. Fernandez, Angela D'Agostino-Wilmet, Keith Wright, Wes Culwell, Laura Bozanic, David Frederick Weiner, costumes: Shulamit Nelson, lighting: Shaulson Yoo, choreography: Scott Viers. **Playing through January 19; Friday and Saturday at 8:00 p.m. Sunday at 7:00 p.m.** For information call 619-230-0097.

**La Pastorela de la Luz**, by Max Branscomb. **Teatro Mascara Magica**, Lycem Square, 79 Horton Plaza, downtown. **Directed by William Virchis**: cast: Claudio Raygonza, Melissa Hamilton, Max, Rhys Green, Timothy F. Evans, Madeline Phillips, Bryant A. Hernandez, Gail W. Teran, Jennifer Alvarado, Arturo Medina, Jacqueline Shlapnik, Alexander J. Barajas, Gabe Goldman, Brooklyn Fawcett, Sylvia Enriquez, scenic design: Gualdo Peron, costumes: Krom, Gail A. Phillips, lighting: Krom, musical director: Michael Campos, sound: Todd Reschman, fight choreography: Rhys Green; choreographer: Melissa A. Cowles. **Playing through December 21; Thursday through Saturday at 7:30 p.m. Matinee Saturday and Sunday at 2:00 p.m.** For information call 619-544-1000.

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## Calendar THEATER

grown of our Christmas shows. The first play performed in Old Town was a pastorella (Whaley House, 1858, and probably others staged earlier at the Presidio in the 18th Century). The story reveals some Hispanic roots of San Diego culture. At the same time, Branscomb's revisions make *La Pastorela* one of our most current Christmas offerings (this season's references include a takeoff on the TV show *The Weakest Link* and the line "talk is cheap; unless you're on Verizon"), and most irreverent: "God's sending his son," says an arch fiend, to which another replies, "Did God get married?"

The show should come together, so audiences can enjoy its spectacle, and Claudio Raygoza's capable performance as Michael, Super Baxx, and Cesar Chavez. Take out glitches and Maxx, who plays Lucifer as a street-smart rapper, can shine as well. Lucifer makes his first entrance singing the Rolling Stones' "Sympathy for the Devil." On opening night, Maxx's mike didn't work, and the song became sympathy for the singer. ■

## THEATER LISTINGS

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

**An American Christmas**  
Lamb's Players Theatre and the Hotel del Coronado present their tenth annual turn of the century Christmas celebration. It's 1901 and 36 performers evoke the period with story, song, dance, and a five-course meal.  
GRAND BALLROOM, HOTEL DEL CORONADO, SUNDAY, DECEMBER 16, THROUGH DECEMBER 29, NIGHTLY (EXCEPT FOR CHRISTMAS) AT 8:30 P.M.

**Angels Among Us**  
The Coronado Playhouse stages Leigh Scarrin's Christmas musical about "the strength of family, the power of love, and the presence of spirit."  
CORONADO PLAYHOUSE, THROUGH DECEMBER 16, THURSDAY THROUGH SATURDAY AT 8:00 P.M., SUNDAY AT 7:00 P.M.

**Awake Angela's Christmas Tree**  
Lamb's Players Theatre presents a shorter version of its American Christmas, featuring a three-course luncheon and hosted by the "irrepressible" Aunt Agatha. The show has a "special focus for children."  
GRAND BALLROOM, HOTEL DEL CORONADO, THURSDAY, DECEMBER 20, THROUGH MONDAY, DECEMBER 24, AT 1:30 P.M.

**Bah, Humbug!**  
The Claremont Community Players and the OnStage Playhouse co-produce Charles Dickens's Christmas classic. Cornell Ellison directed.  
ONSTAGE PLAYHOUSE, 291 THIRD AV.

## NEW YEAR'S EVE Dinner Show & Concert

San Diego's Best New Musical Comedy



Spend a wild night in Rock 'n' Roll Heaven and enjoy a delicious full-course dinner. After the show, ring in the new year with a special concert and dance with the "BEATLINGUS" band.



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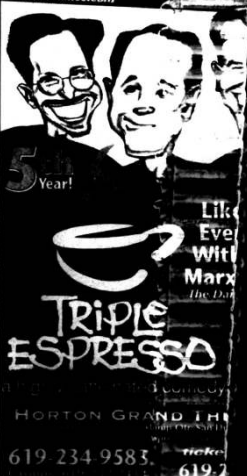
The Chicago Tribune

Music & Lyrics by  
**Pete Townshend**  
Book by **Pete Townshend & Des McAnuff**  
Additional Music and Lyrics by John Galsworthy and Keith Stone

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Additional phone numbers change early. 12th Holiday 2005 Christmas Show Available, Get the show by telephone. 619-578-1100  
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## Hilarious! Delight



619 234 9583



## Calendar

107. Call 619-233-7963 for details and viewing hours. (GOLDEN HILL)

**English Artist Mackenzie Thorpe** is exhibiting new original paintings, prints, and sculptures at the Fingerhut Gallery. Meet Thorpe during a reception at 1 p.m. on Thursday, December 16. The show continues through Monday, December 31. Find the gallery at 1205 Prospect Street. Call 619-450-9912 to RSVP for the reception. (LA JOLLA)

## 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. The exhibit includes a selection of 19 large-scale black and white and

color digital photographs from San Francisco artist Michael Light's book *Full Moon: Apollo Mission Photographs of the Lunar Landscape*. The works of astrophotographer David Malin (*View of the Universe*) are also represented in this show.

Our vision of outer space was shaped by popular culture long before Neil Armstrong took his first steps on the moon. More than 100 examples of pop culture's most interesting representations of outer space and space toys are gathered in "Blat Off Space Toys and the American Imagination." The toys, made between the 1930s and 1960 (the year of the first moon landing), reflect America's fascination with space travel and exploration. Both exhibitions close on Sunday, January 13, 2002.

The first sculptural installations in the ongoing "Public Projects" series are by San Diegoan Kenneth Cappe. The 20 metal sculptures can be viewed through Sunday, March 10, 2002, by the artist and the museum curator around the center and in adjacent Grape Day Park. This is one of the largest displays of Cappe's minimalist works. The museum is located at 140 North Escondido Boulevard. For information, call 760-839-4120. (ESCONDIDO)

**Mingel International Museum of Public Art**, "Venus" — Glass and Design in a World Perspective — centers on the work of the Venetian factory in Venice. The exhibition also contains art glass 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 Lipofsky, 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 James L. Greaves Collection is a unique assemblage of more than 230 pre-Columbian objects dating from the first century to about 1500 A.D. Primarily fashioned from clay, the collection also includes works in stone, metal, and fiber depicting fish and other sea life as well as fishmen. Many of the forms are musical instruments. "Pre-Columbian Art" continues through Sunday, May 12, 2002.

The Mingei is located on the square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call 619-239-0903. (SAN DIEGO)

**Museum of Contemporary Art, Downtown**, artist Alex Smith and poet Amy Gerstler are exhibiting "The Securer's Apprentice." The exhibit includes sculpture, collage, wall text, and dozens of brooms, addressing themes such as fairy tales and their archetypal characters; witchcraft and folk beliefs and their relationship to sexuality, domestic life and drag; how women and girls have been cast as the antagonists of everyday existence; and the varied meanings of the word "sewer" and related metaphors. See this collaborative sculptural installation through January 22, 2002.

Surveying the depth and range of the museum's holdings, "Selections from the Permanent Collection: The 1970s" on view through Tuesday, January 22, 2002, suggests the variety of approaches employed by artists in the U.S. during this decade. It was a "decade of tremendous experimentation and innovation." The exhibit includes works by sculptors and painters associated with minimalism, such as Donald

Judd and Robert Rauschenberg, as well as conceptual art pieces by Barry Le Va and Bruce Nauman.

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

**Museum of Photographic Arts**, assembled mostly from vintage prints taken from the '40s through the '60s, "Bill Brandt: A Retrospective" contains 155 of the most well-known images by this master photographer. The period encompasses his edgy documentary style of the '50s, an interest he developed under the guidance of Man Ray during his time in Paris in 1929, and a selection from Brandt's "Perspective of Nudes" series. The artist demonstrates the relationship of photography to sculpture and modernist abstraction in these works created with an old wooden plate camera (which is included in the exhibit). See this exhibition through Sunday, January 6, 2002.

"Truth, Beauty, and Lies: A History of Photography," the third installment in "The Visual Classroom Exhibition Series," focuses on the identifiable subject matter in the photographs while also stressing the mystery and beauty of images. The photographs included are drawn from the museum's permanent collection. Visit the "Classroom" through Tuesday, January 8, 2002.

Find the museum in the Casa de Balboa building, at 1649 El Prado. For information, call 619-238-7559. (BALBOA PARK)

**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 etchings during one of the most creative periods in the medium's history. According to curator Dennis 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 each show before it closes on Sunday, January 13, 2002.

The development of American picture frames over a 100-year period when artisans created a wide range of styles, often based on regional experiences and tastes, is examined in "The Frame in America: 1860-1960." All 98 included frames are displayed without pictures to minimize distraction. In addition, approximately 17 frames from the museum's collection replete with their paintings are integrated to reveal how a painting benefits from a successful pairing with a great frame. Consider this opportunity to "appreciate what is often an overlooked and undervalued aspect of American decorative arts" through Sunday, February 2, 2002.

A reinstallation of approximately 40 European paintings from the museum's collection and from private collections exploring the impact that the politics of war and revolution had on art between 1870 and 1940 is offered in "European Art, 1870-1940: War and Revolution," on exhibit through Sunday, July 28, 2002. During this period, there was a tremendous vitality of the arts in Europe. The exhibit illustrates how artists' personal statements expressing outrage at the horrors of war are among the strongest images in the history of art. The works included in the show "reveal how images of incredible power and beauty could be born out of cataclysmic change, intellectual ferment, physical and psychological dislocation, and social discord."

"15 California: Four Decades of Contemporary Art" has been reinstated for viewing through Monday, March 18, 2002. The exhibit surveys art in California since 1960, with works grouped by media, thematic displays based on an idea, historical period or style, and a selection of works from the 1990s by artists who have gained national and international attention, along with a space for viewing film and video.

The second rotation of Indian miniature paintings, gathered in "Krishna: Lover and Hero," picks up the story of the Hindu god Krishna's exploits as a young man — as an amorous playmate, ardent husband, and a heroic counselor in war — called upon to manifest his divine nature. Enjoy these paintings through Sunday, January 27, 2002.

For additional information, call 619-232-7931. (BALBOA PARK)

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## Tragic Funhouse

The audience sings carols and boos Lucifer with equal aplomb.

Peter Barnes based *Red Nose* on an actual event. As the plague of the 14th century swept through Europe, a small band of monks entertained the dying with jokes and comic routines. At the same time they urged the living to get on with their lives. The red-nosed clowns weren't against mourning or paying respects. Nor did they soft-sell death's finality. Their enemy was morbid preoccupation with potential disaster.

Paul Rudnick's message in *Jeffrey* — his 1993 "comedy about AIDS" — is similar. (Jeffrey used to be the gay sexual "pushover of Manhattan." In response to the AIDS crisis, he opts for celibacy. See shouldn't be "safe, or negotiated, or fatal," he complains. So he'll give it up altogether, fantasies included. But then he encounters a kind of karmic irony: the second you renounce something, it surrounds you.)

Rudnick sends Jeffrey through a maze of New York hotspots: a gym, an AIDS fundraiser at the Waldorf (with a country and western theme), a self-help guru (who has no credentials; she just likes to talk), an acting audition, a service at St. Patrick's cathedral (which gays use to cruise). Each situation has a warped, funhouse quality, as if Jeffrey's wandered into a carnival — or is just dreaming, only his nightmares have a sense of humor. He eventually meets a priest who i swear came from that 14th-century troupe of clowns.

Father Dan berates Jeffrey: "When did despair become enjoyable? Grief, yes; tears, of course; but terminal gloom? Even Brecht wrote musicals!" That's great. But come on, a comedy about AIDS? A month before *Jeffrey* opened, Rudnick explained his position in an op-ed piece. He visited a dying friend in a hospital who refused to exit gently. The man whined and groaned and became "a huge pain." As Rudnick was leaving, he had the strangest sensation: his friend's crabby defiance became funny. Sometimes, Rudnick wrote, "uncontrollable laughter... is the only possible release" from horror. "Gay writers... use camp, irony, and epigram to, if not defeat the virus, at least score and contain it." Rudnick added that humor doesn't have to "dilute and trivialize" the plague of AIDS.

In the wrong hands it could. Diversionary Theatre, however, matches Jeffrey's audacity with a heroic Bronx cheer at doom-mongers. The first act — it's in the writing — comes close to diluting the gravity of AIDS. It's a mile shy, and you wonder where Rudnick's going. In act two, as if his orchestration suddenly added a bass clef, the play unites comedy and tragedy, and the humor resonates.

Adam Edwards is fast becoming a local actor whose name alone should draw audiences. He's got all the skills, and instant believability, but also a kind of impish charm that makes him a perfect match as Jeffrey. The rest of the cast, wearing amazing costumes (and wigs) by Shulamit Nelson, play multiple roles. Manuel J. Fernandez is a host as Father Dan, and Laura Bozanic is terrific as a gaggle of sharply etched, screamingly funny women, ranging from Mother Teresa to Debra Moorehouse, the self-help guru, to a Waldorf socialite who talks with her teeth together.

Jeffrey is Diversionary Theatre's third straight production in a row. Tim Irving directed *The Boys in the Band* and Jeffrey, and Rosina Reynolds directed *Los Daughters* (one of 2001's best). Credit to those gifted directors, to the casts, and designers, but I suspect there's more to it. About a year ago, Chuck Zito became Diversionary's executive director. He came from New York, where he had directed and stage managed, but also had abundant experience with the business side of theater. So he isn't just an MBA who gauges artistic success by the number of bodies in seats — this town's got enough of them — and he isn't a theater person who knows zilch about show "business." Zito combines both and has resurrected Diversionary. Pro sports have most valuable player awards: Barry Bonds, Shaq. In 2001, Chuck Zito deserved to be the MVP of San Diego theater.

I have two favorite moments from Teatro Mascara's *La Pastorela de la Luz*. *Pastorelas* are a Christmas folk tradition, in the Spanish-speaking world, and director William Virches loves to coax strong responses from the audience,

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# Handel's Messiah

*This weekend!*  
*Lift your Spirits as never before!*

December 14 & 15, 8 p.m.  
December 16, 2 p.m.

Julian Wachner, conductor  
La Jolla Symphony Chorus, David Chase, director

CALL 619.235.0804

WWW.SANDIEGOSYMPHONY.COM

## Calendar THEATER

grown of our Christmas shows. The first play performed in Old Town was a pastorella (Whaley House, 1858, and probably others staged earlier) at the Presidio in the 18th Century). The story reveals some Hispanic roots of San Diego culture. At the same time, Branscomb's revisions make *La Pastorella* one of our most current Christmas offerings (this season's references include a takeoff on the TV show *The Weakest Link* and the line "talk is cheap, unless you're on Verizon"), and most irrelevant: "God's sending his son," says an arch-fend, to which another replies, "Did God get married?"

The show should come together, so audiences can enjoy its spectacle, and Claudio Raygoza's capable performance as Michael, Super Barrio, and Clear Chalk. Take out glitches and Maxx, who plays Lucifer as a street-smart rapper, can shine as well. Lucifer makes his first entrance singing the Rolling Stones' "Sympathy for the Devil." On opening night, Maxx's mike didn't work, and the song became sympathy for the singer. ■

## THEATER LISTINGS

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

**An American Christmas**  
Lamb's Players Theatre and the Hotel del Coronado present their tenth annual turn-of-the-century Christmas celebration. It's 1901 and 26 performers evoke the period with story, song, dance, and a five-course meal.  
GRAND BALLROOM, HOTEL DEL CORONADO, SUNDAY, DECEMBER 16, THROUGH DECEMBER 29, NIGHTLY EXCEPT FOR CHRISTMAS! AT 8:30 P.M.

**Angels Among Us**  
The Coronado Playhouse stages Lough-Scarrin's Christmas musical about "the strength of family, the power of love, and the presence of spirit."  
CORONADO PLAYHOUSE, THROUGH DECEMBER 16, THURSDAY THROUGH SATURDAY AT 8:00 P.M., SUNDAY AT 7:00 P.M.

**Aunt Agatha's Christmas Tea**  
Lamb's Players Theatre presents a shorter version of its *American Christmas*, featuring a three-course luncheon and hosted by the "irrepressible" Aunt Agatha. The show has a "special focus for children."  
GRAND BALLROOM, HOTEL DEL CORONADO, THURSDAY, DECEMBER 20, THROUGH MONDAY, DECEMBER 24, AT 3:30 P.M.

**Bak, Bawling!**  
The Fine Hills Lodge and Dinner Theatre presents the Marx Brothers' madcap comedy, script by George S. Kaufman, music and

## NEW YEAR'S EVE Dinner Show & Concert



Spend a wild night in Rock 'n' Roll Heaven and enjoy a delicious full-course dinner. After the show, ring in the new year with a special concert and dance with "BEATLINGUS" Tribute to the Beatles



José Sinatra and the Troy Danté Inferno  
Party favor & champagne toast included.  
CABRILLO DINNER THEATRE  
2901 Nimitz Blvd. • San Diego  
(619) 523-5556

## Hilarious! Delightful!



Like An Evening With The Marx Bros!  
**TRIPLE ESPRESSO**  
a highly caffeinated comedy.  
HORTON GRAND THEATRE  
619-234-9583  
ticketsmaster 619-220-TIXS

## City Ballet of San Diego



## ISHEAR MADNESS



ENUE, CHULA VISTA, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. FOR INFORMATION CALL THE CLAREMONT COMMUNITY PLAYERS (951-273-7343) OR ONSTAGE PLAYHOUSE (619-422-7781).

**Carol: A Christmas Story**  
For its inaugural production, the Women's Repertory Theatre of San Diego stages the world premiere of Gayle Feldman and Todd Hakel's tale of Carol Krogger, the Crochets, and their daughter, Tiny Tina. Franchise Chernick directed.  
ACTOR'S ASYLUM, 6663 EL CAJON BOULEVARD, SAN DIEGO, THROUGH JANUARY 6, THURSDAY THROUGH SATURDAY AT 8:00 P.M., SUNDAY AT 7:00 P.M. FOR INFORMATION CALL 619-465-3742.

**Catskills Conspiracy**  
Mystery Cafe's new dinner theater show takes place at Camp Skalls in 1962, where some of New York's finest gather, and do...  
MYSTERY CAFE, OPENING NIGHT RUN, 700 SAN ANDREAS AVENUE, SAN DIEGO, SUNDAY AT 8:00 P.M. FOR INFORMATION CALL 619-593-9673.

**Chalk It Up to Murder**  
In HIT Productions newest mystery dinner theater show, Texas Ranger State Marshal must find the truth. Did Dutch Spickard kill Hank Anderson, as people have long believed, or was it someone else?  
SHIRLEY'S KITCHEN, 7000 EL CAJON BOULEVARD, LA MESA, OPENING NIGHT, SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-593-9673.

**A Christmas Carol**  
I'm so glad the San Diego Repertory Theatre's *A Christmas Carol*. It's one of their best and most in vogue. You've probably seen different versions of Dickens's durable tale. But as a circus? In your mind, the two may not fit together. In director Joan Schille's creative imagination, they're a perfect match. Scrooge is a cocky ringmaster. Bob's ratchet's got a family of acrobats, who tumble and juggle objects before, after, and during dinner. No one, in fact, ever just stands around onstage. They show us creative things, and of ten stuff you'd never think of, like rolling a ball around an umbrella top. A tale devoted to material wealth stole Scrooge's inner glow. Chalk from past, present, and future help him find it and, in the process, his humanity, as well.

Credit to Shille for convincing and then exciting us, he is a novel concept, credit to a large cast, who do everything from stunts to singing, dancing, and riding the world's greatest horses, credit to Broadway's reworking his original script from narrative to dialogue, and to the designers for turning the Lyceum Theatre into a one-ringling top.

**Worth a try.**  
SAN DIEGO REPERTORY THEATRE  
THROUGH DECEMBER 21, MATINEE SUNDAY THROUGH SATURDAY AT 7:30 P.M., SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

**Christmas of '44**  
Cliff and One Productions stages Wayne Alan Ereira's drama about "those who saw patients by the wayside during wartime. Ereira directed.  
ONSTAGE PRODUCTIONS, THROUGH DECEMBER 23, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

**The Cocoon**  
The Fine Hills Lodge and Dinner Theatre presents the Marx Brothers' madcap comedy, script by George S. Kaufman, music and

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Signed Performance  
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8 PERFS ONLY! JANUARY 1-8

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## Calendar THEATER

DAY THROUGH SATURDAY AT 8:00 P.M.  
SUNDAY AT 7:00 P.M. FOR INFORMATION  
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**The Sopranos' Last Supper**  
Dillard Productions presents an evening with the notorious Barone family: gambling, dinner, dancing, and good old mobster fun.  
CULY THEATRE, 138 SEVENTH AVENUE, DOWNTOWN, OPENED HOUSE, FRIDAY AT 7:30 P.M. NOTE: THE SHOW PLAYS TWO TIMES PER MONTH FOR INFORMATION CALL 800-944-5639

**That's the Good News!**  
Covenant Presbyterian Church tells WEB's story. It's his first Christmas without his wife of 40 years, and now he's a different, far less innocent world.  
COVENANT PRESBYTERIAN CHURCH, 2930 HOWARD AVENUE (CORNER OF 30TH AND HOWARD AVENUE), SAN DIEGO, SATURDAY, DECEMBER 15, AND SUNDAY, DECEMBER 16, AT 7:00 P.M. FOR INFORMATION CALL 619-563-0560

**TheatreSports**  
A cross between improvisational comedy and Family Feud. Improv, making up a funny scene as you go along, is tough enough. Add competitive screenwriting, with the audience awarding points to the winning team. Purists might balk at

the odiousness of comparisons, but TheatreSports' game show is a hoot. 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 "Go-villa Theatre" — five "directors" invented scenes, using the other four as actors. The winner got a banana, the loser a "fart" (some at times went nowhere (I repeat: improv is tough, I did it in my, as hindsight reveals, callow youth). Others made amazing twists and turns. The group is talented enough (and knows when to black-out best) to make the hits more frequent than the misses. Their guru, Keith Johnston, has written one of the few brilliant books (Im-

prov) I've ever read about making theater. And they put his pearls to good use. Their motto: "Remember, when it's not funny, it's art." Worth a try.  
**Rehearsal Room Theatre, MARY LANE HOTEL, 844 F STREET, DOWNTOWN, FRIDAYS AT 8:00 P.M. FOR INFORMATION CALL 619-465-5400.**  
**Triple Exposure: A Highly Caffeinated Comedy**  
Hugh Buttermann's done his lounge act at the Triple Exposure Coffeehouse 20 years to the day. While patrons sip a house blend — "Grape," "Scandinavian Blizzard," or "Mokoko Cocoa Mocha" — Hugh plays 70s tunes on the piano. He and his companions, here to celebrate Hugh's anniversary, got stuck in the '70s. The trio used to be Maxwell, Buttermann, and Bean, a comedy group that never went far. They're "looser," they ad-lib, but not "ordinary" ones. And, hey, their reunion could help them face scaring issues from their medicare past. A formulaic story line? Straight from *Forever Plaid*. There's also the *Forever Plaid* problem: the three comedians are too far talented to play inept char-



The Misanthrope

acters. One's a whiz at the piano. Another's a first-rate mime, and the third's a crackjack musician. The trio is so talented, when the plot has them complain of difficulties to overcome, you wish they'd quit trumping up the pseudo-drama and get on with this highly entertaining, if lightweight show. (Note: the original cast members have been replaced.)

**Worth a try:**  
HORTON GRAND THEATRE, 444 FOURTH AVENUE, GASLAMP QUARTER, SAN DIEGO, OPENED HOUSE, WEDNESDAY AND THURSDAY AT 7:30 P.M. FRIDAY AT 8:00 P.M. SATURDAY AT 5:00 AND 8:00 P.M. SUNDAY AT 3:00 P.M. AND 7:00 P.M. FOR INFORMATION CALL 619-234-9563

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**San Diego NewsNotes**  
The Majority Thing Is Ridiculous  
A Look at November, 2002  
The recording artist Donald Glaude  
L.S.Dj's and Adam Webb  
hip hop beats provided by dj Demon

**Calendar  
MUSIC SCENE**  
The Reader offers \$25 for news tips published in *Blurt*. Call us at 619-235-3000, ext. 456, or e-mail your tip to chickens@ix.netcom.com.  
"My terrorist is not in Afghanistan," it's in the city of Carlsbad.  
Carlsbad bar owner Larry Doan says the local police  
you up.... They'll send one [teenaged decoy] and turn right around and have another one in the van waiting to come in.  
State law says the California Alcoholic Beverage Control (ABC) can permanently revoke a liquor license if the licensee is proven to have served minors three

times in 36 months. First and second violations can be met with a fine and/or a suspension of the license.  
"When they get me it wasn't just one officer and a decoy," said Doan. "They also had two other undercover officers. How do you beat these guys?"  
Neiman's, which presents DJs and reggae bands Wednesday through Saturday nights, was cited twice in two years.  
"All I can tell you is the second accusation is still pending," said Leslie Corona, the San Marcos-based administrator for the ABC about Neiman's legal problems. Corona said if the second violation stands, Neiman's could lose its license for 20 to 30 days.  
CFO Sgt. Chris Boyd said the most recent Neiman's bust happened October 5. "We sent out decoys to 15 locations [that night], but that resulted in only one citation, at Neiman's, for selling alcohol to a minor.... The [CFO] uses decoy operations citywide on a regular basis." Boyd says the police play fair and that the teenagers they use have to be 18 or 19 years old with their own valid IDs.  
"State law says we can't use 20-year-olds.... They don't do anything out of the ordinary. The male decoys can't have facial hair or appear to be older."  
Boyd said that if a minor somehow manages to obtain an ID with his photo but with the wrong data, the law comes down on the minor, not the bar.  
"If a minor possesses fraudulent ID, we've taken a very proactive zero-tolerance stance with that minor," He said drivers' license and a

get a \$250 fine.  
"Our first allegation [in July of 2000] was actually a minor drinking who had a fake ID," said Gregg Oggel, director of entertainment at Neiman's. "We appealed that case, but they still found us in violation. On the second case three people approached one bartender. The ABC undercover officer picked the most opportune time to catch a bartender when she's busy on a Friday night at 8 p.m. It looks like this last incident may cost us 20 days without being able to serve liquor. This is only our second violation in the five years under this ownership. It seems like the ABC is out to get us because they come by at least once a month trying to deceive our staff into selling to decoys."  
— Ken Leighton  
Last week Howard Stern hosted an Englishman who used his spunk to spread Tulecide cheer. "Mr. Methman" performed Christmas concert, including versions of "Jingle Bells" and "Deck the Halls," using his body as an instrument.  
Then on Monday, Stern brought in P.O.D., the Chula Vista Christian rockers. "We're flattered he's a friend of ours," said P.O.D.  
"Next year? We can't even tell yet," But Torres said P.O.D. members Sonny, Marcos, and Wuv will be looking for new bands to sign to their own label that they plan to launch in 2002. "It's a way for [P.O.D.] to help the bands they are fans of."  
While the label is still unnamed, Torres said P.O.D. has already settled on its first signing — the Swedish band Blindside, who opened for P.O.D. on this last tour.  
"The label will be owned and operated by the band," Torres said. P.O.D. is shopping for a major distributor, and it may or may not be P.O.D.'s own label, Atlantic.  
"San Diego bands would naturally be considered," said Torres. "The label might be based in New York or L.A. or San Diego, but the band will never move."  
— Ken Leighton  
"It was told it was strictly a money thing," says freelance music writer Buddy Seigal, about why his music review column in the *Orange County Weekly* was canceled. Buddy Seigal (a San Diego



P.O.D. HANGS WITH HOWARD

**Ryan White  
Joey Sparks  
& Sergio presents**  
The recording artist **Donald Glaude**  
L.S.Dj's and Adam Webb  
hip hop beats provided by dj Demon



**Calendar**  
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guitarist/songwriter who also goes by Buddy Blue) has written for the OC Weekly since 1994. "The economy is really in the toilet," adds Seigal. "Ad revenues are way down, the price of newspaper is way up," explaining why freelancers are the first to go. As for Seigal's influences, "I grew up reading and loving the late, lamented Creem magazine, which was basically in the business of making rock stars look like buffoons. I was never so honored as when Creem ran a Beat Farmers story and made fun of us." Seigal was a founding member of the Beat Farmers. The Seigal piece in the OC Weekly that probably drew the most attention was a harsh review of Jimmy Buffet. "The Parrotheads got their nuts all in a bunch over that one and organized an actual letter-writing campaign. We got flooded with dozens of letters, each more stupid and illiterate than the one before it. It was like they'd recruited an entire

home for retarded people to write to the Weekly. We ended up just boiling it down to the choicest excerpts from the stupidest letters, and it was a more damning indictment of Buffet and his fans than anything I could ever have come up with on my



**"OC WEEKLY" BOUNCES BUDDY**  
own." Seigal admitted that he's gone "against the grain of OC Weekly's demographics for the better part of a decade. It took a lot of courage for them to let me have that voice, and all I can say is that I'm sorry that it's over now." When asked to comment on Seigal's departure, OC Weekly editor Will Swaim said, "Like just about every publication in America, ours has been hit by declining ad

revenues... I made what I hope will prove to be some short-term cuts, one of which is Buddy Blue Seigal plays at Tio Leo's on Friday, December 14.

**"We were in the wrong time,"** said Charlie George about his days, from 1992 to 1998, as a drummer with the hard-rockin' Voodoo. "Near the end of our run we would play with bands like Korn and Linkin Park. Now all that music is back in fashion." But Voodoo tossed in the towel after they opened for a sold-out Ratt concert at 4th & B. George went on to play with Iggy Pop. He now drums for a funk band called Urban Gypsies and a rock band called Barely Legal. His new business is ZU33, a company he cofounded to make original documentaries, music videos, and commercials. George first got into video production while making snowboard videos. "I got out of that because I didn't want to hang out with beatnik people anymore. One time a snowboard crew came over to our house, and they ended up staying in our living room for two or three months." Eventually George hooked up with his ZU33 partners, Ryan Page, 27, and Hans Fjellestad, 33. Page

produced actor Crispin Glover's debut film, *What Is It?* Fjellestad has made videos



for Johnny Lydon and Soundgarden. "I've been most influenced by German new-wave director Werner Herzog," said Page. Based in the East Village area of downtown, the three principals of ZU33 are about to begin production on *Frontier Life*, a 60-minute TV documentary focusing on border culture. One of three segments is on the Nortec scene. "In many ways San Diego isn't really America any more than Tijuana isn't really Mexico. It's a transborder region with dialogue back and forth. Nortec cuts and pastes that environment and puts a completely new face on it." "There's a real cool segment [in *Frontier Life*] called *Jefe de Pista* [Chief of the

course]," said George. "It's about these guys who come up here and acquire cars in were just signed to a "seven-figure deal" to Elektra, making them the latest local artists to score the major-label brass ring. Their first release should come out in late summer 2002.

"Lindsey and I aren't gonna be these bubble pop stars. If they want us to be that way, we're just gonna refuse... Elektra artists aren't that conforming." "Look at Björk," said Lindsey. "She does her own thing. Tracy Chapman doesn't put on lipstick to perform." Lindsey is in tenth grade at a local high school. Anna started college a year early. The Troy Sisters appear at



**TROY SISTERS ELECTRIFY ELECTRA**  
Dizzy's downtown, Friday, December 21, at 8:30. —Ken Leighton

**The Troy sisters** — 15-year-old Lindsey and her 17-year-old sister Anna —

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"We weren't yelling and calling each other names. I was just unhappy," says singer and songwriter Beanie Utery on his departure from the San Diego rock band Soulcracker.

Utery is not the only major Soulcracker upheaval — a band that recently started in VIII's Emmy-nominated, reality-based television series *Bands on the Run*. Johnny McDonald, the band's manager since 1997, is also resigning. And the remaining four members are moving to Los Angeles.

"Do you think Soulcracker will be better or worse without you?" I ask Utery. "I hope they don't end up like an L.A. band." "How do you mean?" "A lot of times you see these L.A. club bands wearing leather pants and shiny shirts and taking themselves really seriously. I hope that doesn't happen to Soulcracker."

"So, now you're out of

work. How are you paying rent?"

"My present method of payment is called 'squatting,' or 'dodging the landlord.' I phone ex-band manager Johnny McDonald. He gives me an interview while on the construction site of his new job."

"I just switched careers," he explains. "I am now building houses in north Oakland with my brothers."

McDonald has three reasons for leaving Soulcracker.

"First of all, I lost my dad on March 7. The first couple of months [following his death] I told myself, 'Hey, keep doing what you're doing. Stay busy and rock and roll.' But as time progressed... I began to have different feelings about well, quite frankly about the meaning of life."

"Secondly, six months after my dad passed away, I went back to be with my family again... I landed in Philadelphia on September 11, 7:45 a.m., Eastern Standard Time. One hour later, I was listening to NPR with my brothers and I heard the news flash."

McDonald says the third reason was the onset of his 29th birthday.

"My main purpose right now," he answers, "is to move back to Philadelphia to help my brothers build a memorial garden plot for my



father."

When father Jack McDonald died of an aneurysm in March of 2001, the McDonald family searched for an acceptable cemetery. "We presented some original and creative ideas to the administration of the cemetery about a McDonald family garden plot...and on that garden plot there is going to be a memorial to my dad. The cemetery administrators liked the idea so much, they asked if we would consider doing that on a grander scale so that they can offer this to other families."

"So now, my dad's construction company, which my brothers now run, is developing not only the McDonald family garden

plot, but a total of 30 family garden plots for the cemetery. So that's what I'll be doing. After that, the sky's the limit."

— Edwin Decker

**Billy Midnight and the Chlorine Cowboys.** Live at the Trade Winds.

Junior year of high school, I was in chemistry lab, feeling stupid...well, no, I didn't feel it. I was it. Ha ha ha ha!

We were generating chlorine, rubber tubes coming out o' these heated beakers of something or other, bubbling gas into inverted jars-things full of water. At a certain point, after it stopped bubbling, we

were supposed to do such and such, and it looked like the bubbles were done, but I couldn't be sure — I was getting impatient. So I took the tubing, the bubble end, and put it to my nose — PHOOM!! — and fell to the floor like I'd been gassed or something.

'Cause it was like I'd been gassed or something! (It was the second or third stupidest thing I've ever done.)

Anyway, chlorine, a good name, good in a name, but there's nothing chlorinated 'bout these guys — they're as fresh as fresh air. As much as air ever is fresh now days.

Real nice tunes and nice playin' — like if you squeezed all the GREED &

EVIL out of the 72-'76 Eagles — and very nice cover pics. Where's this, Salton Sea? Pus Valley? A composite Chlorineville! Nice close-up of the Trade Winds sign, with the "B" missing in "TAP ER" — makes you thirsty just readin' it.

And of course it wasn't really recorded live at the Trade Winds, or live at all, but at Earthing Studios, El Cajon.

Dreaming of dystopia can be real neat sometimes.

— Richard Melzer

**CONTRIBUTORS**  
Jennifer Ball (editor), Bob Adams, Russell Bander, Kristen Collier, Edwin Decker, Dave Good, Randy Huffman, Ken Lighthouse, Richard Melzer, Jay Allen Sanford, Joe Sherman, Elene Zimmerman

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## San Diego Reader December 13, 2001 25



## Calendar MUSIC SCENE

how far off the coast we are. There's a little radio about four by four in the berthing area where we sleep. The ship has a DJ too — MS1 Kendrick. He talks just like a regular old DJ. He's pretty good. We have picnics on the flight deck, and he's up there with his turntables and everything.

As the reporters are allowed to get closer to the ship, a sentimental-sounding country and western song is heard playing from the vessel's loudspeakers. The tension is mounting as sailors have only a few minutes left before mandatory boarding. Family and friends cling until the last moment.

Michael Gianbattista, 20, is with his mother and sister. Originally from Oregon, Gianbattista uses music to combat homesickness. "When you're stressed out and you miss home, you can listen to a song and soothe your soul a little bit. ... I have a fiancée back home, and there are a whole bunch of songs that remind me of her. Since 9/11, if I'm thinking about what happened on that day, there are certain kinds of music I don't want to hear — it's kind of sad."

Annoyed to have her last

moments with her son interrupted, his mother cuts the interview short.

Contradicting everyone else, Seaman Beatrice Casteneda insists that listening to music is forbidden on ship.

"You don't get to listen to music. They stopped it. If they play music, it's up to the captain, and he plays it on the speakers. You can bring your own boom box, but you're not supposed to. In case an emergency happens and they call something, you might not be able to hear it with your Walkman."

Lance Corporal Charles Grant, 21, uses music to cope with stress. "When everyone's yelling at you, you just put on your headphones and go in your own little world where no one can bother you. I listen to a lot of classic rock."

Grant does not buy music from the exchange. "It sucks. Top 40 sucks. They have too much R&B and rap for me. I download MP3s from the Internet mostly."

When asked if the ship has a DJ, Tara Fernando, 21, starts laughing. "MS1 Kendrick! He's pretty good. We'll have an ice cream social, and he'll bring out his equipment. Sometimes we'll have karaoke and he does that too."

Even though he is attached to the *Bonhomme Richard*, Lieutenant Commander Joe Neuheisel will not be boarding today. An officer in the Beach Detachment for Logis-



Gloria Maurin



William Aguilar



Michael Gianbattista



Beatrice Casteneda



Charles Grant



Tara Fernando



Joe Neuheisel



Tracy Johnson

tics Support, he will be flying to Hawaii in two days to meet the ship there. Music is a big part of life at sea. "I have a DVD in my computer and I listen to music as I work daily. I buy maybe two or three CDs per month. I listen to classic rock and some country western."

His girlfriend, also in the Navy, is currently deployed on the *Kitty Hawk* in the Persian Gulf. Neuheisel believes his

chances of meeting her at sea are slim at best. A lot of songs remind him of her, but he can't remember any right now. When asked about the conflicting stories about music being allowed on ship, he explains, "It depends on the location. In the berthing areas, you want to keep it quiet. And yes, you can pick up radio stations at sea."

Chief Tracy Johnson, 33,

stands sadly at the dock watching the ship with his wife and children clinging to him. A South Carolina native, Johnson has been in the Navy for 14 years. "I listen to classical, jazz, and a little bit of R&B. There is a song that reminds me of my wife — 'Lady in My Life' by Michael Jackson."

His wife smiles when he mentions the title. "I don't shop for music at the ex-

change. Their prices are very good, but we don't go there very often. It's pretty small and I wish they would expand it. I probably spend about \$30 a month on CDs. I play them on my personal computer, my Sony boom box, and my DVD player. It's already on board the ship. And you can get Internet radio on ship too — my wife thought of that for me."

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# Calendar MUSIC SCENE

## Mighty Angel

"A rainbow was upon his head, and his face was as if it were the sun, and his feet as pillars of fire."

These past couple of weeks I have written about the musical culture at the Terezin concentration camp near Prague during the Second World War, and I speculated about what might have become of some of the composers, like Gideon Klein, who displayed so much promise but whose lives and careers were cut short before they arrived at artistic maturity. I also averred that music of a very high order, in quite a few instances, was composed at Terezin — almost unbelievably, given the circumstances — but that none of it was great.

However, at least one great piece of music did come out of the camps during WWII. *Quartet pour le fin du temps*, or *Quartet for the End of Time*, composed by Olivier Messiaen (1892-1992), who would not only survive his ordeal but come to be regarded as one of last century's greatest composers and, along with Debussy, France's most important modern composer.

The circumstances of the Quartet's composition make for remarkable reading. Messiaen, who was born to an intellectual family (his father was a translator of English literature and his mother a poet) was a musical prodigy and entered the Paris Conservatory at the age of 11, specializing in organ, improvisation, and composition. (Twenty-seven years later, in 1948, he would become professor of harmony and analysis at the same conservatory.) After graduation in 1920, Messiaen became organist at the Trinity Church in Paris and taught at the École Normale de Musique and at the Schola Cantorum. Early on he had exhibited an interest in mysticism and appears to have been, throughout his life, a very devout Catholic. He would over the course of his career attempt to marry the two, seeking to find musical equivalence for religious concepts. The *Quartet* is only one of numerous in-

stances of this in Messiaen's oeuvre, but a very early and matchless instance.

It should be noted that the camp Messiaen and his comrades found themselves in was a prisoner of war camp, not a concentration camp for Jews or Gypsies or those the Germans felt to be genetically inferior and ultimately to be destroyed. It would not have been a picnic, those two years at Stalag VIII A at Görlitz in Silesia, now part of Poland. But it was a good deal better than Terezin.

Messiaen, who had been called up to military service in 1919, was posted to a medical unit as an auxiliary because of poor eyesight. When Nazi troops overran mid French resistance in May of 1940, Messiaen was at Verdun, a

sight of grim importance in French military history, a large share of Messiaen's father's generation having fallen there in the First World War. Messiaen and three companions, who, fatefully, all happened to be musicians as well, fled southeast toward Nancy but were captured along the way and transported to Poland.

Although conditions were wretched, the prisoners, at least Messiaen and his cohorts) had access to musical instruments: in Messiaen and his friends' particular case a cello with three strings, a damaged clarinet, and an upright piano with several defective keys. Messiaen also managed to somehow get hold of a sheaf of stave paper from his captors. He wrote out a short sketch and rehearsed it in the toilets of Görlitz with his colleagues: Étienne Pasquier on cello, Jean La Boulaire on violin, Henri Akoka on clarinet, and Messiaen himself on piano. A substantial interview with the cellist, Étienne Pasquier, appears in the liner notes of this excellent recent release of the *Quartet* from Deutsche Grammophon. M. Etienne, who was interviewed in 1999 in *Das Orchester*, wound up on kitchen duty. The kitchen staff, inevitably, got to eat more than the rest, but Pasquier also claims to have made sure his buddy Messiaen always got an extra helping. Pasquier also maintains that his cello did, in fact, have four strings, not three as Messiaen has it. He tells us that the prisoners were housed in huts and that Messiaen, who had also helped to establish the camp theater, used a corner of his hut as a church and as a place where he could compose.

The trio sketch that Messiaen and his colleagues rehearsed in the toilets became the fourth movement, the Interlude, among the eight movements of the *Quartet*. Once Messiaen had written all eight movements, the men rehearsed every evening from six o'clock when work ended until lights out at ten.

The *Quartet pour la fin du temps* premiered on Wednesday, the fifth of January, 1941, at six in the evening. Messiaen and his fellow musicians were dressed in old Czech uniforms covered with patches and with dogs on their feet. Five thousand prisoners, along with a number of Nazi staff, were in attendance. It was a bitter cold evening, and there was snow on the ground and rooftops. It is not a short piece at 52 minutes or so, and Messiaen is not an easy composer, with his asymmetrical rhythms and unusual harmonies.

But the thousands of prisoners, along with camp guards and officials, sat rapt through the entire piece. It was one of those indelible moments in musical history. So impressed were the Germans that shortly after the performance Messiaen and his quartet were deemed musical artists, not fighting men, and went home on a transport through Switzerland to Lyons. Later that same year, 1941, the *Quartet* was premiered in France at the Théâtre des Mathurines with Messiaen again on piano.

Pasquier on cello, this time Pasquier's brother taking the place of the original clarinetist, Henri Akoka, who happened to be Jewish and had fled to take refuge in Marseille. Whether or not he survived the war, I can only wonder. The rest of the prisoners wound up having to spend another four miserable years at the camp in Görlitz.

Messiaen's *Quartet* is based on a passage from the Revelation of St. John the Divine, 1:7.

And I saw another mighty angel come down from heaven clothed with a cloud, and a rainbow was upon his head, and his face was as if it were the sun, and his feet as pillars of fire... And he set his right foot upon the sea, and his left foot on the earth... And the angel which I saw stand upon the sea and upon earth lifted up his hand to heaven, and swore by him that liveth for ever and ever... that there should be time no longer; but in the days of the voice of the seventh angel, when he shall begin to sound, the mystery of God should be finished.

Messiaen designed the *Quartet* in eight movements because, he said, "Seven is the perfect number, the six days of Creation, sanctified by the Divine Sabbath; the seven of this rest is prolonged into eternity and became the sight of everlasting light, of eternal peace."

The *Quartet*, for all of its difficulties (odd meters and modes, etc.) is among the most accessible of all Messiaen's large output and the most emotionally affecting. Despite its religious inspiration, it was designed as a concert piece, not as a contribution to the liturgy, like much of his later work. It is also unusual in that the composer produced very little chamber music, apart from his organ works. Only four of the movements are scored for the entire quartet, the rest being either for trio, duo, or solo instruments. To describe the piece musically would require another, rather technical essay. But what Messiaen is after in his *Quartet for the End of Time* is what he called "stained glass window" effects, achieved through a constantly changing chromatic language. I'll discuss Messiaen again. He's a large, unavoidable figure in the last century's music. But I can think of no better entrée to his music than this extraordinary *Quartet*.

Messiaen, *Quartet for the End of Time* (Deutsche Grammophon 289 469 052-2)



Olivier Messiaen



Olivier Messiaen

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**"New Year's Musical Bash" with Two Reg (433)** Downtown, Classic Culture, Marlene, and Villi Front: Rock by Rock, Monday, December 31, 11:30. Bases Street, Ocean Beach, 619-222-4522 or 619-220-8497

**JANUARY**  
Musical Party (104), Red Eye Grey, in Betty Ford, and Camille & C. Rock by Rock, Wednesday, January 2, 8 p.m., 11:30

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**Shogun's Griefs** Marlene: The Cobble, Wednesday, January 9, 8:30 p.m., 2501 Eastern Boulevard, midtown, 619-222-4555

**Calculus, the Black Heart** Proclamation (179), and the Handmade Family: The Cobble, Thursday, January 10, 8:30 p.m., 2501 Eastern Boulevard, midtown, 619-222-4555 or 619-220-8497

**"Enough Talk CD-Romance Concert"** featuring Paul Abbott (817), Sun Key, Chuck Schiele, Mark Geym, C.J. Hendrix, Dave Howard (832), Joe Marshall, and Scott Ireland: Dicks's Friday, January 11, 8 p.m., 344 Seventh Avenue, downtown, 619-222-4555 or 619-220-8497

**The Real Story of Madonna (194)** and the Spirit of the Century Band: Rock by Rock, Monday, January 13, 7:30 p.m., 143 South La Jolla Avenue, San Diego, 858-481-8140 or 619-220-8497

**Elgin Stanley and the Clock** Mountain Boys and Lightshow: La Jolla, Tuesday, January 15, 7:30 p.m., 471 South Coast Highway 101, Encinitas, 760-436-7451

**Steve Lawrence and Tyke Green:** East County Performing Arts Center, Tuesday, January 15, and Wednesday, January 16, 7:30 p.m., 345 N. Street, downtown, 619-220-8497 or 619-222-4522

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special guest: **Ruben Gonzalez** and featuring **Jesse "Agony" Ramos** and **Geoffrey Marshall**: California Center for the Arts, Thursday, January 17, 8 p.m., 345 N. Street, downtown, 619-220-8497

**Concrete Monks and a.m. Vibe:** 4th & 5th, Friday, January 18, 8 p.m., 345 N. Street, downtown, 619-220-8497 or 619-231-4343

**The Temptations (166)** Perchgo Entertainment, Friday, January 25, 8 p.m., 4000 Fab Road, Torrance, 888-722-4264 or 619-220-8497

**The Watts Prophets:** East County Performing Arts Center, Friday, January 25, 7:30 p.m., 210 East Main Street, El Cajon, 619-440-2277 or 619-220-8497

**The Brooklyn Sax Quartet:** Spina Street Forum, Saturday, January 26, 8 p.m., 301 Spina Street, Bonita, 619-220-8497

**Bobby Gory (118)** and **Earl Thomas (168)** 4th & 5th, Friday, January 1, 8 p.m., 345 N. Street, downtown, 619-220-8497 or 619-231-4343

**Banks Band:** Montecito Auditorium, Friday, February 1, 7:30 p.m., UCSD campus, La Jolla, 858-534-4497 or 619-220-8497

**Raw Materials:** Spina Street Forum, Friday, February 1, 8 p.m., 301 Spina Street, Bonita, 619-220-8497

**Blue Oyster Cult (536)** 4th & 5th, Wednesday, February 6, 8 p.m., 345 N. Street, downtown, 619-220-8497 or 619-231-4343

**Phil Taylor and Phil Perry:** 4th & 5th, Thursday, February 7, 8 p.m., 345 N. Street, downtown, 619-220-8497 or 619-231-4343

**"Teeth Annual Bratland Camp"** featuring **SonoGuitar** 4th & 5th, Friday, February 8, 8 p.m., 345 N. Street, downtown, 619-220-8497 or 619-231-4343

**Billy Fardale:** Spina Street Forum, Saturday, February 9, 8 p.m., 301 Spina Street, Bonita, 619-220-8497

**Beachfield (854)** Montecito Auditorium, Friday, February 15, 7:30 p.m., UCSD campus, La Jolla, 858-534-4497 or 619-220-8497

**Bobby Short (654)** California Center for the Arts, Friday, February 22, 8 p.m., 345 N. Street, downtown, 619-220-8497 or 619-231-4343

**MARCH**  
"Newport Jazz 2002" featuring **Joe Lovano (662)**, **Terrance Blanchard**, and **Cole Walker** 4th & 5th, Thursday, March 7, 8 p.m., 345 N. Street, downtown, 619-220-8497 or 619-231-4343

**Tish Hinz:** (852) California Center for the Arts, Friday, March 8, 8 p.m., 345 N. Street, downtown, 619-220-8497 or 619-231-4343

**Bert Bacharach (402)** California Center for the Arts, Sunday, March 17, 2 p.m., 345 N. Street, downtown, 619-220-8497 or 619-231-4343

**Omara Portuondo:** California Center for the Arts, Friday, March 29, 8 p.m., 345 N. Street, downtown, 619-220-8497 or 619-231-4343

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Chetlin with Sabar  
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D.J. Gault: To Rock Bottom  
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The House Papp: Buffalo Joe's  
80's and Gentlemen: Jimmy  
Lew's  
The 80's Abstrax: Buffalo Joe's  
Lew's Gold: The Westgate Hotel  
Dance & Michael Hill: The  
Injured House  
Judy & Co.: The Westgate  
Cafeteria  
Social Distortion: Comes Bar  
and Grill  
Sol Rock: Farmer's



Kevin Burke, December 14, Holy Family Episcopal Church

The Kravitz: Rock Bottom  
(Geddings)  
Dance: Legato: The Butcher Shop  
The Blind Hatters: Blind  
Makers  
Makale Humphrey's  
The Marquette: Kelly's Pub  
Sara McVicker: The Injured  
House  
The Smooth Hatters: Blind  
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711. Ague Dunes: Come's Top Hat Bar  
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The Bay Barrie Big Band:  
The German-American  
Societies

Black Madder: Lake Joe's Cafe  
The Jergs: Come's  
Geddings: Come's Jazz Bar  
Brown: Come's, Coyote Bar  
and Grill  
The Gilbert Castanellas  
Hampshire's  
Hummer: 8-3 Tite: Lake's  
The Jergs: Come's  
Jazz: Come's  
The Credit Union: Newman Bar  
and Grill  
Joe Danks: The German-American  
Societies  
Dance: Jazz: Lake Joe's  
Dance: Fennell & Company  
Dance: The Top Hat  
Glen Fisher: Lake Joe's  
Jazz Bar  
Halls: Gentry: Come's Jazz Bar

Cynthia Hammond: Lake  
Joe's Cafe  
604. Holly Hoffman & Friends:  
Lake Joe's  
Barbara: Newman: Lake  
Joe's Cafe  
Hampshire: Jimmy Lew's  
The Chris Kirk Jazz  
Geddings: Barry's  
Carnegie Landmark: The  
Wyndham Emerald Plaza  
The Wyndham: Come's, Jimmy  
Lew's  
660. The Shop: Newman: Lake  
Joe's Cafe  
The Wyndham: Newman: Lake  
Joe's Cafe  
Larry: Newman: Lake Joe's  
Wyndham: Newman: Lake  
Joe's Cafe  
641. San Palmer: Newman: Lake  
Joe's Cafe  
The Wyndham: Newman: Lake  
Joe's Cafe  
682. The Wyndham: Newman: Lake  
Joe's Cafe  
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Joe's Cafe  
659. Rick: Newman: Lake Joe's  
The Wyndham: Newman: Lake  
Joe's Cafe  
Santitas: The Wyndham  
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Mouthersville  
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Friday, December 21, 2001  
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Saturday, December 22  
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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.)

**FREE LINE**  
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The Jolene Velle-Bob Magnusson Duo: Anthony's One of the Two  
Andy Villers-Boss: Tamba Bar & Grill  
The Louisa West-Jimmy Patten Duo: The Southside Restaurant  
Grant & Matt Youngley: Jamboree Inn

**EXTENSION 4006**  
**REGGAE/**  
**SKA**

739. Back-O-Mine: Belly Up Tavern  
Crescent: Horton Ranch (Bakersfield)

Earth Rider: Harry's Pub  
The Joe Angelo: Winston  
Jah Blood: Winston  
N.Z. Bungle: Ely's Place  
Paydirters: Winston, Belly Up Tavern  
Ozma: Victor's Restaurant & Bar  
The Revolution: Buffalo Joe's  
Santal & Fehabek: Huesacay's Tavern (Carlsbad)  
The Beach House: Taborville: Elrod Motors, Bunk By Book

**EXTENSION 4007**  
**COUNTRY**

American Made: Mayra's  
Hillbilly Holes: The Deli Deli  
Country Store  
Mira Express: M.P.'s Irish Pub and Grill, The Pine Valley House

**EXTENSION 4008**  
**ACoustic/**  
**FOLK**

Bedford Blaine: Lyschon  
Solon  
Jon Bagg: Jamboree Inn  
Braz: The Odeal  
Steve Brewer: Boney Stone Pub

Dani Carroll: Boney Books and Music (Mission Valley)  
Loree Cassel: Iron's  
Tony Camacho: Boney Stone Pub  
Mary Deane: Jamboree Inn  
John Eddle: Belly Up Tavern  
Evan's: Kelly's Pub  
Four Way Street: Humphrey's  
The Hardhat Brothers: The Odeal  
Hud Stone: Duke Square  
John Hatt & the Goners: Belly Up Tavern  
Maurice Lerner's: Caffeina  
Jordan: Moxie Cafe  
The Justice Brothers: The Beach House  
Kitchell: Dublin Square  
Brian Kachler: Moxie Market Place  
Loren & Navarre: Jamboree Inn  
Café House  
John Leary: Moxie Cafe  
Moxie Blues: Moxie Cafe  
Katie Moore: Tamba Bar & Grill  
The O'Brien Brothers: Dublin Square, Humphrey's Tavern (PB), Boney Stone Pub  
Tommy Price Kelly's Pub  
Linda Sargent: La Costa Coffee Roasting Co.  
Sofistic: Moxie Cafe  
The Swamp Woods: The Camelot Inn

**EXTENSION 4009**  
**BLUES/SOUL**

443. Blue Four: Patrick's II  
Blue Heat: The Kinks  
Blue Lagoon: The Book Works, Moxie Cafe  
The Bluebelles: The Pine Valley House  
The Blues Ambassadors: Winston  
The Blues Breakers: Patrick's II  
The Blues Invaders: O'Connell's Pub and Nightclub  
The Boogmen: The Gordon Ranch Brewery  
Buddy Blue: Joe Lee's Lounge  
Chill Boy: Dick's Last Resort  
Cajun Bar and Grill  
Whisper Conwell & the Tone Kings: Buffalo Joe's  
Comps de Villor: M.P.'s Irish Pub and Grill  
The Rock Wilson Band: Patrick's II  
Tomcat Country & the

Blues Doctors: Chimes (Chico)  
Tyrone Doolittle: Patrick's II  
Fish & the Sawmills: O'Connell's Pub and Nightclub  
5 O'Clock Shadow: The Beach House  
The Four Kings: Blind Melons  
Ferry & the Musicians: Cook's Top Not Bar and Grill  
Gone: The Garden  
Angel Hayes: Ely's Place  
Rakko Hamak: Coyote Bar and Grill, Jamboree Inn  
Hot House: Island Sports & Sports  
The LaTanya Lockett Band: Buffalo Joe's  
The Loma Tones: The Gordon Ranch Brewery  
The Bill Hayes Blues Band: Patrick's II  
Ben Parvill: Tamba Bar & Grill  
Shades of Blue: Patrick's II  
The Soul Perseverance: Dick's Last Resort  
Soul Shakedown: Victor's Restaurant & Bar  
The Sifters: Harry's Pub  
Island Sports & Sports  
The Swinger: Kelly's Pub  
Tamboree  
The Tones & the Zydeco Patrol: Crowside and Grill  
The Rock Wilson Band: Patrick's II

**EXTENSION 4010**  
**EVERYTHING ELSE**

Francisco Aguilera: Corralito Bar  
The Album Laid: The Corralito Bar  
Bill Beyer: Santa Restaurant  
Julie de la Huerta: The Winston Hotel  
The Edges: Jimmy Lane's  
Vida Ely: House of Munch  
Karee George: The Winston Hotel  
The Gullies: Lenny's  
Kyll Holmes: House of Munch  
Gordon Riddle: House of Munch  
Tony Landolt: La Costa del Sol  
Harry Landolt: La Valencia Hotel  
Levinson: La Valencia Hotel  
From Lashar: The Westgate Hotel  
Dick Matson: La Costa del Sol  
Rakko Hamak: Tamba Bar & Grill  
Orquesta R.R. Sandoz  
Primo: Sandoz, Cook's Jazz Bar  
Belly Up Tavern  
Walker II y Ramsey: Sandoz  
Shades: Jamboree Inn  
Sweet Dreams: Huesacay Bar and Grill

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San Diego Reader/December 13, 2001







## SAN DIEGO READER.COM Calendar MUSIC SCENE

**Cafe Melodica**, 1002 North Coast Highway 101, Encinitas, 760-942-8350. Saturday, 7 pm to 10 pm. *Power jazz.*

**The Calypso Cafe**, 576 North Highway 101, Encinitas, 760-632-8252. Sunday, 6:30 pm to 9:30 pm. *Samba jazz.*

**The Camelot Inn**, 887 San Marcos Boulevard, San Marcos, 760-741-1332. Friday, the Strange Woods. Cello, folk. Saturday, Gene Warren, folk. Carvers, 1940 Bernardo Plaza Drive, Rancho Bernardo, 858-566-2400. Friday, New Blue, acoustic. Saturday, Los Americanos, rock.

**Coyote Bar and Grill**, 300 Carlsbad Village Drive, Carlsbad, 760-729-4695. Thursday, 6 pm to 10 pm. The Rhythm Method, classic rock. Friday, 6 pm to 10 pm. Robin Henkel, blues. Saturday, 6 pm to 10 pm. There is the Zouk! Funk, blues. Sunday, 3 pm to 9 pm. Bruce Cameron, jazz. Monday, 6 pm to 10 pm. Cliff Bar, blues.

Wednesday, 6 pm to 10 pm. North Star, pop.

**The Del Oiso Country Store**, 20154 Lake Drive, Escondido, 760-745-2733. Friday and Saturday, Hillbilly Noise, country.

**Reggie's Pub**, 1260 West Valley Parkway, Escondido, 760-480-0853. Thursday, Friday, Saturday, Under Your Skin, rock and roll.

**Honeywell's Tavern** (Carlsbad), 2777 Broadway Street, Carlsbad, 760-729-6991. Friday, Powerhouse, rock. Saturday, Seven of Fables, reggae. Sunday, 1374 South Santa Fe, Vista, 760-941-4744. Friday, Edge, classic. Saturday, Tim Maguire, jazz. Sunday, 1940 Camino Del Mar, Del Mar, 858-793-6460. Friday, 7 pm to 10 pm. Holly Hoffman & Friends, jazz.

**Jameson Java**, 218 A North El Camino Real in the Wiegand Plaza next to AMC Theaters, Encinitas, 760-942-1454. Friday, *Great 6 Mart*. Tropic, jazz. Saturday, *Jim Rega*, folk. **John's Joe's**, 217 North Escondido Boulevard, Escondido, 760-745-7685. Call club for information.

**The Krokus**, 2591 Old Highway 101, Cardiff, 760-436-0483. Thursday, Jeff Moore & the Widdowens, rock. Friday, Gear, Saturday, Blue Heat.

**La Casa del Zorro**, 3845 Yagui Pass Road, Santee Springs, 760-767-5323. Thu. Thursday through Saturday, 7 pm to 11 pm. Tony Lenzi, Sunday and Monday, 7 pm to 11 pm. Dick Mason, piano and vocals.

**La Casa Coffee Roasting Co.**, 4963 13 Camino Real, Suite 208, La Costa, 760-438-8160. Music hours are from 7 pm to 10 pm. Friday, Rick Ross, jazz. Saturday, Linda Sargent, folk.

**Martini Ranch**, 485 South Coast Highway at 127 Street, Encinitas, 760-943-9101. Thursday, Nobody, Rock Blues, Mondays and Crowl. Monday, Chris Torres Band. Tuesday, call club for information.

**McCabe's Beach Club**, 1145 South Tremont, Oceanside, 760-439-6646. Call club for information.



Los Villains, December 17, Seattle

### Beaches

**Blind Melons**, 710 Garnet Avenue, Pacific Beach, 858-483-7844. Thursday, *Idiot Wind* and *Bedford Blonds*, rock/acoustic. Friday, the *Road Blues*, jazz, and *Taladone*, hip hop/reggae. Saturday, the *Smooth Hounds*, *Macabre*, *Three Against One*, and *Urban Gypsies*, rock. Sunday, the *Mad Hatters*, funk. Monday, *Al Nugget* and *San Juan Salome*, rock. Tuesday, the *Four Kings*, blues. Wednesday, *Bonnie Light*, rock.

**Canoe Bar and Grill**, 3105 Ocean Front Walk, Mission Beach, 858-488-1780. Music is rock/alternative unless otherwise noted. Thursday, *American Head Charge*, *Coma*, and *Life Hates Me*. Friday, the *Atomic Punks*, *Hells Bells*, and *Sereni Walk*. Sunday, *Fu Manchu*, *Mondays*, *Swal*, *Dustation* with *No More*. Tuesday, *Swal*, *Dustation* with *Handsome Devil*. Wednesday, *Swal*, *Dustation* with the *Lost City Angels*.

**Canoe Bar**, at the Cavanaugh Hotel, 1999 Mission Boulevard, 858-483-5847. Friday, *Sereni*, rock.

**Chateau Orleans**, 926 Turquoise Street, Pacific Beach, 858-488-6744. Thursday, *Temat*, *Courtesy* & the *Blues Doctors*, blues.

**Dream Street**, 2228 Bacon Street, Ocean Beach, 858-523-0256. Friday, 9 pm, *Lewy* & *Neuville*, folk. Saturday, 9 pm, *Groovy Page*, alternative. Sunday, 9 pm, *Mary Lind*, acoustic. Monday, *Wendy's*, open rock night. Wednesday, *Ruth Henkel*, blues.

**La Valencia Hotel**, 1132 Prospect Street, La Jolla, 858-454-0271. Thursday, Sunday, and Wednesday, 6 pm to 10 pm. *Berry Leach*, piano variety. Friday and Saturday, 7:30 pm to 11:30 pm, *Lewy*.

**Monodolores**, 832 Garnet Avenue, Pacific Beach, 858-483-6550. Friday, live music.

**Mary's Lounge**, at the Cavanaugh Hotel, 1999 Mission Boulevard, 858-483-5847. Friday, *Sereni*, rock.

Saturday, the *O'Brien Brothers*, Irish folk.

**B Fumeo Blues**, 909 Prospect Street (next to the Hard Rock Cafe), La Jolla, 858-459-5010. Call club for information.

**Java Joe's Coffeehouse**, 1956 Bacon Street, Ocean Beach, 858-523-0256. Friday, 9 pm, *Lewy* & *Neuville*, folk. Saturday, 9 pm, *Groovy Page*, alternative. Sunday, 9 pm, *Mary Lind*, acoustic. Monday, *Wendy's*, open rock night. Wednesday, *Ruth Henkel*, blues.

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FRIDAY MAR. 6 **BILL MAGEE BLUES**  
No Cover • High Energy Blues—All Night Long!

SATURDAY MAR. 7 **BUICK WILSON**  
No Cover • High-Speed Blues

SUNDAY MAR. 8 **CLOSED FOR EMPLOYEE XMAS PARTY**  
No Cover

MONDAY MAR. 9 **BLUES BROKERS**  
No Cover • "If It Ain't Broke, It Ain't the Blues"

TUESDAY MAR. 10 **BLUE FOUR / TARYN DONATH**  
No Cover • 4 of the Blues

WEDNESDAY MAR. 11 **TEXAS TWISTERS**  
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SATUR









**AMERICAN HEAD CHARGE**  
CHAMMIRA • LIFE HATES ME

Thursday, Dec. 17  
10:00P

**AXES FOR XMAS**  
MUSIC PRESENTS  
**ATOMIK PUNKS**  
W/ **WILLY/MILK**  
SHIRERS WAIL

Friday, Dec. 18  
10:00P

**FU MANCHU**

**SOCIAL DISTORTION**

Monday, Dec. 17 - 80 MOTH (16+)  
Tuesday, Dec. 18 - HANDSOME DEVIL (16+)  
Wednesday, Dec. 19 - LOST CITY ANGELS (21+)

Thursday, Dec. 18  
10:00P

**TEAM SLEEP**  
PUNJALITY

**COMMON SENSE**  
SPECIAL GUESTS  
THE BURNING BROTHERS • THE BURNING SISTERS • THE BURNING MOTHERS • THE BURNING FATHERS • THE BURNING CHILDREN • THE BURNING ADULTS • THE BURNING TEENAGERS • THE BURNING YOUNG ADULTS • THE BURNING ELDERLY

Friday, Dec. 19  
10:00P

**THE NERVE AGENTS**  
LARA FREDERIKSEN  
and the NERVE AGENTS  
CARRY ON • MAD CAP

**CLUB SOUL**  
WINTER SEASONAL PRESENTS  
DJ STYLES

Saturday, Dec. 20  
10:00P

**EKK-A-MOUSE**  
SPECIAL GUESTS  
**CRUCIAL**  
DJ STYLES

**Kottonmouth Kings**  
MEX MOB

Sunday, Dec. 21  
10:00P

**NEW YEAR'S EVE**  
**B-SIDE PLAYERS**  
SPECIAL GUESTS  
**ELLIAN EMANUEL**  
& THE REVELATIONS  
Dinner Packages Available

**YELLOWJACK TUNICH**  
SPECIAL GUESTS  
**SUGARCULT**

**10% OFF DINNER**  
WEETLY DRINKS  
PLENTY OF FREE PARKING  
OPEN FOR LUNCH

**"REMEMBER THE 80s?"**  
WE HAVE THE BEST  
**REMEMBER 80s!**  
25¢-64¢ COVER. DRINKS \$5.00

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We're located at the end of the pier

**ticketmaster**

**SANDIEGOREADER.COM**  
**Calendar**  
**MUSIC SCENE**

**Second Wind**, 8515 Navajo Road, San Carlos. 619-465-1730. Music starts at 9 pm. Friday and Saturday, *Serious Gaze*, classic rock.

**Sham Rocks Shack**, 7059 El Cajon Boulevard (1/2 block east of 70th Street), College Area. 619-463-2263. *Brunch, \$1.50 each, Saturday. Special*

**The Tin Fish**, 1706 Sixth Avenue, downtown. 619-238-8100. Sunday, 5 pm to 8 pm. *Donnie Finell and Company East.*

**The Leo's Lounge**, 5302 Napa Street (at Morena Boulevard), Bay Park. 619-542-1462. Thursday, *Hot Rod Lincoln and the Sleepwalkers*, rockabilly. Friday, *Buddy Blue*, blues. Saturday, *Red Eye Gravy*, *Burning Lindbergh*, and *Insecticides*.

Wednesday, Vinyl Elements.

**Tutto Mare**, 4365 Executive Drive, La Jolla (Golden Triangle area). 858-597-1188. Wednesday, 5:30 pm to 9:30 pm, *the Jaime Valle Bossa-Jazz*

**Twigg's Tea and Coffee Company,**  
4590 Park Boulevard, University  
Heights. 619-296-0616. Sunday, 4 pm  
the Celtic Ensemble. Wednesday, open

**The Vortex.** 5215 Adobe Falls Road, San Diego. 619-265-7198. Call club for information.

### Downtown

downtown. 619-233-8519. Thursday through Sunday, and Wednesday. Steve Brewer, acoustic.

**Buffalo Joe's**, 600 Fifth Avenue, downtown. 619-236-1616. Thursday, *the La Tonya Lockett Band*. Friday, *the 802 All-Stars*. Saturday, *the Disco Poms*. Sunday, *Whitey Conwell & the*

*Tone Kings, blues. Wednesday, the Revelations*

**The Casbah**, 2501 Kettner Boulevard, midtown. 619-232-HELL. Music is alternative/rock unless otherwise noted.

noted. Thursday, Punklön Miah, Terrestre, Transit Aural Assault, Spaceworms, and Astarte. Friday, David J., the Album Leaf, Ilya, and Vice. Saturday, TSOA, Therapy? Rap

Saturday, *Saturday, 1901, Throw Rug*,  
and the *Mice*. Sunday, *the Hot Club of*  
*Cowtown and Butterwood*. Monday,

Trevor Ferguson Experience, Pallap,  
Glen Galloway, Gregory Page, Frank

11/11/2011

*Reader*

Classifieds

are on

the

Web

Updated every Wednesday.

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appear in the *Reader*!

SanDiegoReader.com

1

**D.** Adam the Gimbél, Seize Jan  
*(Furrow IV)*, Ryan & Chris No Knife,  
 Maria McLean, Jason C. & Matt P.  
 Bert McLean, and more. Tuesday,  
 George Altheart, the Chromatics,  
 Kerosene Milk, and the Peppermints.  
 Wednesday, Ziggy Shuffelstuck & the  
 Spiders from Mars, Milky Crue, and  
 Teacher's Pet.

**Crook's Jazz Bar**, 802 Fifth Avenue,  
 downtown. 619-233-4355. Thursday.  
 Saturday, and Monday, Glen Fisher  
 on Alma, Latin and traditional jazz.  
 Friday, Primo, Latin jazz. Sunday,  
 Hollis Green jazz. Tuesday, the Shep

**Crow's Tap Hat Bar and Grille**, 803 Fifth Avenue, downtown, 619-233-4355. Friday, Fuzzy @ the Bluesmen. Saturday, *Ague Dulce*, Latin jazz.

**Dick's Last Resort**, 345 Fourth Avenue, downtown, 619-231-9100. Bands start at 8 p.m. Thursday, *Stone*, rock. Friday, *Private Domain*, rock and roll. Saturday, *Chill Bay*, blues. Monday, the *Soul Persuaders*, Tuesday the *Restless Nations*, rock, reggae. Wednesday, *Private Domain*.

**Dizzy's**, 344 Seventh Avenue, downtown. 858-270-7467. Saturday, 8:30 to 11:30 pm. Return to One, jazz Sunday, 7 pm to 10 pm, the Chris Klich Jazz Quintet.

**Dublin Square**, 554 Fourth Avenue, Gaslamp. 619-239-5818. Friday, the O'Brien Brothers, Irish folk. Sunday, Kichenfish, modern Celtic. Wednesday, Heel Stone, Irish folk.

**The Field**, 544 Fifth Avenue, downtown. 619-232-9840. Sunday and Wednesday, live traditional Irish music.



**CATALAMAR**  
RESORT HOTEL

Wed.-Sat. • 8:30 pm  
Dec. 12-15

**Rick Ross**  
Singer, Pianist,  
& Saxophonist

Moray's Lounge provides the **BEST** in piano lounge entertainment.  
Come experience the Beach's best kept secret!

Fri., Dec. 14  
9 pm



**MORAY'S**

Sun.-Tues. • 8:30 pm  
Dec. 16-18

**Larry Moore**  
Singer & Pianist



**CANNIBAL BAR**

**Goldfish**

Mon., Dec. 31

**NEW YEAR'S EVE 2001**

An evening with...

**ROCKOLA**




**\$35 Advance Sale General Admission**  
(available until Sunday, December 30, 2001)

**\$45 General Admission at the Door**

**Atoll Restaurant Advance Reservations \$125 per person**  
Includes: 5-Course Meal and Reserved Seating

For reservations and to charge by phone call (858) 488-1081.

There will be NO tickets sold for the Cannibal Bar party on New Year's Eve except at the door starting at 8:30 pm. There is NO reserved table seating except with Dinner Package. Purchase of General Admission tickets does not guarantee a table to sit at. Seating in non-crowdy area is on a first come first served basis.






**ROCKOLA**  
PRESENTS the 4th Annual

**AVERY**

**BEATLES**

**CHRISTMAS**

**SATURDAY**  
December 29

**ALL AGES! • Showtime 2:00 pm**

For advance ticket sales or more information call the ROCKOLA HOTLINE at  
**(858) 487-1908** or visit [www.rockola.com](http://www.rockola.com)



Upcoming show:  
Friday, Dec. 21: **Dread Zeppelin**  
[www.anotherharistarts.com](http://www.anotherharistarts.com)

**THURSDAY, DECEMBER 15**  
**Rumba Entertainment**

presented by

**Starline**

Join us for  
**HAPPY HOUR**  
7:30-9:00 pm

Super DJ Robby "A" playing only  
the best of S & M music only

Plus Southern California's

**12:00 cover**  
before 1 pm. Not  
available for  
group orders.  
Reservations  
call 733-9190 or  
733-9191

**New Year's Eve Salsa Party! Salsa/Rumba**

From Los Angeles: **DJ Hidalgo**

From Cuba: a band in Afro-Cuban drumming  
Master Percussionist **Fernando Aguinalba**

\$40 advance • \$50 at the door

3999 Mission Boulevard • Info Hotline: (858) 639-9650

Monday, December 17th 9PM

# Tijuana No!

Farewell Concert w/ original members



special guest

## LOS VILLAINS

555 Fourth Ave. Gaslamp Quarter  
(619) 233-5979 [catesevilla.com](http://catesevilla.com)



**NELLY FURTADO**

ON SALE SATURDAY AT 10AM!

The 2002 Burn in the Spotlight Tour

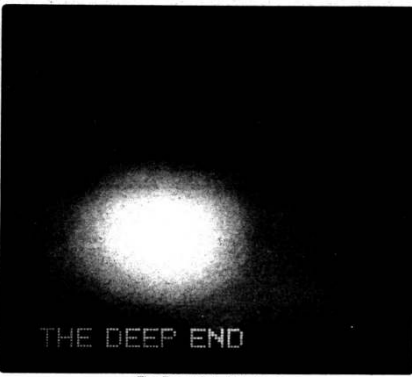
plus **Citizen Cope**

**SATURDAY, FEBRUARY 9**

**SPRECKELS THEATRE**

Get Tickets! at **CC.COM**

## GOV'T MULE



## ATTENTION BASS-HEADS...

Singer/guitarist Warren Haynes, formerly of the Allman Brothers Band, has assembled rock 'n' roll's greatest bassists to help out on 18 brand new songs. The list is staggeringly long, including Jack Bruce, Les Claypool, Bootsy Collins, John Entwistle, Flea, Me'shell N'degeocello, Mike Watt, John Paul Jones and others. Indeed, the disc showcases a truly deep pool of talent.

**AVAILABLE NOW!** 

**ATO** **ticketmaster OUTLET**

**WAREHOUSE**  
WHERE THE HOLIDAY  
BUZZ BEGINS. **MUSIC**

**25 SAN DIEGO AREA STORE LOCATIONS TO SERVE YOU:**  
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 JESUIT: 92037 Jct. 56 & Camino • LA JOLLA: 92037 Jct. 163 • LAFAYETTE: 92023 Jct. 163 • MIRAGE: 92234 Camino • NEW RIVER: 92234  
 OCEAN VILLAGE: 92661 Camino del Rio N. • INTERNATIONAL: 92110 Jct. 56 • PALM SPRINGS: 92262 Jct. 56 • PUEBLO: 92262 Camino • RIVERVIEW: 92404 W. 16th  
 POWER CENTER: 92603 Grand Ave. • PLAZA DOWNEY: 92661 Plaza Buena V. • PONTIAC: 92661 Plaza Buena V. • PUEBLO: 92262 Camino • RIVERVIEW: 92404 W. 16th  
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# Calendar MUSIC SCENE

4th & B, 345 B Street, downtown.  
619-231-4343. Call club for  
information.

**Henry Lane's**, 672 Fifth Avenue  
(corner of Fifth and G), downtown.  
619-595-0123. Thursday, Party  
Project. Friday, R&B and Gentlemen.  
Saturday, MySpace. Sunday, 8 pm to  
10 pm, Jazz featuring Tim  
Maguire. Monday, 8 pm to 10 pm,  
Ragga Smith & Pressure for Time, jazz.  
Tuesday, 6:30 pm to 11 pm, MySpace.  
Wednesday, 7:30 pm, the Edge.

**Juke Joint Cafe**, 327 Fourth Avenue,  
Gastlamp. 619-232-3003. Thursday,  
Gilbert Castellanos Quartet. Friday,  
Sax Palmer Young & Boogie Woogie  
Band and Shelle. Saturday, Black

**Mambo**, Sunday, Barbara Jamerson.  
Wednesday, Cynthia Hammond.

**Lila's**, 1127 Sixth Avenue, downtown.  
619-231-1969. Music is jazz. Friday,  
7 pm to 9 pm, the Gilbert Castellanos  
Hammond B-3 Trio. Sunday, 11 am to  
2 pm, the Rob Thorne Trio, jazz.

**Marshall Ranch**, 528 F Street,  
downtown. 619-235-6100.  
Wednesday, 9 pm, the Midnight  
Quartet, jazz.

**Peacock's II**, 428 F Street, downtown.  
619-233-3077. Music is blues unless  
otherwise noted. Thursday, the Bill  
Major Blues Band. Friday, the Bush  
Wilson Band. Saturday, Shades of Blue.  
Monday, the Blue Breakers. Tuesday,  
Blue Four and Tanya Donath.  
Wednesday, the Texas Twisters.

**Rack Bottom**, 401 C Street, Gastlamp.  
619-231-7000. Thursday, the San  
Diego Island Boys. Friday, DJ Geoff T.  
Saturday, the Kravis pop rock.

**Roger's on 9th**, 635 9th Avenue,  
downtown. 619-782-0464. Saturday,  
6 pm to 11 pm, also, Friday and  
Wednesday, 7 pm to 11 pm.  
Robbierich the Pianoman.

**Seville**, 555 Fourth Avenue,  
downtown. 619-233-3979. Music is  
Latin. Thursday, Orquesta 8.8.  
Tuesday, Walter & J. Rumberry.  
Wednesday, Prima.

**Tousand Beach Club**, 802 Sixth  
Avenue, Gastlamp. 619-231-7456.  
Call club for information.

**The Weimann Ensemble**, 1055 Second  
Avenue, downtown. 619-238-1818.  
The Plaza Bar. Thursday, 5 pm to  
7 pm, Linda Gold. Friday, Monday,  
and Wednesday, 5 pm to 7 pm,  
Robbierich the Pianoman. Also  
Thursday, Friday, and Saturday, 8 pm,  
Fran Leskela, piano and vocals.  
Monday, 8 pm, Julia de la Huerza,  
guitar and vocals. Tuesday and  
Wednesday, 8 pm, Karen Giorgio,  
piano and vocals.

**The Wyndham Ensemble**, 600  
West Broadway, downtown. 619-239-  
4500. The Siderer Lounge. Thursday  
and Wednesday, 5 pm to 7 pm, for  
Tarrantino, jazz piano, solo. Friday,  
5 pm to 9 pm, Garra Landguard and  
Joe Tarrantino. Saturday, 6 pm to  
10 pm, Solina and Joe Tarrantino,  
contemporary.

**South Bay/Coronado**  
**The Butcher Shop**, 556 Broadway,  
Chula Vista. 619-420-9460. Thursday  
through Saturday, and Wednesday,  
8 pm to midnight, Danny Lopez,  
contemporary.

**Di-mond Jim's Nightclub**, 773 Third  
Avenue, Chula Vista. 619-585-7323.  
Friday and Saturday, semi, classic  
rock.

**The House of Munkich**, 230 Third  
Avenue, Chula Vista. 619-426-5172.  
Friday and Saturday, 6 pm, Gordon  
Kalk. Kalk Holmes, or Vika Eriq.  
European and ethnic, accordion.

**Island Sports & Spirits**, 104 Orange  
Avenue, Coronado. 619-436-3456.  
Friday, the House R&B. Saturday, the  
Solismo, blues, rock.

**McP's Irish Pub and Grill**, 1107  
Orange Avenue, Coronado. 619-435-  
5280. Thursday, Nine Express,  
country. Friday, the Nine Boys, rock.  
Saturday, Coupe de Ville, blues.  
Wednesday, Gene Warren, folk.

**East County**  
**Barbers Books & Music**, 159  
Parkway Plaza, El Cajon. 619-593-  
5119. Saturday, 7 pm, John "Knox"  
Trino, Hawaiian slack-key guitar.  
**Dick's Music**, 762 Broadway,  
Lemon Grove. 619-469-6344. Friday  
and Saturday, Identity Crisis, rock and  
roll.

**Dan's Cocktail Lounge**, 13321  
Business Highway, El Cajon. 619-443-  
2444. Friday and Saturday,  
Waterfront, rock.

**Fender's**, 9143 Campo Road, Spring  
Valley. 619-698-2204. Friday, Solimo,  
rock and roll.

**Pine Springs Inn**, 15505  
Highway 80, El Cajon. 619-561-3015.  
Friday and Saturday, Rain of Kings.  
The German-American Societies,  
1017 South Madison Avenue, El  
Cajon. 619-273-7283. Friday, 7:30 pm,  
the Ray Barre 12-Piece Big Band  
featuring Jo Dark.

**Magnolia Maternity's**, 8661  
Magnolia Avenue, Sanee. 619-448-  
8350. Friday, Saturday, and Sunday,  
American Made, country.

**Pine Valley House**, 28841 Old  
Highway 80, Pine Valley. 619-473-  
8708. Friday, Nine Express, country.  
Saturday, the Bluebellies, blues.

**Second Wind**, 5228 Magnolia  
Avenue, Sanee. 619-506-8350. Friday  
and Saturday, classic rock.

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**PRETTY LADY.** You turn heads but your beauty is your mind and soul. You are in your thirties, a nonsmoker and enjoy all the world has to offer. I am a professional with varied interests in business, the arts and life. Help me build the empire and explore the world. Let me be your hero.

**Peter Clarke:** I took this ad out about ten years ago, when I was in my mid-50s. I had been married three times before and this time I tried to be pretty scientific about it. People generally know the right things to look for in a person, but

they often get sidetracked visually. They ignore what their logic says.  
**Denise Clarke:** We met on June 6, 1990, and by September we were living together. I remember that we talked for hours that first night. By the time it was over, I knew all about his ex-wives and he knew all my excess baggage. It was like long-lost friends coming together.

**Peter:** There's a 20-year age difference between us, but I think other people looked at that before we did. Race was also a non-issue for us.

**Denise:** Not that we don't have issues. But we don't let kids or friends or family get into our affairs or come between us.  
**Peter:** Denise has strong ties to her family, but she's a very independent person. She thinks for herself.

**Denise:** Peter is extremely complicated, and, in a way, hard to get to know. But at the same time, he's very caring and nonjudgmental. I look at things more rigidly, so he keeps me balanced.

**Peter:** We got married on July

10, 1991, at the downtown courthouse. It was the last kids or friends or family get into our affairs or come between us.  
**Denise:** When we told our daughters, they screamed at us. But we took them to the Alpine Inn for a king crab dinner and then it was okay.

**Peter:** Since then we've bought a ranch and built a house in Highland Valley. We've also gone into business together just recently. We are agents for Primera Financial

Services, part of Citigroup, helping families get out of debt and save money for their retirement.

**Denise:** Not every day can be peachy in a relationship. There may even be days when you can't stand each other. But I never feel unloved. Peter and I have built a very peaceful life together. I don't know what I'd do without him.



**Do you have a Reader Matches "Success Story" to share?**  
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**Calendar  
RESTAURANTS**

# Lord of the Jungle

Riding westward from the Badlands, the Dakota sun was so harsh that I stuffed my leather jacket under the bungee cords securing the knapsack and rode in my white thermal undershirt, tugging the sleeves over the back of my hands, which were parching helplessly on my knees. When we reached the black hills we set up camp in the shade of the pines. While M... pounded in the tent stakes, I ranged through the empty campsites and along the forest edge, gathering abandoned and fallen wood for the fire-pit. It was too late to ride into Rapid City for groceries, so I rummaged in the saddlebags for a can of beans and a thin sausage.

A leathery old man sauntered over from the next campsite. "Hard traveling this country on a motorcycle, isn't it? You come all the way from New York?" he said, eyeing the rear plate on the R-60. We told him we were headed for California and back, camping in the national parks. He said he used to ride an Indian, still missed it. Then he went back to his RV for a few minutes and returned while M... was starting the fire. "I've got a ranch up near Pierre," the man said. "I run some bison along with my cattle. This old bull buffalo kept jumping the fence to get at the cows. I had to put him down. One shot between the eyes, never knew what hit 'im. Be sure to pound that steak good before you cook it, he was a tough old boy. Cook it pretty rare, buffalo's got no fat in it, dries out if you overdo it."

I pounded the buffalo round steak with the bottom of a ketchup bottle for a long time and then cooked it rare on the grill over the hot burning wood. It was tough and lean, but it was the best flavored meat I'd ever tasted, dark red and rich and beefier than any beef.

Since then, I never miss a chance to eat bison (American buffalo), and that's what drew me to Greystone. That and the elk chops. I'd passed the restaurant many times, and noting the game-meats on the menu posted outside, I'd nicknamed the place "Lord of the Jungle," after Lord Greystone—a.k.a. Tarzan. I didn't know how right I was.

"The girls are waiting for you at the bar," the restaurant hostess told me when I arrived, gesturing toward the friends I'd be dining with that evening. And there at the bar, despite reserving well ahead, we waited for some 40 more minutes, attempting to converse over the noise of a large TV



overhead broadcasting a sports event. Kay had time to tell me that Greystone is owned by the same duo who own Osteria Panavino and Trattoria Portobello. A third partner, ex-Padre Kevin Ward, is apparently quite a wine expert, having amassed the amazing, encyclopedic wine list. But the nearest staffer was deeply intent on a lengthy telephone call not more than a foot from my nose, so it was a dry, parched, South Dakota Badlands sort of wait for the first half hour until we finally caught the eye of the bartender at the other end. (I was eager to try the Duckhorn Sauvignon Blanc, and it rewarded us well for our patience.)

Finally we were shown to a table in the upstairs dining room, where a couple of small corporations were holding pre-Christmas dinners. Our waiter, Adolf Von Luckchen (not his real name), spoke British English with a trace, I thought, of a German accent. He asked us if we wanted sparkling water, still water, or unfiltered Gaslamp tap water, mentioning the last with a trace of a sneer. We ordered bottled (\$6.50). "Can

I help you choose a wine?" he then asked, as I was poring over the multiple list. "Give me your price range—\$200? [preparing pause] \$100?" he continued. "More like \$50, tops," I answered, and he frowned. He made a couple of good suggestions (including the light but luscious Ferrari Carrano Siena Meritage that we finally ordered), but I wanted to keep hoping that tantalizing tome a bit longer before making a commitment. He was not happy with me.

Scowling, Adolf skulked off to serve the raucous office party at a nearby table, never to return. In due time, he was replaced by the burlier Bonzo bin Vermicelli (not his real name), who took our order. The appetizer list tilted to old-time steakhouse starters, so the first choice my posse agreed on was that N'wines uber-classic, oysters Rockefeller. No go—Expense Account Party of 18 and Expense Account Party of 24 (not their real names) had already consumed every bivalve in the house. (But surely such large parties couldn't be drop-ins; given reservations for these crowds, hadn't anyone thought to stock

## Greystone ★★ (very good)

658 Fifth Avenue (G Street), Gaslamp (619-232-0225); [www.greystonetherealestatehouse.com](http://www.greystonetherealestatehouse.com)

**HOURS:** Dinner 5:00-10:00 p.m. weeknights, to 11 p.m. weekends.

**PRICES:** Appetizers average \$15; entrees around \$30 for seafood, \$38 for meat.

**CUISINE AND WINE:** Italian steakhouse fare, featuring dry-aged prime beef, game meats, lobster, and pasta in the main dishes, with perfectionist starters and desserts. Impressive wine list offers rewarding California and Italian bottlings at \$35-\$50 (about 200 percent markup), scoring up to first-growth Bordeaux, super Tuscan, and legendary (and now thought overpriced) Napa "boutique" Cabernets of the '90s at the stratospheric (\$100-plus) level.

**NEED TO KNOW:** Wheelchair access to heated street-patio and bar area only (dining rooms are up or down stairs). Rather noisy. Reservations strongly urged but may not be honored promptly. Service may be abrasive. "Business-casual" attire.

Ratings reflect the reviewer's reaction to food, ambience, and service with price taken into consideration. Menu listings and prices are subject to change.

Hundreds of past reviews are available online from the Reader at [www.SanDiegoReader.com](http://www.SanDiegoReader.com)

some extra oyster?)

In any event, appetizers are evidently not Greystone's forte. A lobster and shrimp bisque had an abundance of rubbery seafood bits in a thin, cream-splashed broth of little flavor and less character—surprising, given the middens of lobster carpaccios we saw bussed from nearby tables. Panko-crusted fried prawns, shivered in near-burned breadcrumb, came with a golden risotto cake that was likable but so mild-mannered you couldn't easily discern if it was risotto or potato or

nothing in particular. A huge baked Portobello with golf shrimp in a pleasant parmesan-garlic sauce was heavily crusted with coarse-tasting Parmesan. "Domestic cheese," sniffed my friend Providencia, a well-traveled Sicilian connected to a local restaurant family. The accompanying pair of plump shrimp had been boiled very dead. (We were glad we hadn't ordered a shrimp cocktail.) A "steak tartare" proved to be a horribly creative departure from the traditional recipe: A heaping of hand-chopped raw beef tenderloin sat atop a pillar of what can only be described as a beef-ridden guacamole, layered in turn over an invisible and largely imperceptible foundation of very salty "cappaccio" (more raw beef, sliced this time). The mixture of tenderloin and avocado seemed like the bland leading the bland until you bit into one of the specks of hot red chili, which would aim a swift kick at your tongue and then run away. Alongside were a few capers and some slim baguette slices sliced with an aisel that tasted oddly like colelaw dressing.

We decided to share an intermezzo course of pasta, in the Italian style, and suddenly the meal took a sharp turn for the better. The thin ravioli proved the most compelling course of the meal. This pasta skins were plumped with a fill-

ing of minced buffalo, duck, elk, and pheasant meat, plus a likely touch of creamy ricotta for unity. You can't taste precisely what meats are in the filling, but what comes through clearly is that it is game. A rich sauce of reduced stock and porcini mushroom juice was bound with a little cream, and tender porcini slices were scattered all over. (If you're a fan of the Italian cooking at New York's Felidia or San Francisco's Albino, it may be worth a detour here just to try this dish.)

As he was serving our entrees, Mr. bin Vermicelli suddenly boomed out, "Who ya write for?" Everyone at my table froze. Not only was he trying to bust me, but we were momentarily shocked mute by the hostile vibe. "What do you mean?" I asked him, and he cited a behavior (I won't say exactly what) that I've always found makes a better meal for a group—something I've been doing since I was just a foodie with a civil service job. "Anybody does that, gotta be a restaurant reviewer," he insisted. I denied it, gave my alternate explanation, and he finished doing out the entrees without quite managing to poison them for us.

The rare (in all senses) buffalo tenderloin tasted like the best dry-aged prime beef of years ago, before the USDA lowered the grading standards. It was at

the other end of the luxury scale from the Dakota rancher's grizzly round steak. Buffalo is low fat, but this tenderloin was actually slightly marbled! (Did it rancher force-feed it like a foie gras duck? Massage it like a Kobe steer?) It was sauced with a discreet port wine reduction and was splendidly accompanied by gently poached pears, Swiss chard, and parsnip mashed potatoes—the latter a pleasantly pungent departure from regular or garlic-mashed. Every element worked, and all worked together. On the other hand, although the New Zealand elk chop was juicy and rare, in the decade since I last tasted a kiwi elk-rib the breed's apparently been overbred or overfed to make its flavor tamer. The menu said the chop was crusted with powdered mussels and porcini, but these elements, if present, were imperceptible compared to the aggressive coating of crushed black peppercorns. Alongside were wonderful soft collard greens and herbed mash—but everything on the plate was polluted by a sledge-thick "coriander blackberry reduction" meat glaze sauce. In the battle between elk and sauce, the gravy won.

Greystone is the only local steakhouse I know of to serve dry-aged prime beef (Morton's, Donovan's, Fleming's, Ruth's Chris all use blander-tasting wet-aged steaks). Alone on its

platter, naked but for a splash of balsamic, Greystone's 32-ounce cut of 21-day dry-aged prime rib-eye proved to be a dinosaur bone of luscious marbled, almost-sweet garlic-rubbed flesh. (You have a choice of sauces, but we stayed neutral this time. If you want a veggie or spud with your steak, it'll be \$4-\$16 extra.) Bonzo didn't object to our ordering the game rare but insisted on medium-rare for the beef, on grounds that it was heavily marbled. It wasn't a bad choice, but I think I might have liked the meat even better rare, so long as the exterior was well crusted. In any case, it's a great steak, arguably the best in town.

For a seafood dish we tried jumbo scallops topped with caviar over a bed of lobster mashed potatoes, with thick spears of grilled Chilean asparagus. The caviar was tiny and black and disappeared before I got a taste of it, but from the minuscule size of the one, I rule out the Caspian varieties. Exuding a faintly cloacal aroma, the tender yet slightly rubbery scallops tasted as if they had been probably phosphated, preserved they were splashed with a nondescript "sea garlic reduction" sauce. The lobster mash was the best item on the plate.

I suspect that diners at Greystone who don't want meat are really supposed to order simple

Maine lobster (as the expense-account parties did), rather than the more elaborate seafood dishes, since every marine creature we sampled at our dinner had suffered some abuse.

Bin Vermicelli returned for our dessert orders, ram-bunctiously pressing his point now. "You should have the vanilla crème brûlée and the flourless chocolate cake if you're writing a review, the tastes balance each other," he exhorted, exhibiting a humanoid evolution of the lower male primate chest-beating, hopping, and whooping behaviors. Never mind that I'd been busted as a reviewer—it clearly didn't improve the cooking or the service—but why was he trying to make us too uncomfortable to enjoy our dinner? Was it a gender thing? (Are women not supposed to eat out together, read wine lists, orchestrate orders?) Did he feel his power had been challenged? Was it our comparatively stingy tab—a paltry \$100 per person before tax and tip? Was he stupid, or what?

The desserts? They were unappealing. The vanilla crème brûlée tasted like bottled marshmallow "crème." The flourless chocolate cake was so vile that none of us could swallow more than a bite. I took the rest home to see if it might taste better in Bonzo's absence. It didn't.

A couple of weeks ago, a reader wrote a letter to the editor, scoffing that I'd given Azura Point three stars despite the relative blandness of the entree meats. But there, the appetizers were delightful, the desserts (by one of the most exciting chef-chefs in all of California) were brilliant, and the service and ambience were all case and grace, ensuring a highly pleasurable, civilized meal. At Greystone, we encountered the precise opposite situation. Forget appetizers and desserts. Forget ambience—it's just a big, loud steakhouse. Forget service—the staff's insensitivity starts at the front door, deepens into several varieties of discourtesy at the bar, and may escalate to bullying and antagonism in the dining room if you're not quite the "Greystone type" (e.g., a tractable businessman with deep pockets). But if you're looking for great meat entrees and some fabulous game ravioli, you'll find them here. Hence, grudgingly, two stars. The place is obviously a hot spot for hotshots wheeling and dealing over big hunks of fine red meat—but if you want to wine and dine Donna Frye, say, or Carly Fiorina (CEO of Hewlett-Packard), or Lynn Cheney, well, there are better choices. ■

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## Calendar RESTAURANTS

# Lord of the Jungle

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Finally we were shown to a table in the upstairs dining room, where a couple of small corporations were holding pre-Christmas dinners. Our waiter, Adolf Von Luckchen (not his real name), spoke British English with a trace, I thought, of a German accent. He asked us if we wanted sparkling water, still water, or unfiltered Gaspard tap water, mentioning the last with a trace of a sneer. We ordered bottled (\$6.50). "Can

I help you choose a wine?" he then asked, as I was poring over the multipage list. "Give me your price range — \$200? [pregnant pause] \$100?" he continued. "More like \$50, tops," I answered, and he frowned. He made a couple of good suggestions (including the light but luscious Ferrari Carrano Siena Meritage that we finally ordered), but I wanted to keep going that tantalizing lunge a bit longer before making a commitment. He was not happy with me.

Scowling, Adolf skulked off to serve the raucous office party at a nearby table, never to return. In due time, he was replaced by the burlier Bonzobin Vermicelli (not his real name), who took our order. The appetizer list tilted to old-time steakhouse starters, so the first choice my posse agreed on was that N'awlins uber-classic, oysters Rockefeller. No go — Expense Account Party of 18 and Expense Account Party of 24 (not their real names) had already consumed every bivalve in the house. (But surely such large parties couldn't be drop-ins. Given reservations for these crowds, hadn't anyone thought to stock

## Greystone ★ (very good)

658 Fifth Avenue (G Street), Gaslamp (619-232-0225); [www.greystonesteakhouse.com](http://www.greystonesteakhouse.com)

**HOURS:** Dinner 5:00-10:00 p.m. weeknights, to 11 p.m. weekends.  
**PRICES:** Appetizers average \$15, entrees around \$30 for seafood, \$38 for meat.

**CUISINE AND WINE:** Italian steakhouse fare, featuring dry-aged prime beef, game meats, lobster, and pasta as the main draw, with perfunctory starters and desserts. Impressive wine list offers rewarding California and Italian bottlings at \$35-\$50 (about 200 percent markup), soaring up to first-growth Bordeaux, super-Tuscan, and legendary (and now thought overpriced) Napa "boutique" Cabernets of the '90s at the stratosphere (\$1,000-plus level).

**NEED TO KNOW:** Wheelchair access to heated street-patio and bar area only (dining rooms are up or down stairs). Rather noisy. Reservations strongly urged but may not be honored promptly. Service may be abrasive. "Business-casual" attire.

Ratings reflect the reviewer's reaction to food, ambience, and service with price taken into consideration. Menu listings and prices are subject to change.

Hundreds of past reviews are available online from the Reader at [www.SanDiegoReader.com](http://www.SanDiegoReader.com).

some extra oysters?

In any event, appetizers are evidently not Greystone's forte. A lobster and shrimp bisque had an abundance of rubbery seafood bits in a thin, cream-splashed broth of little flavor and less character — surprising, given the middens of lobster carcasses we saw bawled from nearby tables. Panko-crusted fried prawns, golden in near-burned breading, came with a golden risotto cake that was likable but so mild-mannered you couldn't easily discern if it was risotto or potato o-

nothing in particular. A huge baked Portobello with gulf shrimp in a pleasant parsley-garlic sauce was heavily crusted with coarse-tasting Parmesan. "Domestic cheese," sniffed my friend Providencia, a well-traveled Sicilian connected to a local restaurant family. The accompanying pair of plump shrimp had been boiled very dead. (We were glad we hadn't ordered a shrimp cocktail.) A "steak tartare" proved to be a horribly creative departure from the traditional recipe: A heaping of hand-chopped raw beef tenderloin sat atop a pillar of what can only be described as a beef-ridden guacamole, layered in turn over an invisible and largely imperceptible foundation of very salty "carpaccio" (more raw beef, sliced this time). The mixture of tenderloin and avocado seemed like the bland leading the bland until you bit into one of the specks of hot red chili, which would aim a swift kick at your tongue and then run away. Alongside were a few capers and some slim baguette slices slicked with an aioli that tasted oddly like coleslaw dressing.

We decided to share an intermezzo course of pasta, in the Italian style, and suddenly the meal took a sharp turn for the better. The game ravioli proved the most compelling course of the meal. Thin pasta skins were plumped with a fill-

ing of minced buffalo, duck, elk, and pheasant meat, plus a likely touch of creamy ricotta for unity. You can't taste precisely what meats are in the filling, but what comes through clearly is that it's a game. A rich sauce of reduced stock and porcini mushroom juice was bound with a little cream, and tender porcini slices were scattered all over. (If you're a fan of the Italian cooking at New York's Fedda or San Francisco's Albino, it may be worth a detour here just to try this dish.)

As he was serving our entrees, Mr. bin Vermicelli suddenly boomed out, "Who ya write for?" Everyone at my table froze. Not only was he trying to bust me, but we were momentarily shocked mute by the hostile vibe. "What do you mean?" I asked him, and he cited a behavior (I won't say exactly what) that I've always found makes a better meal for a group — something I've been doing since I was just a foodie with a civil service job. "Anybody does that, gotta be a restaurant reviewer," he insisted. I denied it, gave my alternate explanation, and he finally doling out the entrees without quick managing to poison them for us.

The rare (in all senses) buffalo tenderloin tasted like the best dry-aged prime beef of years ago, before the USDA lowered the grading standards. It was at

the other end of the luxury scale from the Dakota rancher's gritty roast steak. Buffalo is low fat, but this tenderloin was actually slightly marbled (Did its rancher force-feed it like a frou frou duck? Massage it like a Kobe steer?) It was sauced with a discreet port wine reduction and was splendidly accompanied by gently poached pears, Swiss chard, and parsnip mashed potatoes — the latter a pleasantly pungent departure from regular or garlic-mashed. Every element worked, and all worked together. On the other hand, although the New Zealand elk chop was juicy and rare, in the decade since I last tasted a kiwi elk-rib the breed's apparently been overbred or overfed to make its flavor tamer. The menu said the chop was crusted with powdered morels and porcini, but these elements, if present, were imperceptible compared to the aggressive coating of crushed black peppercorns.

Alongside were wonderful soft collard greens and herbed mash — but everything on the plate was polluted by a sludge-thick "coriander blackberry reduction" meat glaze sauce. In the battle between elk and sauce, the gray won.

Greystone is the only local steakhouse I know of to serve dry-aged prime beef (Morton's, Donovan's, Fleming's, Rub's, Chris all use blander-tasting wet-aged steaks). Alone on its

plate, naked but for a splash of balsamic, Greystone's 32-ounce cut of 21-day dry-aged prime rib-eye proved to be a dinosaur bone of luscious, marbled, almost-sweet garlic-rubbed flesh. (You have a choice of sauces, but we stayed neutral this time. If you want a veggie or spud with your steak, it'll be \$4-\$16 extra.) Bonzo didn't object to our ordering the game rare but insisted on medium-rare for the beef, on grounds that it was heavily marbled. It wasn't a bad choice, but I think I might have liked the meat even better rare, so long as the exterior was well crusted. In any case, it's a great steak, arguably the best in town.

For a seafood dish we tried jumbo scallops topped with caviar over a bed of lobster mashed potatoes, with thick spears of grilled Chilean asparagus. The caviar was tiny and black and disappeared before I got a taste of it, but from the minuscule size of the roe, I'd rule out the Caspian varieties. Evidently a family locust aroma, the tender yet slightly rubbery scallops tasted as if they had probably been phosphate-preserved; they were splashed with a nondescript "soy-garlic reduction" sauce. The lobster mash was the best item on the plate.

I suspect that diners at Greystone who don't want meat are really supposed to order simple

Maine lobster (as the expense-account parties did), rather than the more elaborate seafood dishes, since every marine creature we sampled at our dinner had suffered some abuse.

Bin Vermicelli returned for our dessert orders, ram-bunctiously pressing his point now. "You should have the vanilla crème brûlée and the flourless chocolate cake if you're writing a review, the tastes balance each other," he exhorted, exhibiting a humanoid evolution of the lower male primates' chest-beating, hopping, and whooping behaviors. Never mind that I'd been busted as a reviewer — it clearly didn't improve the cooking or the service — but why was he trying to make us too uncomfortable to enjoy our dinner? Was it a gender thing? (Are women not supposed to eat out together, read wine lists, orchestrate orders?) Did he feel his power had been challenged? Was it our comparatively stingy tab — a paltry \$100 per person before tax and tip? Was he stupid, or what?

The desserts? They were unspeakable. The vanilla crème brûlée tasted like bottled marshmallow "crème." The flourless chocolate cake was so vile that none of us could swallow more than a bite. I took the rest home to see if it might taste better in Bonzo's absence. It didn't.

A couple of weeks ago, a reader wrote a letter to the editor, scoffing that I'd given Azura Point three stars despite the relative blandness of the entrees. But there, the appetizers were delightful, the desserts (by one of the most exciting desert chefs in all of California) were brilliant, and the service and ambience were all in case and grace, ensuring a highly pleasurable, civilized meal. At Greystone, we encountered the precise opposite situation. Forget appetizers and desserts. Forget ambience — it's just a big, loud steakhouse. Forget service — the staff's insensitivity starts at the front door, deepens into several varieties of discourtesy at the bar, and may escalate to bullying and antagonism in the dining room if you're not quite the "Greystone type" (e.g., a traceable businessman with deep pockets). But if you're looking for great meat entrees and some fabulous game ravioli, you will find them here. Hence, grudgingly, two stars. The place is obviously a hot spot for hotshots wheeling and dealing over big hunks of fine red meat — but if you want to wine and dine Donna Fyre, say, or Carly Fiorina (CEO of Hewlett-Packard), or Lynn Cheney, well, there are better choices. ■

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## Rib Rescue

The welcome rug has a bighorn steer on a surfboard, hanging four.

Quick! Get on down to Ted and Gail's place. They have the best ribs in town, I swear, but they're holding on by their fingernails. Two BBQ rib fanatics, Carol and Pat, had told me about them, and I was looking for an opportunity when my friend Henry—Hank—called up. "Want to show you something."

"OK. But first, we eat," I say.

"BBQ. Deal?"

"No problem." Then he adds, mysteriously, "If you're lucky I might give you a ride back."

So 5:30, just as it's getting dark, here I am. The "Diane/Ross Center" sprawl mall, two blocks' walk from the 50 bus. I stand under a longhorn sign. Hank turns up. With his mom, Fran. And a brand-new white Toyota Camry. Boy's been helping her buy a car.

"You can drive me anywhere in this," I say.

Sigh. How rich live.

We walk in under the sign, "Best Little Rib House."

The welcome rug has a bighorn steer on a surfboard, hanging four. About five little square tables fill the white room. A photo of a big of mountain barn takes up one wall. A husband and wife sit behind the counter watching TV. Tom Brokaw.

"You folks want to eat in tonight?" asks Ted, the husband.

"Yesir."

**TIN  
FORK**  
ED BEDFORD

"No problem," says his wife, Gail. "Outside if you want. Although it's a bit cold by now."

Now I notice an outside area through a side door. Looks romantic. Bamboo screens, red-and-white check tablecloths, a gurgling water-barrel fountain, wagon wheels, a genuine 55-gallon drum rib-smoker with side chimney. Except, as Gail says, it's chilly.

Hank's thinking of his mom.

"Inside," he says.

We had two small tables together and look at the menu. The \$7.95 "plates" are the thing. Nine

of them. We're talking chicken, beef or pork ribs, or different combos. Number 4 is one big beef rib and a piece of chicken, five is two pork ribs and a piece of chicken, number six is a beef rib and chicken, but number seven looks like the deal: one beef rib, one pork rib, one piece of chicken.

These come with cornbread and a choice of two sides: BBQ beans, potato salad, french fries or "wedge country fries," coleslaw or macaroni salad. They also do a six-ounce beef or pork plate.

"Pulled meat," taken off the bone.

Sandwiches are cheaper. The same pulled meat or a hot link in a sandwich are \$3.95, or \$5.95 with two sides.

Gail's standing, waiting. I look at Hank and Fran.

"No contest," says Hank.

"No contest," says Fran.

## Calendar RESTAURANTS

"No contest," I say.

Gail's mom bargains-hunters before. "So that's three number sevens—beef and pork ribs and chicken?" We nod. We also get iced tea (\$1.35 with free refills).

Tom Brokaw doesn't get through four more news items before Gail turns up. She carries big oval polystyrene plates laden down with these big rib and chicken thighs. And a large square of corn bread. Plus I get my sides of corn on the cob and BBQ beans. Hank got coleslaw and those wedge country fries—one whole spud wedged into four—and Fran has coleslaw and french fries.

So now, silence. We drown our faces in a feeding frenzy. Oh, Lord. Rich, sweet, deep, tangy-sauced meat. Swear you can taste the mesquite wood. The beef is great, the chicken is nice, but the pork is *de esmere*. Here. Something about it falling off the bone, the marriage of the marinated meat and sauce. Now I'm thinking: could have had three pork ribs for the same price. Oh well. The corn bread crumbles in your mouth and refreshes your taste buds. We're all a mess: sweet sauce and crumbs.

"Next time, maybe try this," says Ted. He brings out a little pot of golden sauce. "It's hot, and it has a story to it." I try it. Wow. Rich, sweet, and peppery. "It has chipotle peppers," smoked

red jalapeños," he says. "Plus vegetables, ketchup, molasses, honey, and mustard seeds." Huh. Now I feel the mustard seeds pop in my mouth.

"Good-Time Charlie Coyle invented this sauce," Gail says. "He was my daddy. Worked as a barbecue chef in the 1930s in San Jose."

"And he always told Gail," says Ted. "One day, you and me are going to open up a rib joint together and use this sauce and make a fortune!"

"But he died," says Gail. "Then last year I cooked some up, entered it in a nationwide competition, and guess what? It won! A national award!" She points to a plaque on the wall. The 2001 *Fiery Foods* magazine's *Scoville Awards* first prize. "He would be so proud," Gail says.

"So now we're thinking of marketing it as 'Good-Time Charlie's BBQ Sauce,'" says Ted. "Course for that you need marketing money, production money, about \$5000 just for a 100-gallon run."

Fact is, times have been tough for the two of them since they took over here a year ago. "We're still hanging in there," says Gail. "Some days we're about ready to pack it in. Others, we remember: this is what we always dreamed of doing."

Fran gets up. "Excellent. And now boys, time to go. And please: let's make sure we don't get our greasy fingers all over the new car."

**The Place:** The Best Little Rib House, 4706 Clairemont Mesa Boulevard (Diane/Ross Center). (619) 581-9444

**Type of Food:** BBQ

**Prices:** All BBQ plates, \$7.95, including two sides, e.g., BBQ beans, potato salad, wedge country fries, macaroni salad, coleslaw; choice of meats includes three pork ribs, two beef ribs, one beef, one pork, one prime chicken, or six ounces of pulled (honey) beef or pork; sandwiches (pork, beef, chicken, or hot link), \$3.95; with two sides, \$5.95; plates and sides, 75 cents

**Hours:** 11:00 a.m. to 8:00 p.m. seven days

**Buses:** 25, 44, 41, 50

**Nearest Bus Stops:** Clairemont Mesa Boulevard and Diane (25, 44); Clairemont Mesa Boulevard and Genesee (41, 50)—two blocks west

## Cork Bunny

In those days, I was drinking a lot of wine under a freeway overpass just off campus.

When I was in college, my girlfriend (now my wife) and I visited a friend at her aunt's house in Santa Barbara. The house was a gorgeous Spanish-style manse, loaded with an affluence of authentic detail and modern amenities and presided over by a benevolent standard poodle. There, in the kitchen, I had my first encounter with a Leverpull corkcrew, a brilliant invention from the same people who produced what was then my corkcrew of choice—the Screwpull by Le Creuset.

**Crush**  
MATTHEW LICKONA

The Screwpull—a swanky \$20 indulgence on my part—was a sort of plastic cylinder that you placed over the neck of the bottle. The spiraling worm ran through a hole in the top of the cylinder. You twisted a handle at the top of the worm to drive it down into the cork. When the handle reached the top of the cylinder, it couldn't go down any further, and so the twisting of the worm began to bring the cork up out of the bottle. The same action—turning the screw—produced motion in opposite directions: handle down, then cork up. I found this fascinating.

The Leverpull, however, represented a new level of engineering. The device—enormous by ordinary corkcrew standards, complicated yet elegant—clamped around the neck of the bottle via horizontal handles. A third handle (the eponymous lever) was then raised. Gears rectified this motion so that it drove the worm down into the cork. Finally, the lever was dropped again, and the cork rose from the bottle with unprecedented ease and smoothness.

My friend guessed that the item ran about \$150. Though dazzled, I was not tempted. I was far too poor for such a luxury, and in those days, I was drinking a lot of wine under a freeway overpass just off campus—the Leverpull had no place in such environs.

Not long after my encounter with the Leverpull, the brain trust at Metrokane, an upscale houseware company based in Metrolink, hit upon an idea. They had already found success with salt and pepper cellars topped off with old-style faucet handles; so, in 1996, they decided to apply their faucet-top to a corkcrew similar to my beloved Screwpull. Trouble ensued. The stylish faucet-screw was good enough to get written up in the *Wall Street Journal*, and that brought them onto Le Creuset's legal radar.

Metrokane president Riki Kane

says that although Metrokane was "very careful when we designed the corkcrew to make sure that there were a different number of turns per inch on the worm and that it looked entirely different," Le Creuset still thought the company had infringed on the patent for Screwpull's Teflon-coated worm (the Teflon allowed the cork to slide along the worm as it rose from the bottle). In 1997, they sued, and eventually, Metrokane settled.

While the two companies were in court, however, Metrokane had access to all of Le Creuset's patent information. Remembers Kane, "We said, 'Oh, wow, look at that—their Leverpull patent is going to expire in two years.' Longtime ad man Bob Larimer, Kane's husband and Metrokane's advertising and marketing arm, remembered a portfolio he had received from an industrial design firm named Pollen. He decided to give Pollen designer Ed Kidduff, who had previously done work for Nike, Ecco, and Oxo, a shot at developing Metrokane's version of the Leverpull.

Kidduff, now 31, says he told Larimer that "we could really make it look like something pretty cool" and got to work on preliminary sketches. "Back in '97," he says, "the design flavor for anything was really round and sculpty kind of shapes—super ergonomics. Every designer at that time was

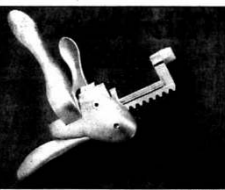
doing stuff that felt really comfortable—writers call this sort of design 'blobism.' " Kidduff cut pieces of Renshape—"it's basically compressed foam"—fitted them around the guts of the lever mechanism, and filled in the gaps with Bondo. Then he started sculpting, forming the rounded, almost biological contours of what would become known as the Rabbit corkcrew.

"The way it ended up looking like a rabbit was [this]: I decided to try to hide all the excess parts that were floating around on the head. I built a model, took it home, and my girlfriend at the time, she said, 'You know, that thing looks like a rabbit.' I said, 'Okay, I don't know if that's such a good thing.' " Good thing or no, Kidduff relayed his girlfriend's opinion to Larimer, "and a light bulb went off in his head. He said, 'You know what? A rabbit—it's fast. Let's do it! Let's make it look more like a rabbit!'"

The Rabbit debuted in January of 2000 at the Chicago Housewares Show. Because of the \$80 price tag, Kidduff had been allowed to design an appropriately sculpty injection-molded Lacite case. "Most people put [corkscrews] in drawers," he explains. "But I wanted to design a case where you could kind of leave it out on the bar. The case would also, he reasoned, help sell the Rabbit in stores where salespeople were scarce. The release was a smash hit for Metrokane. "We were bombarded," says Kane, "first of all, because it looks better than the Leverpull; secondly, because it's only \$80 retail when theirs is \$154. And it has a better presentation case, a better package."

The competition rages on. Today, prices vary greatly depending on where you get. Beverages & More in La Mesa is selling the Rabbit for \$69.99 and the Leverpull for \$99.99. Online, CigarCigar.com has the Rabbit for \$49.95. Endurance-wise, where the Leverpull assures buyers that it's worth surviving through 3000 bottles, the Rabbit's manual warns that after "hundreds and hundreds" of openings, you may need to replace your worm for \$5.

On the other hand, the Rabbit features more durable die-cast metal gears—synthetic corks are especially hard on the mechanism—while Leverpull advertises metal gears only on its more expensive Elegance model (\$199.99 at Amazon.com). I haven't tried the Leverpull since that visit to Santa Barbara,



The Rabbit

so I can't properly compare the two, but the Rabbit did find a job of uncorking a won Howard Riesling when I tried it recently.

Le Creuset hasn't been able to stop Metrokane's market invasion, but now, the invader is finding it necessary to protect its newly won turf. "There are a lot of knockoffs of the Rabbit," attests Kane, "and we're in court with those people because they are infringing our design patents." Le Creuset's utility patent for the actual mechanism has expired, but explains Kidduff, "We have four [design patents] issued, and I'm not sure how many Larimer has pending. They basically cover the head design. Copyright notwithstanding, Kane is riding the Rabbit to glory. "It sells in a number of different markets. It just covers the whole range. We're selling in the May Company stores. We're selling in wine and liquor stores. We're selling in mail-order catalogs like the *Catalog and Frontgate*. We're selling in kitchenware shops, but we're also selling in Lord & Taylor Men's Giftware. It's given our company a whole new lease on life, because where we have been conventional housewares people, we're now in other businesses. Kane herself has made a couple of appearances on QVC, both times, she says, broke 300 units.

And the Rabbit has leaped into the cultural stream. Kane points out that that December 10 *New Yorker* features a cartoon that "shows a couple at a wine store, and she says, 'We're looking for a wine that's good enough for our corkcrew'—and she's carrying the Rabbit."

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**SUSHI FOR YOUR PARTY?**

**80-piece California roll sushi platter**  
**\$190 + tax**

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5-COURSE DINNERS \$49.95  
With a complimentary glass of champagne  
See our menu for menu selections  
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Honey's Italian Cooking  
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## Calendar

### RESTAURANTS

**HUS'S Szechuan Cuisine** 11400 Village, 9350 F.G. Claremont Mesa Boulevard, Kearny Mesa. 858-278-9799. This restaurant is noted for its hot and spicy Szechuan dishes as well as for its Mandarin specialties. For Mongolian barbecue, you have a choice of beef, pork, lamb, or turkey with stir-fried vegetables (barbecue is not available Sunday morning). Extensive menu with many unusual dishes. Open daily, lunch and dinner. Inexpensive. —E.W.

**PHO TAU BAY RESTAURANT** 1411 La Jolla Village Road, La Jolla. 760-1144. The building looks like a converted McDonald's, but the interior is ornate and twinkles with large fish tanks. Viet-Carpet, gold metallic wallpapering, silk rickshaws, green fish tanks, and a wooden walkway through the fish tanks. Open daily, lunch and dinner. Inexpensive. —E.W.

how Salad demonstrates this combination deliciously, and San Tong's dumplings are outstanding. Their seafood dumplings are especially remarkable. For the appetizers, I recommend the jellyfish salad, a novel treat for Westerners. At San Tong Palace, curious appetizers are rewarded with Inexpensive. —M.N. (4/99)

**SHOGUN KORE** 451 Kearny Villa Road, Kearny Mesa. 858-567-3399. This restaurant specializes in well-seasoned Japanese-style steaks, either by themselves or in combination with lobster, shrimp, or scallops. All entrees arrive with soup, salad, rice, and Japanese-style vegetables. Seating is communal at the Uppan tables. There's also an attractive, well-stocked sushi bar. Open 7 days, moderate to expensive. —E.W.

### THE BEACHES

**GLIYA BEACH BAR AND GRILL** 3714 Mission Boulevard, Mission Beach. 858-486-1141. Old-fashioned American cooking such as meat loaf with mashed potatoes and macaroni and cheese (in children's menu) are prepared here, along with Mexican and seafood specialties. Open daily. Inexpensive to moderate. —E.W.

**HARBOR DRIVE** Shearwater Harbor Island Resort, 1580 Harbor Drive (across from airport), 619-292-3600. The restaurant has a stunning bay view and contemporary interior. Good California cuisine includes fish, chicken, pasta, for inexpensive diversion; the bakery and patisserie to the dining room, where sandwiches and pastries are served. Open daily, breakfast, lunch, dinner, and Sunday brunch. Moderate to expensive. —E.W.

**HUSON BAY BEACON** 403 San Street, 619-222-8787. Fresh fish and seafood, burgers, and salads served in room on the dock. Great view and you may eat on the outside deck and grill. Very casual. Best beers and appetizers and fresh fish sandwiches. Open daily, breakfast, lunch, and dinner. Inexpensive. —E.W.

**JARED'S** 500 East Harbor Island Drive, 619-292-1028. The house specialty is steak offered in room directly on the harbor. Presentation, in the manner

of Morton's, is to show you the entire room. Price of entrees includes nothing but vegetables, potatoes à la carte. Excellent appetizers, especially five-ounce trout. First rate bread and bread pudding. Closed Monday. Dinner only, Tuesday through Sunday. Expensive. —E.W.

**LAMONT STREET GRILL** 4441 Lamont Street, Pacific Beach. 858-270-3060. Most entrees here include salad. This restaurant specializes in well-seasoned Japanese-style steaks, either by themselves or in combination with lobster, shrimp, or scallops. All entrees arrive with soup, salad, rice, and Japanese-style vegetables. Seating is communal at the Uppan tables. There's also an attractive, well-stocked sushi bar. Open 7 days, moderate to expensive. —E.W.

**SAN CHIO'S HAWAII AT THE BAY** 11220 Shelter Island Drive, Shelter Island. 619-222-1181. Vegetarian Hawaiian-Chinese creations emphasize seafood here, in a family-friendly setting with spectacular views. Dinner prices include soup and a salad with an addictive seaume dressing. Simple entrees are best. Try the coconut-stuffed halibut in pineapple cream sauce or a salmon lover's sampler of three different fish species, seared "ahi-style." The weekly specials can be tricky; soaked entrees look like old-fashioned "Lantern American" fare. Full bar, but with made "umbrella" drinks. Piffle wine list. Champagne lunch buffet. Sunday. Reservations get a high table. Noon on Sundays. Moderate. —N.W. (1/00)

**SPORTSMEN'S SEAFOODS** 1617 Quivira Road, Mission Beach. 619-224-3551. Fifty years ago this restaurant fish market was a tuna can, but it's now a fine-dining establishment. The bar stocks over 600 fishing varieties. The same Sicilian family still owns it, and still knows everything about fish and how to cook it. The menu is devoted to the "fruits of the sea" and includes a wonderful seafood platter (shrimp, squid, clam, fish, fish, and salad). And, of course, a crispy-crunchy fish and chips platter. Eat outside on deck, contemplating the small ships on the bay. Open seven days, lunch, dinner. Inexpensive. —E.W. (11/00)

**THREE BUNGALOW** 496 West Point Loma Boulevard, Ocean Beach. 619-224-3884. www.threebungalow.com. The very soul of Ocean Beach resides in Ed Morton's charming, comfortable little "cottage," where the menu covers classic French haute fare from pate to soufflé, including comfort food entrees

like grandmother used to make. And the house itself is a work of art, with its consistent. Skip the over-rated salad and head for the seasonal specials, the soup, and, of course, —the pate and soufflés. When the pepper corn soup is on the menu, go for it. A huge wine list at very low markup is a special blessing. Slightly dimly lit, rustic, rustic, rustic. Expensive, but with affordable early bird weekend dinners. —N.W. (11/00)

**BARNES BAR-B-QUE** 2625 Lenon Grove Avenue (at Cypress, tucked in the back of Lippert Market Square), Lenon Grove. 619-461-9208. The sign on the window reads "Soul Food 99 cents." Inside is the homey smell of good chow and excellent Memphis-style barbecue. Pork gets bar-b-queing in a sandwich, it appears as tender chunks faced with smoked ribs, as lamb chops, multistranded strips slathered with sauce that balances sweet smoke, citrus tang and a mild, persistent spice. BBQ house at a revelation, crummy yet substantial, winning alongside rich bits of pork in a sauce that delivers a sweet molasses bite. Macaroni and cheese is good and gummable, a mild counter to the murky, sour/salty greens. On Friday, you can get South-ern fried catfish or hot pepper, plus black peppercorns. Inexpensive. —A.M. (2/01)

**DULZURA** Cafe Highway 94, at Dulzura. 619-468-9991. Breakfast and lunch seven days, dinner Friday through Sunday. Think Grapes of Wrath (Ours, 1930s). Dulzura is the real thing, serving hot local meals to weary westerners since 1910. The walks are cluttered with home-pick, pork, brass-cream separators, cornish-cakes, cheese collars, railroad lanterns, ancient egg beaters, and steel snare drums. The bar stocks over 600 fishing varieties. The same Sicilian family still owns it, and still knows everything about fish and how to cook it. The menu is devoted to the "fruits of the sea" and includes a wonderful seafood platter (shrimp, squid, clam, fish, fish, and salad). And, of course, a crispy-crunchy fish and chips platter. Eat outside on deck, contemplating the small ships on the bay. Open seven days, lunch, dinner. Inexpensive. —E.W. (11/00)

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**JOHNNY B'S** 4318 Fourth Street, La Mesa. 619-464-2288. This neighborhood restaurant (formerly Chatter) offers 18 chicken preparations at low cost, plus cold chicken in lettuce cups and smoked chicken with fried greens — the last two are appetizers. Good neighborhood restaurant in gorgeous surroundings. Open daily, lunch and dinner. Inexpensive to moderate. —E.W.

**TOMMY'S PIZZA** 1164 North Second Street, El Cajon. 619-442-3078. This old-fashioned pizza house also prepares superb Italian sandwiches that include Italian roast beef, meatball, sausage, and various combinations. Call for hours. Inexpensive. —E.W.

**TYLER'S TASTE OF TEXAS** 576 North Second Street, El Cajon. 619-444-9297. Inexpensive and lovely of barbecue! Tyler's offers a seven-page menu with Texas specialties available 24 hours a day. Big Texas breakfast, great barbecue, chicken and ribs, chili (no beans), grill, all-you-can-eat chili on Wednesday and Friday. Excellent bakery serves homemade pies. Go ahead, make a fool of yourself. Open every day, 10 a.m. to 10 p.m. New branch: 7608 El Cajon Boulevard, La Mesa. 619-468-9295. Inexpensive to low moderate. —E.W. (7/98)

**ONE CAFE** 674 Main Street, El Cerrito. 619-762-3521. This classic American cafe is over 50 years old and still serves good old-fashioned morning, noon, or night. Try breakfast special \$1.99, including French toast and two eggs, or French toast and two eggs, or French toast and two eggs, or French toast and two eggs. —E.W. (11/00)

**SALETA** 6161 El Cajon Boulevard, Campus Plaza. 619-229-8000. You will find this restaurant as charming as its owner. The menu is extensive, the service attentive, and the try seafood combination or the Chinese specialties. Love experience and gastronomically rich. We're not in border-country here, but just ask for Elizabeth, a quirky black-haired Italian-American, who explains that the signs are a joke

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**TYLER'S TASTE OF TEXAS** 576 North Second Street, El Cajon. 619-444-9297. Inexpensive and lovely of barbecue! Tyler's offers a seven-page menu with Texas specialties available 24 hours a day. Big Texas breakfast, great barbecue, chicken and ribs, chili (no beans), grill, all-you-can-eat chili on Wednesday and Friday. Excellent bakery serves homemade pies. Go ahead, make a fool of yourself. Open every day, 10 a.m. to 10 p.m. New branch: 7608 El Cajon Boulevard, La Mesa. 619-468-9295. Inexpensive to low moderate. —E.W. (7/98)

**ONE CAFE** 674 Main Street, El Cerrito. 619-762-3521. This classic American cafe is over 50 years old and still serves good old-fashioned morning, noon, or night. Try breakfast special \$1.99, including French toast and two eggs, or French toast and two eggs, or French toast and two eggs, or French toast and two eggs. —E.W. (11/00)

**SALETA** 6161 El Cajon Boulevard, Campus Plaza. 619-229-8000. You will find this restaurant as charming as its owner. The menu is extensive, the service attentive, and the try seafood combination or the Chinese specialties. Love experience and gastronomically rich. We're not in border-country here, but just ask for Elizabeth, a quirky black-haired Italian-American, who explains that the signs are a joke

for the Border Patrol. For dinner, try the house-baked popovers or lasagna. At breakfast, play "stall-your-own-own" with popcorn, tomatoes, tomatoes, mushrooms, ham, sausage, bacon, or cheese. Food tables and a smoking room add to the rustic charm. You can now camp overnight in their yard, or bring your RV. Inexpensive, open daily. —E.W. (11/00)

**GRINGO'S BROWNS** 6060 Old Highway 80, Boulevard. 619-746-4030. The signs outside read "American-owned" and "Check gans at the register." We're not in border-country here, but just ask for Elizabeth, a quirky black-haired Italian-American, who explains that the signs are a joke

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*The term was not a simple synonym for Big Shot.*

be imported it from France, more specifically from the French film journal *Cahiers du Cinéma*, in the early Sixties. To say (as he would) that John Ford an *auteur* is to say something different from — more than — saying that Ford's 17th-century namesake is one (lit., an author), just as it is not remotely the same to call D.W. Griffith a "poet" as it is to call T.S. Eliot one. It is an accolade rather than a straightforward job description. Even now, when it is loosely bandied about among nonspecialists, it is invariably employed as a way of saying that a director is more than just a guy — paying lip service to the idea of *la Grande Gueule* — thrown away on a Jay Roach, a Joel Schumacher, a Renny Harlin, a Michael Bay.

It is, however, thrown away on the

the hyperactive writer-directors. When you run into the term in print today, the implication is always that the filmmakers so classified have earned the right, the freedom, the power, the status in the movie business to impose their vision and to put their personal stamp on their work. That's almost a one-hundred-and-eighty-degree reversal of the original application. What its utterance once meant was that the filmmaker so classified was one who somehow, heroically, against all odds, managed to impose his vision and pierce his personal stamp on his work, in spite of the heavy pressure to conform to the industry's prevailing name recognition outside it. And the trotting-out of the term would inevitably throw a piece of kinking onto the raging debate as to which directors *were* and which

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MOVIES



### Ocean's Floor

directors weren't (a higher-toned version of the perennial Hollywood question of who's in and who's out). A polemical point was being made.

It might come as a slight shock to latecomers to find out, for example, that Stanley Kubrick, who at the time of his death was commonly and unquestioningly thought of as the

epitome of an *auteur* (a control-freak, lord of the manor, the Col. Kurtz of the film world), was ranked by Sarris — as of 1968, or in other words as of 2001 — on the seventh step of the directorial pantheon ("Strained Seriousness," alongside the likes of Norman Jewison and Sidney Lumet), well below the qualifications of the

bona fide auteur. Others, naturally, would have ranked him higher. And his rank would have risen or fallen with the passing years: down, let's say, with *Clockwork Orange*, up again with *Barry Lyndon*, down with *The Shining*. The debate was the thing. (My own feeling, then and now, is that the granting of auteurdom is not, or shouldn't

be, the highest compliment you can pay a director. It ought to have something of a descriptive element in it, an objective, unevaluative element. I have no problem thinking of Kubrick as an *auteur*. I also don't think too highly of him. But that's an old argument.) The term never pretended to be an official ordainment, like a college diploma or a seat on the U.S. Supreme Court, that couldn't be taken away. And it was never meant to connote independence from

or prestin', the Establishment. It was, to the contrary, meant to connote a triumph of personality *within* and *despite* the system. And regardless of the collaborating producer, scriptwriter, cameraman, star. (There was no thrill in saying that a freedheand foreigner — a Bergman, a Fellini — was an *auteur*. The thrill was in saying Allan Dwan or Frank Tashlin and then waiting for the fur to fly.) It was not a simple synonym for Big Shot. It did not call up the Red Carpet and the Carte Blanche. It did not confer a free pass to self-indulgence.

The current concept of the director-as-star was of course part of the fallout of the *auteur* wars, so that the director's name on the screen is to the producer ("A Samuel Goldwyn production," whether it is directed by Howard Hawks, William Wyler, or H. Bruce Humberstone), it is attributed to the director, however well behind the scenes: "A Brett Ratner Film." That shift in balance — that shift in perception — would have to be seen as a symptom of the accomplishments of the *auteur* critics. And you might think that the outcome for directors need only be figured in gains and not at all in losses. But you might also think that the director, at the stardom, the freedom, that power, and that capacity to make *Ocean's Eleven* or *Warner of the Apes* or *Yves Saint Laurent* or *Prince Back*, (and *Yves* pretty much *is* *Yves*) is also the director of his (and who's) out. The lost meaning of *auteur* in its common usage is indicative of other losses of value. Some of these are the areas of innocence and

Such was my dissatisfaction with *Run Rangers* that I was spurred to return to the theatre, and to writing, as well directed and co-written and scored by Dwight Yoakam. South of the border, the album was commercially early in the year but not here. The death, at the end of November, of the venerated Western director Clint Eastwood, who I greatly admired my yearning. Any hope that a cowboy-battered C&W singer might have a place in the new Western was quickly dispelled, however, with the opening credits unspooling of *The Great Train Robbery* in a dust-bowl melodrama—no cowboy, no C&W, no cowboy-themed music—and with the prelapsarian lack in the sheriff's office. This, clearly, was even farther from what I had hoped for. I was not alone in my phlegmatic, anti-mythic, anti-heroic (the protagonist, Yoakam, is like a cowboy, but not a cowboy—more like than Ron Howard), reminiscent of those "revisionist" Westernists of the Seventies (Dodge, *True Little Bitch*, *Gun*, *High Noon*, *Paint Your Wagon*, many others) that hated the genre's decline. As if at tribute, it marks up the year's last album, *Run Rangers*, by the same man, Luke Askew. Clark, Bo Hopkins, Yoakam's major contribution to the form—his expansion of

in the world's biggest bandanna. Either that, or a clambake bib. Whether or not we can count the Yoakam film in the tally, the appearance this year of *Texas Rangers*, *American Outlaws*, and *The Claim* might almost sound like a resurgence. But it didn't look like one. The more Westerns that straggle in (going back to *Shanghai Noon*, *Wild Wild West*, *Maverick*, *Bad Girls*, et al.), the more *Tombstone* comes to resemble a miracle. Or a mirage.

A growing menace at press screenings: illuminated pens, penlights, reading lights, I don't know what all. But **lights!** Lights that come on at arbitrary points in the auditorium at arbitrary points in the movie. 'First off, I don't want to know about it when one of my colleagues sees fit to jot down a note. (Should I be making a note right now, too?) But more fundamentally, I don't want my peripheral vision to be picking up sudden flashes of light suggestive of a raft of commandos signalling their readiness to come

ashore. One time I even had somebody sit a row in front of me and set up a laptop with a glowing blue rectangle in my direct line of sight. It moved. The thing about watching movies, see, is that it's supposed to be done in the dark. And *real* critics, I dare say, write in the dark. Then they go home and try to figure out what that crisscrossing trail of chicken-scratches was intending to convey. ■

## MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed. Thousands of past reviews sorted alphabetically, by year of release and by rating, are available online at [SanDiegoReader.com](http://SanDiegoReader.com).

**Amélie** — Cutesy art-house item looks at the world (at Paris, more precisely) through the primrose-colored glasses of Jean-Pierre Jeunet: a delayed-meeting romance à la *And Now My Love*, *Sleepless in Seattle*, et al., and

a fashionable juggling act of fate, chance, coincidence etc. The demetlyedly wiseom heroines (Audrey Tautou), prone to conspiratorial glances at the camera, and egged on by a waggish narrator, is a self-denyng do-gooder whose secret mission seems to be the spiritual enlightenmnet of others, often by the most devious means: reprogramming a speed-lid button from "Auto" to "Psycho." But even if the boundaries, bounding imagination tends to be grounded, however, by the air of effortfulness. 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 recent *The Piano*. *Amélie*, at about the same length, with

★ (FLOWER HILL 4; GROSSMONT TROLLEY; HILLCREST CINEMAS; LA JOLLA VILLAGE)

**Audition** — A lonely widower shops for a wife under the guise of a casting call for a fictitious film. Well-made Japanese sucker doesn't tip its hand early, courting boredom. In the end, the unscrupulous shuffle of fantasy and reality is as hard to take as the gruesome scenes of torture and mayhem. With Ryû Ishibashi and Eshi Shima; directed by Takahashi Miike. 1999.

★ (KEN, THROUGH 12/13)

**Behind Enemy Lines** — Contemporary war story about a U.S. Navy flier downed in the demilitarized zone of Bosnia-Herzegovina.

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"Ocean's Eleven" hits you like a shot of pure oxygen." —JAMES HANCOCK, DIRECTOR, OCEAN'S ELEVEN

"It's 'The Dirty Dozen,' 'The Sting' and 'Mission: Impossible' all rolled into one." —JOHN TURTURRO, OCEAN'S ELEVEN

"Soderbergh and the ensemble cast got so much right, it should be a crime." —JOHN TURTURRO, OCEAN'S ELEVEN

"Class A exercise in cool. One of the more likable heists." —JAMES HANCOCK, DIRECTOR, OCEAN'S ELEVEN

"Soderbergh and the ensemble cast get so much right, it should be a crime."  
—JOHN DEAR, *Rolling Stone*

clooney damon garcia pitt robert

# OCEAN'S ELEVEN

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THE BUSINESS  
OF STRANGERS

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**1336** San Diego Reader December 13, 2001

1. *Journal of the American Medical Association*, 1997; 277: 1001-1005.



# Calendar MOVIES

via, the posse of Serbs hot on his heels, and the rescue effort thwarted by a NATO bureaucracy of divided loyalties. (Opportunity, there, to reprise the wistful Vietnam refrain about taking the gloves off and unsiring one hand from behind the back.) All in all, it affords a good case study, no better or worse than numberless others, of the American (or the Hollywood) Way: the lack of interest in what the NATO boob-bah calls "the Big Picture," the total focus instead on what we must call the Little Picture, the individual, the hero, the star, the center of the universe—even if it's only Owen Wilson and not, say, Matt Damon. There is one truly creepy sequence in which the film's matte on the aircraft carrier (Gene Hackman in command) watch a satellite thermal image of the posse closing in on the film's protee: a pose that fails to show, in its bare outlines, that the film is submerged in a muddy mass grave. Though survival details are minimal (food, shelter, and such), the movie is a tolerably old-fashioned cash thriller, all the way to its cavalry-to-the-rescue climax. Tolerably.

that is, provided you can tolerate the modish photographic gimmicks of a skipping, sliding, swiveling camera, and the overall complexion of ice-berk blue, and the inflected, slowed-down, drawn-out action. Directed by John Moore. 2001.

★ (CARMEL MOUNTAIN; CHULA VISTA 10; CINERAMA 6; DEL MAR HIGHLANDS 8; ENCINITAS 8; FASHION VALLEY 18; GALAXY 8; GROSSMONT CENTER; GROSSMONT TROLLEY; HAZARD CENTER 7; HORTON PLAZA 14; LA COSTA 6; LA JOLLA 12; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEANVIEW 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14)

**Black Knight** — Time-travel comedy starring Martin Lawrence, directed by Gil Junger.

CHULA VISTA 10; CINERAMA 6; ENCINITAS 8; FASHION VALLEY 18; HORTON PLAZA 14; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEANVIEW 16; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14

**Bread and Tulips** — Lucia Maglietta, a more loosely wound and comfortably uprooted Natalie Wood, warm and womanly, with a lived-in face and body but an undimmed sparkle, plays a Pescara



Amelie

housewife and intermittent klutz who gets separated from her tour group, including her husband and teenage son, while fishing an earring out of the toilet bowl at a rest stop. The occasion affords her an opportunity to go off on one of those nonradical feminist odysseys, in fact quite a conservative and conventional feminist odyssey, to find herself hitchhiking to Venice where she has never been, landing a job with an incapacitated old florist, gaining lodging with a suicidal Icelandic widow, speaks a tortuously milted brand of Italian (it comes out in the English subtitles like so: "What engenders such uncertainty?"). The movie prize investigator on her tail, whose only qualifications for the job are the

detective novels he devours and his trench coat, is conventional as well, and he takes away too much time from the heroine. But director Silvio Soldini keeps the movie light on its feet, with a fill-in-the-blanks method of narrative that makes judicious use of blackouts and ellipses, and doesn't get bogged down in unnecessary details. (No need to spell out, for example, why the heroine might want to get away from her blowhard husband and withdrawn son.) And he moves in and out of dream scenes with a smoothness and seamlessness that surpasses Fellini and approaches Bunuel. Bruno Ganz, Giuseppe Battiston. 2000.

★ ★ (LA JOLLA VILLAGE; LA PALOMA; FROM 12/14)

**The Business of Strangers** — Corporate kismet with Stockard Channing and Julia Stiles, written and directed by Patrick Stemler.

(HOLBROOK CINEMAS; FROM 12/14)

**Citizen Kane** — The perennial winner, at a cost of all but most Ever pols, it was hardly that awesome when it first appeared, but Time has been a favorable ally to this movie, which is, for one thing, a most convenient and crammed storehouse of cinematic tricks already executed or only dreamed of, up to that moment, 1941. As crammed as it is with sparkling ideas, it is inevitably more impressive for its individual set pieces, or set-ups, or sequences of hand, than it is for overall sense, or strength. And the sinister Expressionistic ambience is surely more useful for what it hides about the limited budget than for what it reveals about the William Randolph Hearst can hero. The principal characterization is never solidier than in the perfect newscast facsimile at the start of the movie, after that, it disperses into the shadows, the dramatic camera angles, the mummy makeup, the pop psychoanalysis. Starring and directed by Orson Welles. Aged twenty-six, written by Herman Mankiewicz, photographed by Gregg Toland, with Joseph Cotton, Dorothy Cominger, Everett Sloan.

★ ★ ★ (MISSION; PHOTOGRAPHIC; ARTS; 12/13, 7 P.M. AND 12/14, 9:50 P.M.)

**Domestic Disturbance** — Suspense in the tried-and-true pattern of the Boy Who Cried Wolf, a mendacious early adolescent (Matt O'Leary, vulnerable as required) who discovers that his well-heeled new stepdad (Vince Vaughn) is first of all a thief and next of all a psychotic 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 it 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 for disbelieving himself for the disbeliever. Conventional yet unconventional and well-constructed, the movie pays adequate attention to the mingling of both father and son over the life-altering choices of the ex-wife and mother (Toni Pook, a bland blend of Jodie Foster and Helen Hunt), and it coasts an ear to the loudness with which money talks in America, and it gives a splashy, show-stopping role to Steve Buscemi, a Louisville from the wicked stepfather's past, who turns up unbidden, and in a puller sport shirt and checked jacket, at the formal wedding ceremony. ("Did you register for a soap harvest? That's what I'd have put you if I'd been invited"), and who then inconspicuously hangs around the occasion hang on the MacManeys' count ("You know what I'm noticing? I haven't seen any adult bookstores in this town"). Although the finale goes vaguely over the top, or at any rate past a sensible stopping point, director Harold Becker (*The Onion Field*, *Top Gun*, *Star of Love, Mary of Love*) maintains a kind of integrity in his continuing and career-long avoidance of

camera acrobatics and FX pyrotechnics. 2001.

★ ★ (FASHION VALLEY 18; HORTON PLAZA 14; PALM PROMENADE 24)

**The Endurance: Shackleton's Legendary Antarctic Expedition** — The harrowing tale of that aborted and renowned attempt to cross Antarctica on foot, just after the outbreak of the First World War. It's quite a tale, all right, and documentarist George Butler puts it into a tidy little package of limited footage and still photos taken by the party's official historian, Frank Hurley; supplementary drawings and paintings from the period when the film supply was running low; new color footage of the region; readings from the men's diaries and letters; interviews with their descendants; and narration spoken by Liam Neeson. Two arduous years in a painful hour and a half. 2001.

★ ★ (COTE)

**Fat Girl** — The sexual initiation of two adolescent sisters, one kitchier, the other bawdier. "No one would think we're sisters!" on a summer holiday. Very candid and detailed, with extended negotiations required of an older sibling. (The director, Catherine Breillat, doesn't strive to outdo her hardcore *Romance*, however, and the rudeness of the film was imposed for export: the original French translates as *Te M'sieur*.) Very steady-handed up until the old-fashioned *Blackout*. "I'll be quiet as an ant posing on cotton." Hackman: "I don't want you as quiet as an ant posing on cotton. I want you as quiet as an ant not even thinking about posing on cotton." More than any except can possibly show, certainly more than any competitive

H. Macy. A cast headed by Gene Hackman and Danny DeVito, in addition to Delroy Lindo, Sam Rockwell, Rebecca Pidgeon (Mammy's love), and Ricky Jay (a Mammy 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 greediest gang of screen thieves ever assembled. In any event the cast gives Mammy everything he needs (a distinct love from everything he might commercially desire or dream of), even, most surprisingly, Rebecca Pidgeon, the very picture of self-confidence andchutzpah in the part of the femme fatale. The compulsory plot twists—twists upon twists upon twists—do get a bit balled up. These are not, needless to say, forced on Mammy by box-office dictate. They have always been an essential ingredient in his bag of tricks. But the self-imposed obligation to top himself, or more usually the further the plot is spun out, the more the film grows more and more unpalatable. Mammy dialogue: terse, repetitive, rhetorical, dramatic, eminently quotable. "Blackout." "I'll be quiet as an ant posing on cotton." Hackman: "I don't want you as quiet as an ant posing on cotton. I want you as quiet as an ant not even thinking about posing on cotton." More than any except can possibly show, certainly more than any competitive

outburst of action, the edge-of-your-seat thrill of the dialogue is in the dazzling athleticism with which the conversational ball is kept in the air, batted back and forth, treated to trick spins and wicked spikes and diving serves, never permitted to touch the ground, never boosted away in frustration or disgust. It would be true to say that it simply repays such attention. 2001.

★ ★ ★ (FASHION VALLEY 18; GROSSMONT TROLLEY; HORTON PLAZA 14; LA JOLLA 12; SANTEE DRIVE 9)

**Intimacy** — Screenwriter Hanif Kureishi (*My Beautiful Laundrette*, *Sammy and Rose Get Laid*) and director Patrice Chereau (*Queen Margot*, *Those Who Love Me Can Take the Train*) combine to bring the British kitchen sink into the French boudoir. Or vice versa. Two Angel-ridden Londoners—a bartender and a small-time actress, the latter currently appearing in a hole in the wall production of *The Glass Menagerie*, both of them hiding a spouse and offspring in the wings—meet on Wednesday afternoons for sessions of desperate, grim, grappling, clumsy, anonymous sex. Extremely and embarrassingly graphic, too. The lovers barely look one another in the eye, let alone speak. An act of pure pantomime. No one is having much fun. In what might be

termed his "real" life, the man, a frustrated musician with an autographed photo of John Lennon on the wall, stares into space, chugs on a beer, engages in incoherent wrangles at work, curls up in a fetal position, jerks off in the toilet with a pair of his wife's panties (interrupted by a knock on the door "Daddy?"). For her part—with less time to herself on screen—the woman treats her acting class, of which she's supposed to be the teacher, to a hilarious, meltdown that gives the students a sterling example if not any actual instruction. It's all a bit hair-tearingly ridiculous, but that doesn't mean the viewer, at least, can have some fun. Mark Rylands, Kerry Fox, Timothy Spall, Marianne Faithfull. 2001.

★ ★ (HOLBROOK CINEMAS)

★ ★ (K-FAX) — No, not an easy-listening radio station, and not a merger of Kove and Tampa, but an undiscovered planet in the constellation 19A—or so says Kevin Spacey, who is either a bona fide space man (the early evidence, apart from the actor's surname, is all in that sdel or else a mere hunch, some law evidence for that, without negating the early evidence). Either way, he is going late (after lunch) for his smoky

superiority. Jeff Bridges, as a doctor at the mixed-must facility of the Psychiatric Institute of Manhattan, keeps peeling the glasses off his face in exasperation. The glossy photography by John Matheson is meant, presumably, to convey the special relationship of the alien/mate to the realm of light, especially as a mode of interstellar travel. It's sticky all the same. With Mary McCormack and Alfre Woodard, directed by Lars Teller. 2001.

★ (HORTON PLAZA 14; LA JOLLA 12)

**Last Night** — The title refers not to the night before today, but to the last night ever. At midnight, the world is scheduled to come to an end, never mind how or why. That's simply a given. The characters all accept it, there is no struggle against the inevitable. There is only the question of how to pass the hours. An unseen radio deejay counts down the Top 500 songs (according to him) of all time. An aspiring concert pianist plans a public recital. A gas company executive (David Cronenberg, taking the job seriously) phones up each of his customers individually to thank them for their business. A posthumous playboy tries to fulfill his every last sexual fantasy. A married woman (the superb Sandra Oh,

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her large, big-screen role since *Double Happiness*) is having a devil of a time getting across town with two handbags and a bottle of cheap wine, to keep her suicide pact with her husband. A family gets together to celebrate Christmas, although it is not Christmas. One member chooses to brave the frozen wilderness in a sleigh. The viewer will naturally have his own ideas, and he is bound to find points of harmony and discord with the choices of the assembled characters. This modest Canadian production, shot in Toronto, is the directing debut of its star, Don McKellar. It's a little like *Crumb*, similar to an American audience because of its resemblance to Bronson Pinchot's, but it might also be recognizable from *Exotica*, *The Red Violin*, Cronenberg's *eXistenZ*, or elsewhere. His treatment of the subject is small scale, so low key, so laid-back, so witty, so understated, so understated. The final image, inadequate to the occasion. The final image,

summing up a good deal about the human condition, is surprisingly potent. With Callum Keith Rennie, Sarah Polley, Genevieve Bujold. 1999.  
★★ (SAN DIEGO PUBLIC LIBRARY) A.D. 13. 6.20. 6.44.

**Life as a House** — Dying man's last wish: to build his dream house and at the same time bond with his nihilistic, incommunicative, pierced and glue-sniffing son. A feel-goovy movie, deftly photographed (by Vilmos Zsigmond) but brutally, maulingly manipulative. With Kevin Kline, Hayden Christensen, Kristin Scott Thomas, Jena Malone, and Mary Steenburgen; directed by Irwin Winkler. 2001.

● (CARMEL MOUNTAIN: FLOWER HILL 4; GROSSMONT TROLLEY: HAZARD CENTER 7; HORTON PLAZA 14; LA JOLLA 12; PALM PROMENADE 24/TOWN SQUARE 14)

**The Man Who Wasn't There** — The first Coen brothers film to disappoint. That's not to say it's not good, certainly not to say it's not even as good as their first, *Blood Simple*, when 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 Hudsucker Proxy*, namely, make an unpalatable actor palatable, namely,

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-fangled enterprise known as dry cleaning. (It's delightful how this term doesn't just trip off the actors' tongues, but also filters into the dialogue.) And when the Coens list fires under the cool Clooney and Robbins, they throw a muzzle over the usually unbribed Thornton. Open and glibly 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, always ready to study and appreciate the Edward G. Robinson wisecracks of his boss, the Warden. The businessness of his speech, the Warden's bonhomie of his skill, not to mention the aerodynamic crimp in his toupee. (The barbering details, particularly the live illustrations of men's hairstyles from the Butch to the Flattop to the Executive

★★★ (HORTON PLAZA 14; LA JOLLA VILLAGE)

reflexively retro (ca. 1960) two-dimensional title sequence. Slightly recommendable 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 later use as a weapon, is terrifying in terror of the children themselves, is infuriatingly condescending to monsters and trucking to children ("Kids these days, they just don't get scared like they used to"). And the "salute" to the master of stop-motion animation, Ray Harryhausen, in the form of Harryhausen's Sushu Bai, seems more an attempt to make the audience wince from the window of the jetliner. The sheer industriousness of it all — the cranking-out of gags, the copious visual detail, the dambursting range of the action — would be easier to applaud, easier to link up with old-time Looney Tunes, if the artwork were

for him. In this case it's a braided story, besides twisted, of the intertwined fates of two women, one light and one dark, a starry-eyed, starry-awestruck Hollywood hopeful from Deep River, Ontario, and a haunted, hunted assassin from who knows

normal plot logic, to put it in the most neutral light, fires him to do pretty much whatever he wants. (Or, in a more jaundiced light, fires him to be the poster boy for self-indulgence.) In the result, the entertainment value is fitfully higher than in the average plot chain, but the overall effect is uneven. For example, the abstract swing-dance competition of the opening and the later lip-synch auditions to Girl Rock goldie-olides, the well-riding elderly couple at LAX whose mile-wide grins stretch all the way to rictus; the spectator-sport lesbianism tailored for the heterosexual male (the hilly landscape; the snowed-out of the handsome Penelope Ann Miller type; and Laura Harring, a former Miss USA, formerly spotted Herring but never mistaken for a fish); the unpredictable casting of supporting parts (ex-booster Ann Miller, Lee Grant in a fright wig, one-time pretty boy

Quaid; directed by Joel Gallen. 2001.  
 ● (CARMEL MOUNTAIN; DEL MAR HIGHLANDS 8;  
 ENCINITAS 8; FASHION VALLEY 18; GROSSMONT  
 CENTER; GROSSMONT TROLLEY; HORTON  
 PLAZA 14; LA JOLLA 12; MISSION

**LA NOTTE** 18; **PALM PROMENADE** 24; **PARKWAY**  
HOLAZA 18; **POWAY** 10; **RANCHO DEL REY** 16;  
**SWEETWATER** 9; **TOWN SQUARE** 14;  
FROM 12/12/14)

**La Notte** — The middle movie of  
Michelangelo Antonioni's loosely tied and  
gradually declining "trilogy," in which the  
one constant is Monica Vitti. (Why doesn't  
*Red Desert* make it a tetralogy?) There are  
any number of stiff and stilted moments in  
this portrait of a middle-class marriage  
disintegrating in *enemi*, but the director has  
a fine eye — if sometimes a didactic or a  
despotic one — on the chilly living  
conditions of modern man. And he has  
a fine cinematographer, too, Gianni  
Di Venanzo. With Marcello Mastroianni  
and Jeanne Moreau. 1961.  
★★★★ (SAN DIEGO PUBLIC  
LIBRARY. 12/16, 2 P.M.)

\_\_\_\_\_

would-be John Woo shootouts, and heavy-metal-accompanied chases. So that eliminates director and co-writer James



circulation — and they leave their fate to fate. Seven years later, the week before they're to wed their respective new partners,

enables the babe-chasing hero (Jack Black, a serviceable *[pe Blow]*) to see the inner beauty of the people around him after he has spent a short time in a stalled elevator with "that

don't do it, people are not opening up. Any desire to discuss the issues of politics, much less to issues of sensitivity, opens a door only to issues of internal logic. Inner beauty, in order not to overcomplicate or redefine the topic, proves to have as narrow a range as the hero's notion of outer beauty. In most cases, it looks exactly like the supermodels, calendar girls, starlets, and mannishmen he has seen on the channels. The question of whether the outer person more closely resembles a horse or a hippo. (Doesn't anyone's inner beauty have any chinks in it? Doesn't anyone's inner beauty have any inner hideousness?) His sense of touch apparently can't tip him off to the true contours of the outer person "The brain sees what the eye doesn't see," but at least the sense of clothing that appears to him as a S&W 4 will be revealed, when removed, in all its tentlike splendor. This doesn't tip him off, either. The hero is sometimes able to see the inner beauty of men as well (GG types), but

explored no further than the doorsill. 2001.  
● (CARMEL MOUNTAIN; DEL MAR HIGHLANDS 8;  
ENCINITAS 8; FASHION VALLEY 18; GROSSMONT  
CENTER; HORTON PLAZA 14; LA JOLLA 12;

**Sidewalks of New York** — Multi-character cross-pollination romantic comedy, widely described as Woody Allenque. This seems to signify that (a) it takes place in New York City; (b) the line, "I'm talking about New York," 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 be more snuggly if (a) Edward Burns were, or had, as well articulated a screen persona as Woody Allen; (b) he could see himself on occasion with analytical and self-mockering detachment as a character, 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



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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're watching something out of the ordinary. Other kinks and pieces, though they let you know the same thing, increase our enthusiasm about it. The trade-off for the film's weirdness is that it's that Lynch is freed, too, from viewer involvement. And when toward the end he makes a concerted effort, rigging and juggling, to leave the viewer with a sense of relaxed time (a rule, unspoken rules), most viewers will be just as happy to let him go again, if only he'll hurry up about it. The film is a slow two and a half hours, much of it a dreamlike, almost hypnotic, and disorienting deviation from *The Straight Story* — sincerely photographed. 2001.

★★ (SHORTON PLAZA 14)

**Not Another Teen Movie** — Another teen movie. A crack, tacky "spoof" after the fashion of *Scary Movie*, but really just a pot calling the kettle black. *Not Another Teen Movie*, Jaime Pressly, Mia Kirshner, Randy

**black comedy** might when black comedy was a mark of individuality? But against a dentist whose well-ordered existence is disrupted by a high school senior's confession of rape and murder, Steve Martin cannot help but lighten it up with a tone of just-kidding. And an unscrewing James Bacon lightens it further with a conventionally amusing turn as a Hollywood star who takes his own police investigation in the course of reworking a role. Deep into it, there's a good moment when Martin, cornered by a Hail Mary cop, says "I'm going to tell myself into the crawl space over the bathroom ceiling and heads out to wherever it will take him in a plucky attempt at escape." With Laura Dern, Helena Bonham Carter, Elias Koteas, and John Goodman cast and directed by David Aykoff. 2001.

\* FLOWER HLH, #7 FROM 12/4, HELLCREST  
#9 MAS; LA JOLLA WILAGE, THROUGH 12/13.)

**Ocean's Eleven** — Superluxe remake of a Rat Pack fable of 1960: a happy-go-lucky, roll-god-fellows, high-tech, clean-shaven heist crew, led by George Clooney, a whistle canny because, with a star studded cast, they're all in it together. Like Julia Roberts, Andy Garcia, Carl Reiner, Elliott

something to say. Carla Gugino, Defrey Lindo, Jason Statham: 2003.

◆ (GASSAMP) 15. MISSION VALLEY 20: PALM PROMENADE 24. VOQUE)

**Serendipity** — Unbrotherhood fluff to do with romance and destiny and the One Right Person. Jonathan and Sara, meeting cute at a glove rack during Christmas rush (he shopping for his current girlfriend, she 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 flyleaf of a Garcia Marquez novel — both to be re-entered into general

Chelomo's earlier comedy from the same year, *Town and Country*) John Corbett steals his scenes, if not the show, playing a dippy, Yonnis-haired, New Age musician who is nonethless a feasible fringe for the heroine, Kate Beckinsale. The preferable, after all, is only John Corbett. *Shallow* (P), Molly Shannon, Eugene Levy. 2001.

(FASHION WALL IS: GASLAMP 15).

**Shallow Hal** — A high-concept love comedy from the Farrelly brothers, Peter and Bobby. The concept, which might from these filmmakers pass for sensitivity,

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by David Levinson Wilk

- Across**
- Zeus, to Romans
  - Flip over
  - First word of Carroll's "Tabberwocky"
  - Ice skating jump
  - General denail
  - Provincial type
  - Peanuts
  - Santa \_\_\_\_\_ winds
  - West Point and others
  - Abby
  - Eat away at
  - "Night" author Wiesel
  - Red ink
  - Nail. Adopt A Dog m.
  - Super Bowl XXXIV champs
  - Sentence subjects
  - Skin lotion ingredient
  - Bartender's "rocks"
  - Aromatic herb
  - Jaques' school
  - Peanuts
  - Roxy Music co-founder
  - Acrobats' security
  - Polio vaccine
  - Lost it
  - Grad sch. application info
  - "\_\_\_\_\_ Mus"
  - Almost, once
  - Remote features
  - At the summit of
  - Lucy's partner
  - "\_\_\_\_\_ Mus"
  - College entrance exams

- Down**
- Where Jakarta is
  - Flow pulleys
  - Designer Wang
  - Tarzan portrayed Ron
  - Relief org.
  - Shayle's egg?
  - Storfront abbr.
  - Zero
  - Smoo Dogg's pal
  - Athlete of the Century list
  - Bowling team
  - Got 100 on
  - Spanish lakes
  - Kind of system
  - Serious nest eggs, for short
  - N.T.D. alerts
  - Madras wraps











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City \_\_\_\_\_ Zip \_\_\_\_\_  
Phone (day) ( ) \_\_\_\_\_  
Phone (evening) ( ) \_\_\_\_\_

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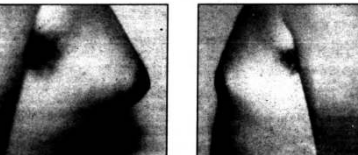
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All other tanning 12/16/00.

**CLAREMONT**  
1501 W. 15th Ave.  
Claremont, CA 92706  
657-271-5872

**CARMEL HTL.**  
10757 Highway 101  
Carmel, CA 93921  
408-926-4772

# Unwanted Male Breast Tissue?



This revolutionary, safe technique combines Ultrasonic and Tumescent techniques with rapid recovery. Give us a weekend and we will give you a new image. Results may vary.

**WEEKEND** MALE

*Microscopic instruments and incisions • Comfortable and safe with optimal results  
No general anesthesia*



**NEW IMAGE COSMETIC SURGERY**  
**Jeffrey Schafer, M.D.**  
 Coronado • San Diego • Chula Vista • 619-437-1388

[www.sandiegolipo.com](http://www.sandiegolipo.com)

<b>Day or Night.</b>		
<b>For just \$20 per week, you receive:</b>		
► A 25-word printed ad in the <i>Reader</i>	6	7
► Use of a 24-hour voice mailbox service	11	12
► Placement on the Roommate Hotline	16	17
<b>1. Pay with Visa, MasterCard, Discover, check or cash.</b> The cost is \$20. No matter which payment option you choose, you must first call (619) 235-2415 to place your ad.	21	22
<b>2. Write your 25-word Roommate ad</b> on the following worksheet and be ready to dictate it when requested. You will have one minute of recording time. Begin with the neighborhood, then describe the property and list the rent. After dictating 25 words for your printed ad, continue to further describe your available roommate situation. When you are finished recording, press 2.		
	MAILBOX NUMBER	
<b>3. To retrieve your messages</b> call (619) 235-2415. You may get responses on the Hotline by your ad is printed, so call frequently. Messages are erased after you hear them, so have pen and paper ready. Your mailbox will expire at midnight Wednesday, six days after publication.		

4	5
9	10
14	15
19	20
24	25

**Mailbox number and security code.**

SECURITY CODE

**6. The deadline** for placing voice mail ads is Monday at 6 pm; however, print-only ads can be placed until Tuesday at 6 pm by calling (619) 235-8200. All voice mail ads will be placed on the Hotline within 24 hours. So call today! No cancellations accepted.

recording. Call (619) 235-2415 and choose the renewal option. You may renew your mailbox any time Thursday through 6 pm Monday.

**6. Advertisers are responsible** for checking their Roommate ads for accuracy and reporting errors by 6 pm Monday, following publication. Call (619) 235-8200.

*Mail-in payment:* Reader Roommate Line P.O. Box 85803, San Diego, CA 92186

*Walk-in payment:* 1703 India (at Date), Downtown San Diego

For questions regarding Roommate ads, call (619) 235-8200, x265.



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**WORTH PARK, \$675** Spacious 1 bedroom classic upstairs apartment. Older, well-maintained building. Appliances & of character. Near stores 25333 University. 619-298-1493. 858-272-9547.

**WITH PARK.** \$650-\$875. Quiet studio to 1 1/2 bedroom apartments. Parking included. Great area north of Adams. 43 Utah Street. McKee Asset Management. 619-435-2700.

**WITH PARK.** \$695. Large studio with large \$850. 2 bedroom, 1 bath, upper floor. Please call 619-291-6299.

**WORTH PARK.** \$895 Large upper 2 bedroom 2 bath new carpet/vinyl/paint new washer, garage, on site laundry, exp parking. No pets. Nonsmoking. 3746 ft Ave. 619-281-4698

**WORTH PARK, \$960** 2 bedroom 2 bath apartment. Clean, well maintained washer, dryer, microwave, air conditioning. Off street parking. No pets. 4774 48th Street \$960 deposit Available now. Noisy, broker 619-275-1351

**WORTH PARK.** \$675 rent. \$500 deposit. 1 bedroom cottage. Hardwood floors. 1 off-street parking spot. No pets. 3984 Kansas Street. Agent: 619-298-8515.

**Large, newly remodeled 1 and 2 rooms.** Gated laundry, assigned off-street parking. No dogs. Community renovation. 4052 and 4176 Oregon. 270-5500.

**NORTH PARK. \$975.** 2 bedroom, 2 bath apartment. Dishwasher. Fireplace, gated, dry, assigned parking. 3719 Via Terza #1. Available 1/2. Call North Park Properties. 619-640-3179.

## tensions

**YOU LOOK YEARS YOUNGER  
Y BARRZ • MEGA  
AGE-FREE • NO TANGLES**

**FUSION, INTEGRATION,  
INDIVIDUAL WEAVE  
SEWING & BRAIDINGS,  
INTERLOCK,  
STRING BY STRING.  
ALL HAIR TYPES.  
ARE THE PROFESSIONALS!**

**LA JOLLA VILLAGE PLAZA  
37 PEARL STREET, SUITE 103  
AIR SELECTION**

A Full Service Salon  
**FREE CONSULTATION  
(858) 456-8647**  
TEL. • (514) • (954) • AMEX •  
CASH Available

**LURES • COUTH PERMS • HIGHLIGHTS**

### Water Spa

**Romans Room**

**Six**

**Villages Available**

..... \$145  
-her massage .....

**\$190**

Kody Wrap, her massage .....

(one 6-20' first visit) ..... **\$120**

**Villages • 760-434-1887**  
www.villages.com

San Diego Reader December 13, 2001 17

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[illegible]

**CD DUPLICATION**, and mastering. We have hundreds of local bands! 24 hour

# SMOG CHECK

**\$23<sup>95</sup>**

Plus \$6.00 certificate, labor extra, cash only  
Must present DMV inspection sticker  
\*All prices plus tax, with in-state  
license

**OIL CHANGE \$16.95\***  
Includes oil, includes up to 1 qt and new filter. Cash only

**BASIC TUNE-UP**  
4-Cyl. 1250-cc Cyl. 1350-cc Cyl. 145  
cc Cyl. 1600 cc Cyl. Additional parts extra  
Includes car

**TIMING BELT SPECIAL \$95**  
Includes parts & labor. Must 4 Cyl. car

**BRAKES \$165**  
Front & rear. Includes pads, rotors, brake fluid, lining. Must car. 4000 extra

**STEVE AUTO REPAIR**

4515 Glenhurst St. • Pacific Beach  
Corner of Glenhurst & Cairn  
(858) 274-1195

MAF

Plus \$5.95 certificate. Vans extra: cash only.  
Must present DMV renewal notice.  
\*All prices plus tax. With this ad.  
Exp. 1/14/02

**SMOG CHECK**  
**\$17.95**  
 (Plus \$8.25 for certificate and  
 \$1 communication fee.  
 Most cars No appt. necessary.)

**ADAMS IMPORT**  
**CAR SPECIALISTS**  
**Volvo, BMW, VW & Japanese**  
 Mon.-Fri. 8 am-5 pm  
 3166 Adams Avenue  
 (next to R.R. Bldg.)  
 282-5565  
 with ad. Expires 1/31/02.



**WINDOW  
TINTING**

**\$59**

From

- Best work in San Diego
- High-quality film
- Tint specialists since 1987
- Tint-removal experts

**DIAMOND TINTING**

8670 Miramar Rd. • (606) 463-7748

**WINDOW TINTING \$49**  
From  
**Lifetime Warranty**  
**Any Shade**

*Film Removal Available*



**NEW! APOLLO** (street price) **\$59**  
Includes 6 months warranty & vinyl wrap  
**AUDIOLAND**  
— CAR STEREO — PAGES  
— CAR ALARMS — CELLULAR  
6219 UNIVERSITY AVE. (NEAR COLLEGE AVE.)  
**619-287-1100**

**Window tinting**  
Starting at **\$45** (per 3 windows)  
CASH DISCOUNTS APPLY  
(((SOUND CHECK)))  
858-560-5455  
7861 Raytheon Road  
Kearny Mesa

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# FULL AUTO SERVICE • REPAIR • BRAKE SPECIAL

## 30, 60, & 90K Service \$139<sup>95</sup> -tax

- Insul New Spark Plugs
- Change Engine Oil
- Lubricate Chassis
- Inspect Fuel Filter

- Inspect Air Filter
- Rotate 4 Tires
- Balance 4 Tires
- Check Suspension
- Tighten & Inspect Belts

- Check Ignition System
- Clean Battery Terminals
- Adjust Emergency Brake
- Inspect & Adjust Brakes

- Check All Hoses, Radiator
- Check Manual
- Drain & Refill
- Cooling System
- Flush Brake System

- Inspect Differential Fluid
- Check Manual
- Transmission Fluid
- Adjust Idle to Factory Specs
- Road and Vehicle

- Inspect Engine, Automatic Transmission & Extra if Requested.

Does Not Include Timing Belt, Air/Fuel Filters, or Motor. Please See Price. 4-cylinder Engine. Foreign Cars & Light Trucks. Some Trucks & 4x4 Slightly Higher.

## New Brakes AS LOW AS

**\$49<sup>95</sup>**

**FREE BRAKE INSPECTION**  
(Most Cars)

Includes:  
• Replace Pads or Shoes  
• Check Hardware  
• Check Wheel Cylinders  
• Check Lines, Hoses and Seals.  
Semi-metallic Extra.  
4x4s, LT Trucks and 4-wheel Disc Extra.  
Lifetime Warranty Available.

## New Radiator \$159

AS LOW AS

Includes New Radiator with Coolant.  
Most Cars.

PLUS LABOR

## New Clutch \$189

Ask about Our Lifetime Warranty!

FWD, 4x4s & Light Trucks Extra.

PARTS & LABOR

## Fluid Service Package

• Fuel Injection Service • Brake Fluid Flush • Cooling System Drain & Refill  
• Oil Change & Filter  
Improves Gas Mileage  
Preventive Maintenance.

MOST CARS

## Fuel Injection Service \$39<sup>95</sup>

Most Cars  
Light Trucks

## Timing Belt \$79<sup>95</sup>

AT  
Plus Parts, A/C Filter, Motor Cam  
At Vehicle Manufacturer. Call for  
Options on Your Vehicle.

## Complete Axle \$99<sup>95</sup>

AS  
LOW AS  
Plus  
Lubrication warranty

## Computerized Alignment \$29<sup>95</sup>

Thrust Angle '39"  
4-Wheel Alignment '49"

Most Cars • Set Camber, Castor & Tie  
to Manufacturer's Specifications.  
Shocks & Cams Extra.

## Shock & Strut Special \$39<sup>95</sup>

BUY THREE, GET THE FOURTH FREE

## CV Boot SPECIAL \$49<sup>95</sup>

Most Cars, Front & Rear  
Includes Sealant, Grease  
and Labor

## Maintenance Tune-up \$24<sup>95</sup>

AS LOW AS

Includes New Spark Plugs, Air Filter, "Set Timing", Check Fluids, Check Load Leveling, Inspect Components, New Car Wash, Tire Rotation, Grease Chassis, Lubricate Front End, Wheel Alignment, Additional Parts and Labor as Needed. Excludes Transmission, maintenance only.

## SUSPENSION PLUS

SINCE 1987 • FOREIGN & DOMESTIC

**MIRAMAR • (800) 830-8344**  
 (Oxnard/Hawthorne Area Century 6000 Highway Rd., Suite 1 & 2)  
**SPRING VALLEY • (619) 830-8344**  
 (Oxnard/Hawthorne Area 2115 Highway 200, Suite 100)

**Monthly/Yearly Road and**  
Insurance & 4x4  
Plus Cash Deal Available

**FREE TOWING**  
with major  
repairs

Offers expire 1/3/02.

# CONVOY AUTO REPAIR

**90 DAYS SAME-AS-CASH**

Car Care ONE

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**www.convoyautorepair.com**

Serving Kearny Mesa for 24 Years!

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Monday-Friday: 6:45-5:30

Shuttle Service Available

Please Call for an Appt. • Same-Day Service

FINANCING AVAILABLE

MC • Visa • AmEx • Discover • ATM • Checks accepted on approval

## 30K, 60K, 90K SERVICE

- Maintenance tune-up: Replace spark plug! Check & adjust timing.
- Oil & filter change: Lube chassis, top of all fluids
- Radiator service: Drain & fill radiator! Pressure-test system! Check all belts & hoses
- Tire rotation: Check tire condition: Check & adjust brakes
- Brake inspection: Check & adjust brakes
- Suspension inspection: Check steering linkage & chassis
- Inspect air & fuel filters
- Clean battery terminals
- Vehicle inspection

Transverse, V6 and vane extra. Additional parts and service extra. Most cars & light trucks. \*Premium tune additional. \*Where applicable. Not a cure for drivability problems, maintenance only.

## MAINTENANCE TUNE-UP

Improve your gas mileage:

- Replace spark plug! • Adjust idle speed!
- Adjust timing! • Check belt & air filters
- Check cap & rotor • Check belts & hoses

STARTING AT

6-CYL. **\$34<sup>95</sup>** & 8-CYL. **\$43<sup>95</sup>**  
 4-CYL.

Most cars & light trucks. Transverse, V6 and vane extra. Additional parts and service extra. \*Premium tune additional. \*Where applicable. Not a cure for drivability problems, maintenance only.

## 15K, 45K, 75K MAINTENANCE SERVICE

- Oil change • Oil filter
- Lube chassis • Inspect drive belts
- Inspect cooling system • Inspect filters
- Inspect brakes • Tire rotation
- Vehicle inspection

Most cars & light trucks. Transverse, V6 and vane extra. Additional parts and service extra. \*Premium tune additional. \*Where applicable. Not a cure for drivability problems, maintenance only.

## TIMING BELT SPECIAL

60,000-MILE REPLACEMENT RECOMMENDED

STARTING AT

**\$59<sup>95</sup>**

LABOR ONLY

Belts may break due to age and mileage and can cause internal engine damage. Part extra. A/C or P/S additional \$20 labor each. RWD additional \$25. V6 additional (call). Most & light trucks. With copcon.

## “Winterize Your Car” RADIATOR SERVICE

- Drain & fill radiator
- Pressure-test system for leaks
- Check all belts & hoses
- Check water pump & fan clutch
- Check freeze plugs
- Check radiator
- Install 1 gallon antifreeze

Most cars & light trucks. With copcon.

STARTING AT

**\$24<sup>95</sup>**

## 15K, 45K, 75K MAINTENANCE SERVICE

- Oil change • Oil filter
- Lube chassis • Inspect drive belts
- Inspect cooling system • Inspect filters
- Inspect brakes • Tire rotation
- Vehicle inspection

Most cars & light trucks. Transverse, V6 and vane extra. Additional parts and service extra. \*Premium tune additional. \*Where applicable. Not a cure for drivability problems, maintenance only.

## COMPUTERIZED ENGINE DIAGNOSTIC

Diagnose your drivability/no-start problems using the latest state-of-the-art computerized engine computerized diagnostic equipment.

- Check ignition system
- Fuel delivery
- Test-drive

Some problems may require additional diagnostic procedures.

**\$39<sup>95</sup>**

Reg. 78

## COMPLETE TRANSMISSION FLUID EXCHANGE

13 million transmissions sold every year. Prolong your transmission's life by a complete fluid change.

Compacts starting at

**\$79<sup>95</sup>**

## COMPLETE AXLE

Flu. labor. Most cars.

STARTING AT

**\$79<sup>95</sup>**

## SMOG INSPECTION

Most cars. Flu. \$125 cash. Call for appointment.

**\$24<sup>95</sup>**

## AC SPECIAL

Air conditioning performance check.

- Check for leaks
- Inspect system & fan belt

Most cars & light trucks.

**\$12<sup>95</sup>**

8-12

Lab. only. Most cars & light trucks.



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**LOST DOG.** Female, small light brown/tan  
Tuberville, Alabama area, about 1 year old.

**MY'S BLUE PLATE SPECIALS!** A different special every day till 12/22. Goodwin

**OLLESON** 2-1/4 medium format camera with 3.5 Xenar lens, Gossen Lunatix professional light meter, cable release.

STYROLINER, collectible, or spare terms—  
South London model 745, £82.00

## FACTORY SCHE

## SCHEDULED SERVICES

up/Activematrix screen. Excellent working condition. Some lease returned, some refurbished, some brand new. All with

**K2 BRASS MONKEY**, Nolen shock, disc brakes, good condition. Paid \$1800, \$1300 best. 24' Gary Fisher, good condition.

**\$169**

**\$189\***

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• HINSHI • HONDA • ALFA • TOYOTA • LEXUS • NISSAN •

Recommended every 1000 miles for smoother running and better gas mileage.

**WE FINANCE** National brand computers  
Factory direct, built-to-order 99% ap-  
proved. Ask about our free promotions  
800.723.7843, code AT&C. [www.atc.com](http://www.atc.com)

Performance exhaust systems available

Call for prices.

All offers expire 12/28/01. \*Most cars. Not valid with any other discounts. 

Plus labor					
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70	values only.	21
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Cripes, Johnson... this is the sixth holiday sausage and cheese assortment package I've delivered to you since Thanksgiving.

I used to belong to one. In fact, I have half a beef brick and a smoked cheddar log left over from last year, and they still taste fine.

It's amazing. If they could figure out how to embaïnen bread and milk like that, I'd do all my grocery shopping through the mail.

Yep, I belong to several holiday "sampler clubs."

Ha! We're still working on last year's supply, too.

That's every man's dream, Johnson.

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Consent must be provided prior to surgery.

**warranty**  **PERMANENTLY IMPROVES RESPONSE FOR 10 YEARS** 

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San Diego 917, 104-5200 - North County, 650-455-1717















# InsidePage

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## Immigration-Bankruptcy

From \$450. Divorce from \$500. Criminal record expungements. Law office. 619-299-4095.

## Imported Furniture And Home Accessories Blowout Sale!

The Pangea Collection

Unique Imports From China, Thailand, Burma And India

Makes great and unique holiday gifts.

7868 Silverton Avenue, Suite F (in Miramar area)

858-547-7511. Call for directions.

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Troubleshooting, lessons, Internet setup, networking

619-229-8099

## Bankruptcy From \$175

Lowest rates guaranteed

File now before law changes

Stop lawsuits, garnishments and harassment

Free attorney consult. 619-233-4415, 858-335-1162

## Entrepreneur? Inventor? Writer? Performer? Ideas?

Get your project off the ground or

take your project to the next level

at the Free Enterprise Forum (and MLM)

"Where Ideas Meet Capital and Experience"

at Richard Kaye, 619-263-8900

## Divorce \$275!

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We Come To You, 7 days, LDA #7 619-390-5487

## Records Sale

2 for \$1 records. Huge selection on sale. We will

also buy your collections. 3757 6th Avenue

Record City, 619-291-5313

## Wills/Trusts/Family Law

Affordable rates. Free phone consultation

San Diego Legal Services, 619-702-5090

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No attorney. No fee. Guaranteed. TicketKiller.com

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619-234-5567

Protect your rights! Free legal consultation

## Child Support/Divorce

Formerly with DA Child Support Bureau

Free phone consultation. Reasonable rates

Call Attorney Linda Canoedo, 619-253-9312

## Gorgeous South American Women Seeking Men, Romance

and marriage. 760-943-8550

## Beads! Beads! Beads!

Costa Rica-858-755-BEAD (2333)

Authentic, vintage glass bead/stampers/charms

Don't Get Screwed

By Cops or Insurance Companies!

DUI, auto accidents, personal injury

Results and experience matter. For results,

call Attorney Gary W. Rose, free consult. 619-276-7673

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All-natural, just arrived to the U.S. visit online

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## Divorce/Family Law

Compassionate support, professional, friendly

Specializing in no court divorce. Free consult!

Attorney Karen Wenzel, Call 858-959-3928

## Chelation Therapy

www.longevityline.com, 858-550-1999

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Removal proceedings, family petitions, etc.

Same day appointments. 619-233-4415, 858-335-1162

## The Right Stuff

Sale below grade or faculty of Stanford, UCLA,

Cal Tech, Claremont Colleges, the Ivies, and others

858-598-5288. www.rightstuffsfid.com

## Major Credit Card

New quality, no security deposit. 619-447-6569

## Hypnosis-All Issues!

Smoking, Weight, Habits, Lon (CHT), 858-457-2100

## Car Accident? Work Injury?

San Diego, CA. Free report reveals your rights.

Before you settle your case or speak with anyone,

listen to the law. Free 24-hour recorded message!

Call toll free: 1-800-842-6103. Call now!

## Massage By Yvonne!

will relax your body and mind!

502 #1 massage (93004782), 7 days, 619-260-1900

## Medical Malpractice Birth Injuries-HMO Cases Clark and Associates

619-235-1321.

Knowledgeable, aggressive attorneys.

## Bankruptcy-\$45 Starts!

Payment Plans Available

619-291-9750, Ray Schimmel, Attorney, LL.M.

## I.R.S. Problems?

Owe back taxes? Haven't filed? Let an ex-IRS agent

fight for you! Call me! Visa/MC/AMEX.

Call Richard Blattman, 858-272-2629

## Debt Consolidation

From 0% to 12%

You have nothing to lose and so much to gain. Call

now to see how much you can save. 619-243-1414

## Websites From \$399!

Websites, hosting, shopping carts, business cards,

logos. 619-226-2877 or www.killinggraffiti.com

## "Easy Cash!" To \$6,600!

Sleep study and other high-paying cash research!

Private. 858-492-8750. www.confidentialreport.com

## Divorce/Collections

Michelle and Lisa Bush, Attorneys At Law. Paralegal

and attorney services. Mission Beach, 858-488-6699

## Debt Consolidation

Save \$1000s on Interest!

1 low monthly payment!

619-325-7150. www.atlantic-credit.com

## Car Accident?

Call 858-4 L.A.W.Y.E.R. or 760-4 L.A.W.Y.E.R.

Free consultation. Visit us at www.4-lawyer.com

## Divorce From \$195

Marital settlement agreement, support,

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Lowest rates. 24 hours. 619-233-4415, 858-335-1162

## Divorce Mediation

Make the best of a bad situation!

Work out a settlement with your spouse or partner

rather than spending a fortune fighting in court

See website: www.alwaysay.com

A Fair Way Mediation Center, 619-702-9174

## Same Day Bankruptcy

Free consult with experienced bankruptcy attorney

858-335-1162, 619-233-4415

## Free HIV Testing

In South Bay Area

Mondays, Wednesdays and Fridays, 9am-4pm

For more information, please call

619-662-4161

## Sexual Harassment

Wrongful Termination

Job Discrimination

Clark and Associates

619-239-1321.

Anti-bullying, workplace glass ceiling, dignity

experienced, aggressive attorneys.

## Divorce-Bankruptcy

Payment plans and mediation services available

Results and experience matter. For results,

call Attorney Samuel S. Godkin at 619-544-6000

## Stop IRS/State Colds

Ex-IRS officer. Free only \$450 with \$100 deposit

858-614-0223. www.taxresolution.com

## Tax Problems Solved!

Low flat fees. We come to you. 858-454-9031

## New Year/Community Career!

Bright futures begin at Coleman College, the

leader in information Technology Education since

1963! Software, hardware, databases, networking,

graphic design, programming. San Marcos and

La Mesa campuses. Short-term certificates,

Associate, Bachelor's and Master's degrees.

Day and evening classes. 800-430-2030

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## Simple Divorce \$75

Affordable rates. MC/Visa. Se habla español

Joseph B. Camahan, Attorney, 858-483-9020 (in P.B.)

## Hypnosis Equals Results!

Quit Smoking. 1 session. Patty, CCH, 858-459-1291

## Social Security

Disability/SOL. Free consultation

Attorney Ann Hadrige, 619-528-2214

## Criminal Defense

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Felony/misdemeanor/drugs/assaults. Free consult.

Call toll free: 1-800-842-6103. Call now!

## Is The IRS After You?

Help Is At [www.mtax.com](http://www.mtax.com).

502 #1 massage (93004782), 7 days, 619-260-1900

## Herpes-EverCLR

Stops Herpes outbreaks!

96% success rate

Toll free: 1-877-EVERCLR

www.stoppingherpes.com

## Low-Cost Divorce \$75+

44 By mail/offline anytime. 619-892-8306

## International Psychic

Spiritual teacher Michael Dove is available by

appointment. Clear, accurate answers to your

questions. 858-679-7190, mindover2u@verizon.com

## D.U.I./Drugs?

Avoid Going To Court!

Law Offices of James Bickford, 619-224-3400, 24/7

## Drunk Driving Defense

Felony/misdemeanor/drugs/DWI

Free consult with experienced Attorney. 888-220-3476

## Drunk Driving

Photo tickets, DMV, warrants

Free consult. Walk-in 5-7. Visa/MC. medul.com

Mr. DUH-M. Ticket, Attorney, 619-563-1010

## Drunk Driving?

Felony, drugs, theft, warrants, 619-683-9311

Negotiation online at [www.tonilaw.com](http://www.tonilaw.com)

Lisa K. Baughman, Former Prosecutor

## Got Bills? Need Help?

Are You Over Your Head?

Debt Elimination. 1-888-459-3758

## Free Hypnosis Consultation

The "Key" to achieve success today. 619-252-4240

## Massage/Yoga Certification

Massage Tech I: 1/7/02-1/18/02

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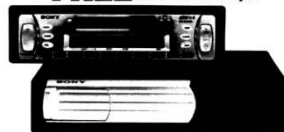


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