

WHO GETS BEST AIRPORT PARKING SPOTS? SEE PAGE 5

SAN DIEGO WEEKLY

Reader

I'M DONE WITH THE states

The restaurant was a rambling wood affair with families crammed together and happily intent over their plates until that rumba line of black men — a half dozen of them — began to snake between the tables. That was when the diners looked up.

Story continued on page 50

PHOTOGRAPH BY SANDY HUFFAKER, JR.

Eugene Mirra (right)

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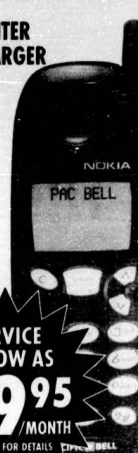
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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-9000, ext. 460; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; fax them to 619-231-0489; or e-mail them to letters@sdreader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

I Demand That The Reader Publish An Immediate Retraction

This letter is in regard to the interview with Maurice Orth in your April 22 issue ("Cunanan's Curse"). In the interview, Ms. Orth posits a connection between myself and the deceased serial killer, Andrew Cunanan. She offers no proof of such a connection, nor the name of anyone who can verify that one ever existed. This is unsurprising, in light of the fact that I did not know Andrew Cunanan, nor anyone who knew him. He did not know me, and certainly, he was never, as Ms. Orth insinuates, a guest or visitor at my house. To state otherwise is to engage in grossly unprofessional reportage and purposefully damaging innuendo.

Either Ms. Orth or the Reader easily could have prevented the publication of this defamatory falsehood by bothering to reprint the widely published, emphatic statement that I released during the Cunanan manhunt, or you could have contacted me and asked about any alleged connection with Cunanan. Ms. Orth's stumbling excuse that she "tried to get ahold of" my phone number but failed and "not sent on" is easily translated to mean that she made no effort whatsoever to contact me. After all, to obtain my address and phone number, she merely had to call my publisher. In truth, the task did not even require that much effort; she could have phoned her own publisher, Delacorte Press, with whom I had a publishing association for seven years. Delacorte easily would have been able to put her in touch with me or could have contacted me directly on her behalf.

As for the Reader, you had no difficulty locating me for my cover story in your issue of November 4, 1991. Inexplicably, you made no effort to do so in this case, instead choosing to publish Ms. Orth's libel with out seeking to verify it. I demand that the Reader publish an immediate retraction of the false, misleading, and defamatory statements published regarding me in its April 22 issue.

Joseph Wambaugh
Neither Mr. Orth nor the article's author asserted there was a connection between Wambaugh and Cunanan. — Editor

He Never Said, "I'll Dust Him."

I put off writing in for two weeks after the article "Cunanan's Curse" (April 22) because I was sure someone else would catch this. Since no one else has, let me point out that Ms. Orth completely misquoted Joseph Wambaugh and the interviewer allowed her to when what Mr. Wambaugh did say was easily verifiable. In the very article in the *Union-Tribune* (July 23, 1997) written by Kelly Thornton that is referred to in "Cunanan's Curse," Joseph Wambaugh's quote from San Diego magazine was reprinted. He said:

"I never heard of Andrew Cunanan until the murders. I don't know anyone who knows him. Apparently he's a name dropper and a fan of my books. I only hope he gets to buy a few more before the cops dust him."

He never said, "I'll dust him" or "I've got this mugnum. I'll dust him" as was printed in the article.

Robert McGowan
University City

Irrationalists Like Yourselves

This is in response to an April 15 letter by one W.H. McKnight of University City. If I remember correctly, Lady Justice is supposed to be wearing a blindfold. Did you not come through the Enlightenment with the rest of us? In reading your diatribe couldn't help but sense a sort of perverse pride in your tone when speaking so self-righteously of some humans having more "worth" than others. With the likes of you sitting on our juries, is it any wonder that the odds of receiving the death penalty are four to five times higher if you kill a white than if you kill a black? Is it any wonder that since the resumption of executions in the early '80s that 40 percent of those executed have been black? Or that of 232 executions carried out since 1977 only one white person has been put to death for the murder of a black person? Must you attack the powerless immigrant when in reality it is the Latino who is in power that you resent?

To you and your friend from San Ysidro, James "Indians aren't native" West (who calls black liberals "hypocrites" for pointing out truths [Letters, April 8]) I submit that black slaves have contributed more to America than you ever could! It is ironic to me that there was another man in history who rejected reason and the credo "All men are created equal." His name was Friedrich Nietzsche, and he spent the last years of his life in an asylum, talking to himself and eating his own excrement. If only that could be the fate of all irrationalists like yourselves! One thing is true: you're right! — Same withheld by request

Reader

SD WEEKLY



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CITY LIGHTS

He said they weren't for women. On the other hand, that's what I enjoyed the most.

I started working at *El Mexicano* the next month, March 13. They invited me to take over the society pages, because they knew my dad had trained me. I was there for four years, and then I asked the director to transfer me to general reporting. I insisted and insisted until he did.

"I'm sad my dad didn't live to see me make it all the way." And that's just what she has done — and during some of Tijuana's most volatile years.

"Twenty-some years ago when I started in the business, I knew and felt the restrictions and controls. My main interest was to write stories that would

be printed, I felt that in Baja California, all media was controlled by the government. When I worked with local papers, sometimes the [political] line they had didn't accord with what I was trying to write. Or sometimes they would just fire me because I didn't follow the line they set."

She left *El Mexicano* after working there for eight years. By the time she joined *El Herald*, things were changing. "I was sub-director [deputy editor] there. We were the first ones to handle the investigations of the killing of [Zeta columnist] Héctor 'Gato' Félix Miranda.

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MAY 1999

CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

News-burgers

This was 1988. We were the first to say openly that everything pointed to [racketeer owner] Jorge Hank Rhon. [Hank denied guilt and was never

changed.] That was when nobody knew where the investigation was going, what direction it was taking. We even published it before Zeta. We interviewed Jorge Hank. A huge number of people bought the paper." She says the paper's owner, then-governor of Baja California, Roberto de la Madrid, had

initially given the green light for full coverage of the murder. "But through his brother, Francisco de la Madrid, he asked us to leave, because Jorge Hank is the son of his very good friend [ex-minister of agriculture and appointed mayor of Mexico City billionaire] Carlos Hank González. He said that we

were affecting their friendship, and we should stop the investigation. So we had to leave. "When we were at *El Universal*, we were handling very strong information about the administration of Governor Xicotencatl Leyva. He tried everything to kick us out, and he couldn't—until he bought the

newspaper. Then he kicked us out." But she says the winds of change have been violent ever since President Salinas de Gortari's administration (1988 to 1994). "During that time I started feeling a freedom from the authorities towards these issues. In the old days, govern-

ment [department of the interior's] agents would monitor all media, and when there was something they didn't like, they would either single out the reporter, talk to him, maybe threaten a little bit, or maybe even talk to the owner. Your line of articles, don't necessarily go with our policies."

Plus, says Cortés, journalists were paid such a low salary that they depended on money from organizations they covered on their beat. The Chamber of Industry or the city or state government would use the journalists to place ads in their paper, earning the writers a commission. This gave the organizations control over what was written about them.

But when Salinas came along, "Maybe it was because his administration was technocratic, but there wasn't as much control as when [traditional] politicians had been in charge."

Cortés says she made the best move of her career in 1984 when she started writing for Mexico City-based *El Universal* as their Tijuana correspondent. "I've stayed with *El Universal* because they publish everything I write. It is one of the most influential papers in the country and also one of the oldest: 83 years old. It was founded in 1916. It covered the revolution in Mexico. The Mexican constitution itself was printed on its presses in 1917."

Cortés' biggest test— and her paper's— was the 1994 assassination of presidential candidate Luis Donaldo Colosio in Tijuana. The murder was a watershed moment for many Mexican journalists. "In the Colosio situation, what we wrote mainly blamed the army and the president as the people responsible for the situation. The information we handled in our articles made the president and the army suspects in the assassination itself—and all that information was published."

"When I sent the stories to *El Universal*, I had my doubts as to how it was going to be published and what was going to be published. I was pleasantly surprised that it was front page, and everything I sent was printed."

"And all the different media just started opening up, and society in general was more critical about everything. Those papers that weren't full and accurate in covering the issue lost circulation or disappeared."

That doesn't mean it's safer being a journalist in Tijuana. Perhaps the opposite. "We [journalists] are at a very high risk because there is still a lot of impunity in the state of Baja California. Because of the big crime wave that is happening down here, until the criminals are properly dealt with, it will continue."

"I have had some panic attacks, fear that people were following me. There was a moment when I started feeling real fear and hysteria, especially in

the Colosio case. Maybe when I arrived home, somebody might be waiting outside for me. Then it got to a point where I said to myself, 'If it's going to happen, it will happen. Hopefully it won't, but whatever happens, happens.'"

"I overcame the fear. And in other situations when I've had to cover crime stories, people have read it and said we are too daring, that we're not thinking of the consequences. But fortunately, nothing has happened. It's the people expressing concern who make you become afraid because they're saying it so much. But it gets to a moment when you overcome it, and then you keep on going."

Still, she says the present situation hasn't made things safer for journalists. "In the case of Hector Félix, the people who ordered his killing felt that they were untouchable, beyond the law."

"We're talking about two different governments: PRI [Institutional Revolutionary Party] and PAN [National Action Party]. In both governments there is impunity. You have to be careful, especially with certain stories when you handle information such as drug trafficking or drug traffickers. We really think about that information and what we're going to say. There's a high risk to [covering] a lot of things that are happening right now. With the impunity [many criminals feel] we have to think seriously about what we say. There's not any sense of protection by the government. People feel that they can do almost anything they want. There have been some [criminals] who have been detained or arrested and then just mysteriously released without anybody knowing."

The one true backing she feels is from her bosses in Mexico City. "Our newspaper has protected and supported us in doing this investigative work. If we get hurt in any way, people know that *El Universal* will make a big deal of it. That gives us a form of protection."

"When the Colosio situation happened, the paper sent a whole team, photographers, even a sub-director [deputy editor] to be here with us, so we wouldn't be alone. There had been several complaints from the president's office and from the Ministry of the Interior to the paper's director. So he thought we may have trouble up here, covering the story. That's when I got a call from him saying, 'You're not alone. I'm sending the team to give you support. You're doing a good job. Keep on doing it. We felt good about it because we felt we had support.'"

It is dangerous to be open and honest on her radio show? "Well, I was talking about drug trafficking here in the city recently, about the narco-attacks and the Archilano Félix family. Then somebody called in. He talked to me, young producer of the program at a time when I

wasn't there. He asked him to tell me that I should stop doing those kinds of programs. That there were other important subjects I could talk about in Tijuana and that I should think about it really well, for my good and for the good of the station. And he hung up."

"And this young [producer] was very worried and preoccupied by the situation. So I made a comment on the air that there were people who were bothered by some of the information that we handle. But without being specific, I said, 'This [drug] situation keeps on happening. You can't tapar el sol con un dedo—block out the sun with your fin-

ger.' Other media were also writing about these cases. In *El Universal*, *Reforma*, *El Financiero*, the weekly *Proceso*, Zeta—they couldn't shut everybody up. So after that, we never got another call. It was a threat, but I didn't feel it was something grave."

Los Angeles Times correspondent Sebastian Rotella starts his book, *Twilight on the Line*, in Big Boy. He calls Cortés "relentlessly cheerful, and cheerfully relentless...one of a band of fast and fearless warriors whose swagger and stark working conditions recall the 1930s Chicago style [of journalism] that has faded away

north of the border." It's a curious atmosphere that we have lived with in Tijuana, Cortés says. "You get accustomed to it. You learn how to move around in it. Who to call, how to get the information, how to research everything. You move within the danger, but you don't consider it."

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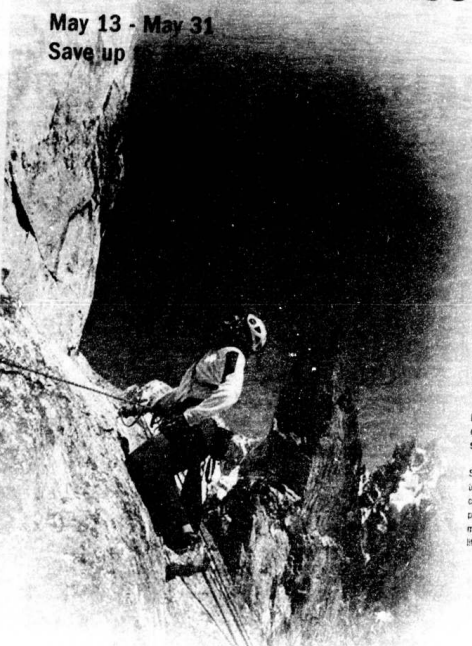
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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Mr. Alice:
What's Huey, Dewey, and Louie's father? If Donald Duck is their uncle, then Donald Duck must have a brother. I've never seen him. My dad has a brother and he is my uncle, so who's their dad?

— Travis, aged 10

Cartoon families are almost as complicated as real-life families these days. But in the case of Huey, Dewey, and Louie, the trio actually belongs to Donald's sister, Dumbella. Sixty-one years ago she sent them to their Uncle Donald for a visit, and for some reason they just never went home. We don't know whether Dumbella was having troubles with her marriage, or even if she was married at all. I hope it wasn't a case of duckling abuse. Anyway, according to the Donald Duck fan club, the kids were adopted by Uncle Donald about 50 years ago.

Matt:
Many, many years ago, when I was a kid, I remember taking an apple to school and giving it to my favorite teacher. Do kids do this anymore? Where did the tradition come from?

— Mrs. Irman, San Diego

What a quaint notion, Mrs. I. Probably no room in the old book bag these days, what with the USB and enough ammo for a three-hour standoff. And even if some student did bring in an apple, I'm sure the teacher would toss it, fearing hidden razor blades. The idea of bringing an apple to the teacher is a relic or just an innocent gift probably originated in New England in the early days of semi-organized schooling, when teachers were paid mainly in foodstuffs and candles and other necessities to supplement their meager salaries. Apples were plentiful, so old-timey teachers probably survived on a lot of pie.

Dr. Mattnell:
I want to add one bit of information to your discussion of the lobster question. About 15 years ago the Scripps Institution of Oceanography had several large tanks in which they were growing and studying Atlantic lobsters. They were actually quite successful but never went out into the open ocean with their experiments. The reason was that whenever they put Atlantic and Pacific lobsters together, the latter would always get upstaid. Yes, they have no claws. So, the decision was made: not work further at transplanting the Eastern species to our coast for fear of wiping out the local population. Those of us partial to the Maine strain would not have minded seeing that happen, but it wasn't to be.

— Nick Hulse, USD

To Matthew Alice (re: steep streets):
A road that runs north from Artesian Road in the La Jolla Valley (sector C2, channel 1169 of the 11) seems nearly vertical (or nearly vertical). I don't know if it has a name. There are only a few houses up there, and it was probably expensive to pave that grade, but if that stretch were gravel, it would definitely be a one-way road in the winter.

— Kel Tyre, Rancho Santa Fe

Huey, Dewey, and Louie:
Have you considered Deer Park Road in the Cleveland National Forest? It is pretty steep and dirt for most of the distance, but for about half a mile it is paved and very steep. Legend has it that it is so steep that the dirt road washed out every winter.

— Lukeaston, the Net

The elves fired up the golf carts and conveyed all over the place this week tracking down your suggestions for the steepest street. They claim the golf course acreage in the county has finally reached critical mass, and they can get anywhere they need to go pretty much on cart paths. I believe they could have made it, too, but the wogmaster took a talent to the beach, and the tee cart pickup ended their little adventure.

All their gear and notes got tangled in the mess, so for the moment, we'll give you figures for these two marginal "streets." Deer Park Road is a one-lane glorified track trail that begins like Pine Creek Road in Pine Valley and wanders north. We had to call on the Forest Service engineers for this one. They wrangled maps and cross-checked coordinates and found a stretch of bumpy backloop with a gradient of 10%. This beats our Dictionary Hill access road by about 2%, the steepest so far.

As for the Artesian Road business — the elves aren't speaking to Kel Tyre anymore. Artesian's ranches, dead ending at gated property along the San Diego River and the back side of Bantick's Santa Fe, it's shut. Doors and trucks, but trucks and potholes and washboard that have been longhauled for decades. Right in the middle of it, though, is a new housing development that offers "Gotham country living, from the mid '70s/80s." Well, I hope the graxons country lives there and any ancillary dental work.


So anyway, the elves return on there. Thanks, Brother, in hand. Looking for sector C2 on 901 Road, inaccessible to a common folk's quality, but for all their trouble, I figured I owed the elves a little satisfaction. Near the intersection with Artesian, the ranch road has a grade in the low 30s. About a mile out, near a cluster of houses, grades approach 40 percent.

And now, a good-bye dance for me to say on behalf of the elves, no more wilderness trails or private drives, please. We'll try to wrap this up next week.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80603, San Diego, CA 92186-5803, or fax your questions to 619-231-0488, or e-mail to mattnell@net.com via the Internet.

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By Patrick Daugherty

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"The acceleration, after you get used to go-karts, isn't the big deal. It's how fast they go through the middle of the turn. That's what they do, they go through the middle of the turn like no other racecar. They say go-karts are the closest thing to Formula 1 racing you can find. It is intense. When you get on the gas, you better be ready, you got to shift again and again. You better have it pointed in the right direction. The first time I drove one I thought, 'Man, whoever can drive this can drive anything.'"

Speaking is Doug Fleming, team owner and importer of high end Italian go-karts. Fleming and his crew of four drive a tractor-trailer to go-kart races carrying and maintaining his own and his clients' go-karts. He is also the father of Cole Fleming, five-time national champion and seven-time regional champion. Fleming's son and I are enjoying a Saturday afternoon at Amago Raceway.

The ride out here is spectacular. Take I-15 to Fallbrook, turn right onto highway 76, travel 22 miles, and make another right at the Amago Raceway sign. Along the way you'll pass through valleys busy with tall grass and mature orange groves. I can't recall the last time I saw such a parade of cattle, barns, and worn farm houses in Southern California.

Peter Kadlinski loved Amago Raceway 18 months ago and has been upgrading the 1/2-mile track ever since. Today he's putting on a party to thank his regular customers. A band is here and picnic tables are set up and ready for the barbecue. I count 22 pickup trucks and a like number of go-karts. I ask Kadlinski how he rates the facility.

"I'd have to say this is the nicest karting track, probably, in the Southwest."
"What makes it so good?"
"The track surface is very, very smooth. The next thing is the technical aspect of the track. There are 12 turns and two straight-aways. We have a switchback, double X turns, hairpin turns, and S's."

I noticed that on the drive in, "How fast can a go-kart go?"

"The 125cc's can make 115 miles per hour. There are many engine sizes in go-kart world. Generally, a 50cc engine is bottom end and a 125cc is top."

"If I wanted to build a competitive go-kart, how much would it cost?"
"Twenty-five hundred dollars on up to \$5000."

I walk over to the east side of the course, past back to the aluminum stands, mount the staircase, and watch a few laps. I

can report that go-karts go fast. I waddle back to earth and say hello to Don Swanson, owner of Speedzone Racing School. Swanson has raced hydroplanes, sports cars, drag cars, stock cars, vintage cars, and formula cars. He raced at the 1st Mar Grand Prix, the Long Beach Grand Prix, and was an instructor at the Skip Barber Racing School. Since January he has operated his own racing school at Amago Raceway. I remark how small the karts seem to me.

"The shifter karts are pretty intense. [Shifter means a go-kart with a manual gearshift. Typically, it has six gears, one down and five up.] A 125cc shifter kart has the same horsepower-to-weight ratio as a Formula 1 car. They don't do 200 miles an hour, but when you're sitting a half-inch off the ground, on top of little wheels, with no suspension, and you turn the wheel at 115 mph you get an instant two or three G's. See, there's no suspension in karts. If you took your car around 'this circuit' you'd think, 'My God, this is like a pool table.' In a racing car, if you run over the slightest impression on the ground, you feel it all through the chassis."

Swanson understands I am a civilian and attempts to explain. "Professional drivers practice here all the time. In fact, Alex Barron still holds the record on this track. He was up here two weeks ago practicing. Richie Hearn has been here. P.J. Jones has been here. A lot of professional drivers come out and practice."

Standing next to his go-kart, ready to race, is Rob Vignato, a computer graphics tech from San Carlos. He been karting three years. I ask how he likes the track.

"It's recently become a nationally rated track because Peter's repaved it, widened it, and now it's a very technical, very fun track."

I circle Rob's kart. "Show me what you got."

"Standard Kawasaki 115 motorcross engine. The transmission is made by a company in Italy. It has a sequential gearbox. You can rotate the car and manipulate it very much like an Indy or F1 racing car. The shifting and the gearbox are structured. It's not an H pattern and there's no clutch. You break very light and bring the gears down with it. It's an extremely awesome design. It allows the average guy to experience Indy and Formula 1 racing."

Yup, this looks like fun. "How often do you do race?"

"Until I run out of money."

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Will provide senior-level support/administration and management for multi-server NetWare/VinNT LAN/WAN. 5-8 years' LAN/WAN experience background in Novell 4.x, DOS, Win95, and server configuration and installation. Long-term contract, possible temp-to-hire. **To \$35/hr.**

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To that end, the Ethics Connection provides users interactive opportunities at every turn: thorough links and an internal search engine help pinpoint other sections of the site—essays, for instance, on animal testing or affirmative action. In addition, the site cross-references the Center's publications *Issues in Ethics*, which tackles a large ethical theme in each issue. February's issue (vol. 9, no. 3) asks, "It May Be Right, But Will It Work?" The issue's introduction explains: "The question of right and wrong can never be entirely abstract. We might say in the abstract that killing is wrong, but start adding details—a person threatening our child or an enemy at the gates—and the answer is not so clear.... We look

asks, "What are the ethical questions involved when a company is the only supplier of a high-risk, life-saving product?"

We'll enough, but what about all my friends? He can read the article in *Issues in Ethics* titled "Men & Women Justice & Compassion," but a simple rereading of *The Scarlet Letter* will suffice, I think. I would point to *Winter Phryne's* treaty to Arthur Dimmesdale that "What we did had a consecration of its own" and suggest we head to the bar for a drink and a round of cards. I suspect, though, that my repentant friend would retort with Dimmesdale's moralization to "Be true! Be true! Be true! [And] show freely to the world, if not your worst, yet some trait by which the worst may be inferred" and propose a weekend of ice-climbing in New Hamp-

— *Hester Wolt*

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This is the third in a series. Some names have been changed.

If Sandra Dawson were a full-time community college faculty member, she would get paid each week for 15 hours in class, office hours, 10 hours of preparation time, and 10 hours of committee meetings and other activities. But she gets paid only for the hours she teaches in class. That's because, despite teaching the same classes full-time, she is an adjunct, or part-time, instructor. On average, in San Diego County, community college districts start full-time faculty salaries at an average of \$3500 per month. They start adjunct faculty at an average hourly wage of \$35. For both adjunct and contract faculty, entry level means a master's degree and no college teaching experience.

One night so that Dawson is a full-time part-timer. Her three classes at San Diego City College downtown and two at Southwestern College in Chula Vista total a full-time faculty load at either one of the campuses. And she has three and a half different preparations of the basic, remedial, reading and writing classes that most community colleges offer. She has a master's degree in education from SDSU and a California K-12 reading specialist credential. Teaching as an adjunct at the college level for the last seven years has allowed Dawson, who is divorced, to modestly support her two children, Greg (18) and Linda (15), who live with her in their La Mesa home.

Dawson laughed as she welcomed me into the large, busy faculty lounge she calls her office at City College. One of its wide circular tables offers her the most adequate working space she can find on campus. A tall, dark-haired woman of 40, Dawson suffers from rheumatoid arthritis and moves somewhat stiffly and slowly. Once we sat down, I

asked her what the faculty and administration thought of adjuncts. She told me about a recent meeting with Southwestern College's adjunct representative to the faculty union.

"The rep asked us at lunch, 'What are your concerns?' Then he put together a list that we could prioritize, and when he sent that back to us and told us what it seemed like we were most concerned about, he said that from the administrative point of view, adjuncts were a lot of people who

already had full-time jobs and that they were doing this for fun or a little extra money. Those people would have one class and obviously wouldn't care about any adjunct issues because they're only here for fun."

Some adjuncts with other full-time jobs do teach only one class. Dawson's schedule, however, puts her at City College every day of the week and at two Southwestern campuses on Tuesdays and Thursdays. On those days, after her morning class

part, they'll get out one of their old samples and check it for commas or see what kind of fragments they had and fix those. If they do what they're supposed to do, then they have the potential for a tremendous amount of growth. They revise. They're using their own experience to learn from their own writing to improve upon.

"I'm trying to get them to start, and it's difficult. Some of them will write a sample that's too short, so they don't have anything they can pull

at City, she drives to Southwestern's San Ysidro site for one class in the afternoon and from there to its main campus in eastern Chula Vista in the evening for another class. Both of those classes are three-hour lecture/lab combinations.

Last fall I attended one of Dawson's City College writing classes, English 90, whose goal is to help students learn to write sentences and paragraphs. I watched her work with students in brainstorming groups of four to six. In order for the sessions to be effective, students must bring in samples of "prewriting" on an individual topic.

Nearly 30 students listened intently to Dawson's soft-spoken instructions. "Somebody else is going to read your writing and put check marks by the things they like to talk to you more about," Dawson explains. "Like, 'Why did you write that? Tell me more about this. I know something about this I'd like to share with you.' After that happens, put one of your ideas on the back of your piece of paper and see if you could use it for the beginning of a paragraph you might want to write. So, can you tell me a couple of other things that might fall underneath that?"

Later Dawson expands on this tracking method. "They will go back to those samples, and they'll look at them again and pull out an idea from what they've already written to use for something else. And maybe when we get back to the grammar part, they'll get out one of their old samples and check it for commas or see what kind of fragments they had and fix those. If they do what they're supposed to do, then they have the potential for a tremendous amount of growth. They revise. They're using their own experience to learn from their own writing to improve upon."

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out and work with. So I tell them, 'Go back to the drawing board. If that was 10 minutes, then let's go for 20 or 30. And then they're ready to die.'

Dawson calls both the reading and writing classes the trenches at City "bottomless classes." The college gives all beginning students placement tests to determine their competency levels for reading, writing, and math. Dawson's classes are intended for students with a level three (on a scale of one to five) in reading and writing. "Well, I've got students in the writing class who are level two and level one," she

not the kind of class where you give them a midterm paper and a final exam. That's not going to work at all. In my writing class they have homework every day, and they should have a bunch of things prepared. It doesn't mean that they turn them in or that they are graded by me, but eventually the benefits from that work should show in the things they do turn in." Dawson estimates she puts in, on average, 15 to 16 hours grading papers each week. "That doesn't include preparation for class, the planning," she says. "People say to me, 'You're taught

DAWSON SAYS, "BUT WHAT OFTEN HAPPENS IS THAT STUDENTS DON'T WANT TO BE TESTED AS ESL, EVEN THOUGH THEY ARE ESL, BECAUSE THERE'S A NEGATIVE STIGMA ATTACHED TO THOSE CLASSES."

says, 'So how were they allowed to enroll? The computer's supposed to throw them out if they don't meet the standards. It's a writing class for people whose first language is English.'

To compound matters, in her reading class, Dawson says, "I also have people who are too high. I've got some level fours. And, of course, having this great range makes it more difficult." City College offers English as a second language (ESL) for students the placement system identifies as needing it, "but what often happens is that students don't want to be tested as ESL," Dawson says. "Even though they are ESL, because there's a negative stigma attached to those classes. And sometimes they plead they know that there are ESL classes."

After taking ESL, students may also need to go through the remedial reading and writing classes before they can move on to college-level English. Both classes are essential for other college work, to complete community college degrees, and perhaps to move on to bachelor's degrees and beyond to a job or a program. Dawson goes so far as to tell students to develop a "writing habit," she says, "because these classes are developmental, it's

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semester classes. But she can't afford to take the summer off, as do full-timers who can arrange a 12-month a-year pay schedule. Dawson gets paid only for months she is teaching. She says the work is tiring over the summer because "in addition to doing your regular day-to-day teaching, you have to get ready for the fall. And when I get ready, I make out a plan for the whole semester, so I have a good overview."

Although she would like to get higher pay for the hard work she does, Dawson covers more a paid health-care plan than works for her. Ten years ago she was diagnosed with breast cancer; she is now in remission. In addition to getting regular check-ups, she goes to the doctor monthly to receive rheumatoid arthritis treatments. The San Diego Community College District, of which City College is a part, now has a comprehensive

paid health-care plan for some adjuncts. The local chapter of the American Federation of Teachers negotiated hard for it against the wishes of the district. In order to qualify for the plan, an instructor must teach enough classes annually to average 50 percent of a full-time load per semester. Dawson qualifies for the plan because she currently has a three-year "fixed-term" contract with the district that guarantees her a 60 percent load

throughout the course of the assignment. But the glitch is, should Dawson lose her classes at the end of her fixed term — and without such a contract there is no guarantee of a single class to any part-time instructor — then she would lose her health coverage, if she were making use of it. And with her history of cancer and the current \$400-a-month cost of her rheumatoid arthritis treatments, that's a risk Dawson feels she can't take.

Dawson's medical history makes her uninsurable. She now pays \$280 a month for a plan that is available to her under the California Major Risk Medical Insurance Program (MRMIP). The program guarantees insurance (from private carriers such as Blue Cross and Kaiser) to those with major health risks. Applicants wait from five months to a year to participate in the program, depending on demand. If

Dawson used the district's health coverage and then lost it, she would become uninsured for the time it took the MRMIP to accept her again. Uninsured, she is probably paralyzed at the prospect, but she does like a worrisome test. "Right now," she says, "City is experiencing some downsizing. I guess because the area around here isn't growing, and it's been this way for a while. Less need for instructors would

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go with that," I asked Dawson why she didn't have a single full-time job that would pay her better and provide the health insurance policy she needs. At first it was a matter of timing, she says.

"I have friends who graduated from college a year before me. They've been full-timers since that time, in high schools mainly. Why? Because that year was a great year. There was a lot of attention at the time, and they got in there. I continued going to school and was taking my time, and missed a window. It took me a little while to figure it out. But then I applied all over again, and ended up in three school districts around San Diego. I did that for three years and then got a job at Sweetwater High. My first full-time job."

"That long, Proposition 13 was passed, and my principal called me at home and told me that he was going to have to let me go, because I was the newest English teacher. There were three new teachers. One of them was a speech therapist, one of them was a special ed. person, and I was an English teacher. He let me and the special ed. teacher go, and the speech therapist got to keep her job. So that was kind of devastating. That was two months after Proposition 13 passed. I had gone out to lunch with all the English teachers. We were talking about what we were going to be doing in the fall, and someone said, 'Has Bill called you about that dah dah?'"

"No, I said, 'I haven't heard anything from him,' and a couple of them looked at each other funny, and he called me later that day. So that's when I decided that it might be a good time for me to see what kind of teaching skills I had. And that's when I started my master's."

Did her layoff from Sweetwater High dissuade Dawson from trying to become a high school teacher again? Her friends in the public school system seem convinced she could get hired now. But since completing her master's at SDSU and starting to work as an adjunct at the college level, she has found her current adjunct work rewarding.

She wants to continue helping young adults become literate enough to succeed in college. When full-time college positions come to her attention, she applies for them.

"How good are adjunct instructors? I've ordered in comparison with their tenure, compared Dawson and her adjunct colleagues feel they are just as good. "Not all adjuncts are good teachers," she says. "Not all full-time teachers are good teachers. But there are good teachers everywhere." We did not ask about the pay adjuncts receive, but Dawson says that it runs something like this: Three come in a group, only her class, and then they go to quickly alternate to teach in another class. So she and two other people don't get a full-time person. They alternate when they teach. The other part, though, despite that adjuncts are paid less than full-time teachers, Dawson says she's not in a full-time teaching position.

Sometimes Dawson wishes she had more contact with full-time faculty members, either in a work-related context or in a casual social involvement. She feels sure that her department chair would help, but with any difficulties she might have in the classroom, despite what she hasn't asked. But in other ways, the isolation of adjuncts both or her.

"I used to stay in my little shell, I guess, and I've gotten to the point of saying, 'Well, what have you got to lose by saying hello to someone?' Maryse," Dawson made two of a kind. "I'm a woman, in another role, speaking to a woman, so I'm not a teacher. She says that she's in a full-time teaching position and

social time.

"Students can make an appointment with me before or after class, or anytime," she says. "They can call me and leave a message. I'm here every day. I don't think I can make myself any more available to them than I am right now."

We also talked about another criticism of teachers, this one against tenured faculty that they have a nice secure job that lets them get a little lazy in the classroom, perhaps less available, too than they had to get ahead. They don't need to "get ahead" the way adjuncts trying for full-time jobs do. Dawson called my attention to a recent Time feature on teachers that reflects a public distrust over tenure. The story's subtitle is titled, "Ever Try to Punk a Bad Teacher?" It prompted Dawson to remark, "Once you're in there, you practically have to commit murder."



ation teacher. "Now I see her a lot."

When she first started out as an adjunct, did Dawson feel she wasn't part of the club? "I don't think anybody's purposefully perpetuated that, but you're so segregated. I mean, maybe you come on campus and immediately leave, or you can never go to a meeting because you're at another site, or you're in class right here at that time. So you feel separated. Now I'm much more a part of the team, because I'm here for a longer part of the day, and it makes me feel a lot better about myself too. For the first year or so I taught at night, so I'd come in at quarter nine, and leave with my students, and I never even saw another teacher. So that made me feel pretty alone. And the only way you go to know other adjuncts is if you go to a department meeting where you meet people quite

Appetite Everywhere

TWO YEARS AGO, GLENDA WEIGHED 342 POUNDS, AND IT WAS CLEAR TO ME SHE NEEDED MORE THAN ADVICE TO EXERCISE AND EAT RIGHT. FROM THE FACE COVERED WITH ZITS TO THE ANKLES SWOLLEN WITH ARTHRITIS, GLENDA'S BODY OVERLOADED WITH CONSEQUENCES OF POOR EATING HABITS. ONE OF HER 42-YEAR-OLD FRIENDS HAD JUST DIED OF A HEART ATTACK, SO SHE FELT AN URGENT NEED TO DO SOMETHING.

"What pill can you prescribe for me so I can lose weight?" She was posing a question thousands of people in this country ask doctors every working day.

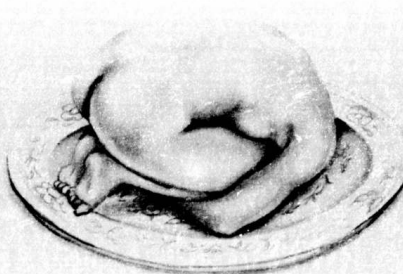
Treating obesity isn't like treating high blood pressure. If someone comes into my office and our sphygmomanometer (blood pressure cuff) measures a high reading at each visit despite what ever efforts the patient is making to exercise, reduce

stress, and lose weight, I can choose from many anti-hypertensive medications. Based on factors including (but not limited to) ethnicity, sex, cholesterol level, desired side effects, and even mental illness, I can choose an effective medication, or combination of medicines, most appropriate to the individual. Almost without exception, I can use prescription drugs to help a hypertensive patient control his or her blood pressure and continue to use them without causing other problems. The same is true for depression, which happens to be Glenda's second major problem. But we do not have even one decent pharmacologic answer to obesity. Several drugs on the market can induce temporary weight loss, but none meet the criteria of proven long-term efficacy and safety that most physicians, myself included, require before prescribing medications for long-term use.

"There isn't a pill like that which is safe for you," I told Glenda. Gloom filled the room. Her round, chocolate brown face and enormous slumping shoulders hung like an old, damp overcoat. I knew I had few options. Her Medical coverage (state- and federally funded insurance for the indigent) would not pay for any more visits to dietitians. She didn't have money for dietary programs and barely had enough to buy healthy food. Her intermittent bouts with depression often made it difficult for her to get out of bed, which sabotaged her attempts at going to groups, such as Overeaters Anonymous.

I do my best work when I am able to put myself into my patient's mind, body, and situation. As a young, thin, white family practitioner, I had some trouble assuming the character of a morbidly obese, black, poor, depressed woman who sometimes hallucinates that she is cutting off and eating chunks of her buttocks or vagina. It occurs to me now for the first time that some formal training in acting might help physicians do better at this, because I see many of us make recommendations to patients that are so out of touch with their realities that we cannot expect them to act on our advice. Glenda had intellectual resources we could use but little else.

I decided to try something I had never done before:



I told her to keep a food diary and come in every week to show it to me. This tactic would never work for someone busy working, attending school, and/or raising a child. But Glenda's long, empty days left her plenty of time to keep a detailed record (state- and federally funded insurance for the indigent) would not pay for any more visits to dietitians. She didn't have money for dietary programs and barely had enough to buy healthy food. Her intermittent bouts with depression often made it difficult for her to get out of bed, which sabotaged her attempts at going to groups, such as Overeaters Anonymous.

I decided to try something I had never done before:

800 pounds for the last time just after New Year's Day 1997, four months into the diary experiment. About once a month, she added a few more blocks to her daily walk until she reached 30 blocks, where she stayed for six months before she went up to 34 blocks, the distance she has walked almost every day since. On June 11, she weighed in at 273 pounds. Her complexion had cleared, the swelling had long since departed from her ankles, and the folds of fat that used to hang like curtains from her waist and arms had shrunk to less than half their former size. The yeast and bacterial abscesses that used to establish temporary residences in her fatty folds could not do so anymore. For the past 18 months, her weight has fluctuated between 260 and 280 pounds. Physically, she has reached a new steady state, 70 pounds (20 percent) lighter with, for the most part, as healthy a diet as one who has so little income to spend on food can have and a regular exercise habit. Mentally, she has not changed much, and

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that is why she has not become any thinner than she is.

Most obese people have gone through periods of weight loss and gain. Glenda once lost 120 pounds, but when she was thin she hated the way men treated her, and the more she does not ever want to be thin again. This creates an inner conflict, because part of her terrible self-esteem continues to be the notion that she is too fat. When she began this process she said she would be satisfied if she got down to 150 pounds. So she still hears powerful auditory hallucinations, voices in her head that call her a worthless fat slab. Sometimes the voices tell her to kill herself, and she has learned to check herself into the psychiatric hospital when her depressive psychosis reaches that point.

I treat depression every day in the office, but Glenda has such complexity and difficulty that I find it intimidating. Her hallucinations about eating herself shows the power behind her feel-

ings. It's the perfect fantasy for her: by eating her own fat, she could binge and lose weight at the same time. Many psychiatrists have tried combinations of antipsychotic drugs and antidepressants to modify the intensity of her feelings, and the medicines do work to a point. She's a good example of the limits of your run-of-the-mill when you treat the symptoms and not the disease. But realistically, how does one address this conflict of wanting to be thin and not wanting to be thin? So far, we have a compromise: she lost 30 pounds.

So weeks ago I thought it was a good time to try for more. In maintaining her weight loss for 18 months, she had made herself a legitimate candidate for gastric stapling. This surgery reduces the stomach's volume, which causes the patient to feel more full after eating less. This diminished appetite leads to weight loss as long as it is the appetite, and not habit or psychological dependence on food.

that determines how much the patient eats. I asked Glenda to consider having the surgery. One week later, I knew I had made a mistake. "I've decided I don't want to keep losing weight," she told me, forgetting that she hadn't lost any weight in a long time but was maintaining it. She had binged several times and

In maintaining her weight loss for 18 months, she had made herself a legitimate candidate for gastric stapling.

put on three pounds because she didn't want to be attractive, and although I had made some progress toward convincing her that she wasn't too thin, she was healthier than she had been in a long time, and she was not in danger of losing more weight. She had gained six more pounds since that visit.

Every week I work on her

self-esteem. The fact that I, a man who she knows is busy, agrees to her every wish helps. She has said to me many times that she expects me to give up on her, usually during visits where she has gained weight from the previous week. I can't imagine giving up, but I do get frustrated, despite having learned

because I take better care of my own. Still, it annoys me when she allows men to take advantage of her sexually. "He told me my thigh felt not like butter," she told me, explaining her latest encounter with a male friend, "and I let him take my clothes off."

"Did you want to have sex with him?"

"No." But she allowed it, he did not have to use force, nor a condom. She doesn't think enough of herself to stand up to a man, and I'm not sure she ever has said no with enough backbone to extricate herself from that kind of a situation. I think it would help her to role play that scenario, but she would need to do that with an expert, preferably a woman. An experienced female therapist would be a great asset to Glenda for this and many other reasons, but the only therapist we have for Med-Cal patients are graduate students at U.C. Berkeley.

She has not explored this, so recently, so I'll suggest it the next time I see her. I could sure use the extra help for all this. I don't think Glenda has any notion of what it's like to have relationships with men on her terms. While walking down the street, she hallucinates about sexual encounters. "I see trees, telephone poles, and the papers on the street having sex with me," she once told me. To me, this means she believes she's at the world's sexual orgy. Any one or anything that wants to violate her can do so at any time. I allow myself to be optimistic about this problem because she once felt just as powerless about food. She now knows she can influence what goes into her mouth. I hope that next year I can say she's life. Besides safeguarding her health and giving her a chance to have male friends, it will give her more room to lose weight. — Jim Field

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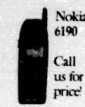
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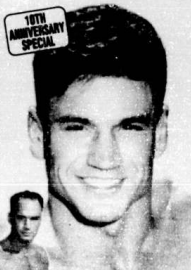


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WHEN THE RAIN MAKES ITS MOVE ON SAN DIEGO IN JANUARY, the streets seem more lonely than in other cities. It is a broken promise of luxury hotel, children huddled in the open garbros. Surrounded by the bobbing hulls and masts of yachts in blue canvas, the bay, the dusty color of a matchbook and piggy. A third kid, a boy with a closely shaved scalp and a breast stands with his back to them. He is silhouetted against the bay, staring up at the lard and ash clouds. "What's your name?" George calls to him. The boy turns and does not answer but lifts his green name tag. No one can read it from where they are standing. George lifts what's left of the joint in the smudged beauty beyond the sea wall. "Whatever," George shrugs and smiles. He reveals a mouthful of braces.

George is 17 years old and looks older. Linette is 16 and seems more like 14. George has a home, such as it is, in East San Diego, where he stays with his mother, brother, and sisters. Linette stays at a teen shelter called the Storefront downtown, near City College. The shelter's location needs to be vague because the staff and residents have an ongoing concern with pedophiles, drug dealers, and abusive, noncustodial parents.

"If you could give us more than just their names," says Linette, "maybe we could help you find them. I think we know some kids by those names." She is talking about my inquiries as to four homeless kids between the ages of 14 and 21. Someone had written to me about them. They said they were getting hassled by cops and downtown security, according to their theory, because of the new ballpark to be installed in the Center City area.

"All I've got is their names," I tell them. "Well," George inhales, pauses, "they're probably around." He gestures inland at the city. "Try Starbucks at Horton Plaza, Seaport Village, or Marioland."

"Is Marioland a video-game place?" George and Linette look at each other and laugh. They both nod. "Yeah, it's just like a video-game place." George asks me for a light and then a cigarette.

"Are you a dealer?" I ask him indicating the joint. "Hell, no. I'm a disc jockey and I'm taking a course in public speaking. I'm just getting into it. I'm entering a speech contest." Indeed George's voice is resonant and almost accentless. Between his voice, his height—at least six feet—Rasta-dread hair and his solid yet fluid street poses, eyes that take in his surroundings with a combi-

Down and Out in Marioland

nation of marijuana merriness and cool assessment, George could be closer to 30 than 18. I ask them if maybe they would tell me their stories since I can't find the kids I'm looking for. Linette looks to George as if for approval. George puts it back on her. "You're homeless, not me. It's up to you."

The girl, hugging herself, pulls her windbreaker around her against the cold. She raises her hood, framing a pretty girl's face that is becoming an exotic beauty's. With one hand she fondles the crucifix around her neck. She wears two of them, one silver, the other with bits of turquoise and rhinestone, between them is a brooch, a hollow silver heart. "I've been in a lot of group homes. I've been at the Storefront for about two weeks. See, I don't get along with my mom. We're fine if we don't live with each other and just call each other on the phone."

"Uh-huh. So you ran away, or what?" I was already losing interest in Linette's story. Just a runaway, maybe spoiled, vain, too cool for school. Mom wouldn't let her have colored boys over, smoke grass, and fuck, so she fades onto the street. I'm looking around the park for other lost souls in the rain. Some middle-aged men over the bathrooms. They go inside when the cops cruise the parking lot. I'm searching for Wendy and the Lost Boys, the woman wrote to me about. Wendy, Tito, Axel, Disney, and Peter, they say their names are. "They pride themselves on not looking homeless," the woman had said over the phone. But the only other kid out here is the denim jacket, crew-cut guy from St. Vinny's. Linette is

still talking. "I moved into my girlfriend's next door to my dad's. My mom has custody of me but she lets me live with my dad but he's really violent and everything, so I went next door to this lady's house that is my friend. I left his house last Thursday and she let me stay there and then I went



"Jelly," a homeless teen from Colorado

to a friend's house in L.A. I couldn't stay there forever so..." She was all over the place. Her happily put-wrenched brain is trying to track moves from Escondido to Tijuana to L.A. and back, making it sound like a series of whimsical turns off the freeway on the way to Disneyland. Her dad being "really violent and everything" is uttered dismissively, with a weedy smile. Maybe he smacked her, maybe not. It's impossible to tell. She appears okay, she isn't taking it too seriously at the moment. I ask her about any burning ambitions. "You know, do you wanna be a movie star or a model, a doctor, an

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"What's a common story you hear at the Storefront? Any one thing more than others?"

"Drugs and alcohol." Manson doesn't hesitate on this one, not like he did on getting kids to identify a pedophile. "With the parents or the kids themselves or both. They may have a stepfather, say, the mother caters to the stepfather, the kid runs away. Abuse of the stepfather, father, or mother. Could be a financial situation, a parent loses a job, abuse issues come up. A lot of families come here from

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here, and then we find out she's got a good place. Uh-uh. If that's the case, we send them back home. If she's here, there must be a reason why she's here."

The Storefront has been in existence "...going on 10 years. Our agency, San Diego Youth and Community Services, has been in existence for 27 years." Manson has been with the Storefront for 7 years. He's been in the field of social services for the past 22 years, working with families in one capacity or another.

"We always need volunteers," he says leaning toward

insults to them. At 15, seven boys and three emergency beds. Most of the kids who come in here are boys. The girls tend to be taken care of by pimps or pedophiles or a friend. Kids might find a vagrant somewhere, an abandoned building or car, under a bridge. Sometimes they don't want to come in because they're afraid of us, or they just want to stay on the street. After a kid has been out on the street for a year to 18 months, they become 'street kids.' That is, they learn how to hustle, turn tricks, or become perpetrators themselves. Sometimes they'll come into the shelter looking to recruit kids and turn them out. A new kid might come in and say, 'I'll show them how to make money with survival sex.' They go downtown, the parks, or whatever, and they sell their

"We go out on our six nights a week—\$40 to \$60 in the daytime from 1:00 to 5:00. Another shift comes in at five three. We know where the spots are. We know where to find the kids." Manson is talking about the Grand Point Starbuck's at Horton Avenue and the bus station, the Fourth Avenue arcades, Maryland, and various abandoned buildings, to name a few locations. "One thing about homeless kids," Manson says, "is that they're always moving. Our main contact is with the kids, give them resources for services they can get, information and education on HIV—because they're out there having sex in high-risk situations. This is sad because on any given night you can find a lot of homeless kids on the street in the county. And they're not just walking down the street; you have to know how to look for them."

"Twenty, thirty years ago," ask him, "weren't we just calling these kids runaway?" "Oh, the same kids, I mean, with more or less the same story?"

"Twenty, thirty years ago," ask him, "weren't we just calling these kids runaways? Aren't they the same kids, I mean, with more or less the same story?"

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out I started working for social services. Family counseling, drugs and alcohol, about 13 years. After working with so many adults, so many families destroyed by drugs and alcohol, I was looking to see how I could make a change. I thought, 'If I could catch them at a young age, I could turn them around.'

Does Manson feel as if he has been effective? "Oh, yeah," he nods. "I feel there is always hope for a kid — for adults too, for that matter. I came up rough and tough and all that, but in my heart I really cared for people. My probation officer and his wife showed me a tremendous amount of care

San Diego County July 13, 1999

that I had that in my heart. I didn't really recognize it until I came out of the Marine Corps."

Manson is on his way to a symposium on outreach programs in Washington, D.C. He says neither he nor anyone at the Scorefront is directly associated with the Alpha Project Outreach Organization.

"No, they have a contract to basically keep homeless people out of the doorways of businesses. They do a little clean-up downtown, but they don't do the outreach that we do. I don't want to bad-mouth them; they're doing a good job. They're just not doing the kind of outreach that we're doing."

Manson will ask kids if they want to talk to me but promises nothing. I make arrangements to check back with him in a few days. In the meantime I take a walk down to First and Third to the old, manure-patched postage stamp of an urban park called Children's Park, more popularly known as Marwood.

The block square oasis of controlled green might resemble the landscape of a repurposed children's game. In the shadow of sterile, monolithic resort hotels I find a trail of

kids. Maybe it's Wendy and Duper and Peter. Close. Otter is the oldest at 21 and the only one who will offer his name — the name he goes by anyway. Friendly, not bashful, still healthy-looking, Otter is a married, partly with grass, and poses for a few shots. He is fine with being interviewed as he milks a goat.

He's from Madison, Wisconsin, he says. "A friend of mine was, like, 'Let's go to San Diego.' I was all, like, 'Why?' He said, 'We'll get an apartment and everything.' This was about five months ago. He decided to disappear. I haven't seen him since we got off the Greyhound. I've stayed with people off and on."

What Otter does mainly to get by is "spangin'." "Spangin'?"

"Yeah. Spare change. I'm tryin' to get up the money to go back there. I got a job waitin' for me whenever I get back. Cooking. See, I went to culinary art school to be a chef, but I need to get it out here in order to work as a cook. But I can go back to Wisconsin and work as a cook. That's what I plan on doing."

Otter keeps from getting busted "by luck. I just watch my ass. The most I've been busted for is just givin' in the park. Glass container in the park. I could have got on so much more shit than this."

The 19-year-old girl with Otter is from Nassau County, Long Island, New York. Her hair is red and straight. She wears a more ring and dresses like girls I knew in the 1960s: long, puffy skirt and baggy, tie-dyed T-shirt. She has been in San Diego for two months. "I think I liked it," she says. "No job, no friends."

Otter pretends to cry. "I thought I was your friend."

"Well, I have one," she allows. She got as far as Colorado, stayed for a while until it got too cold. "I decided to come here." How does she like San Diego? "It's all right."

She's been staying at St. Vincent's. "Unfortunately," she adds and has nothing more to say about that. "I'm just chillin' until summer."

Moving the tape recorder back in Otter's direction, since their companion has nothing to offer, the former cook says, "What I say is 'Oh yeah, I get away with a bunch of shit. Like the glass container was E&J brandy, and I was stoned off my ass in Balboa Park. I just got a ticket. They could have gotten me for drunkenness, possession of over an ounce, vagrancy.'"

His anonymous friend pines in now. "Good thing you weren't in San Diego. That close to the border, I bet over an ounce is trafficking."

"Yeah," Otter nods, he knows. Long-term plans of Otter's... do continue life as I see it needs to be lived."

"How is that?" I ask.

"Smokin' pot, gettin' drunk, going to work. Right in that order. I love to cook when I get a chance. In the meantime there's all this shit I can do for money. Spangin', run scams, everyone has their own scams. Like, anyone can be a scammer. I store and you return it. You get a profit off of that."

"Are you any good at it?"

"No, I do not have very well. I got caught stealing a radio when I was 17. Here's the Alpha Project!"

Otter announces the arrival of two bodybuilder types in new windbreakers with Alpha Outreach on the back. One carries a walkie-talkie. Both wear matching blue baseball caps. They're something of the prison habit about them, patrolling the yard, looking for shivs. "They egg us up."

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posed to help out the homeless, give them information," says Otter.

One of the Alpha guys smiles at Otter. "Hey, you're pretty good."

"And they suggest you relocate to other areas," Otter continues, "so they don't have all these calls coming in saying, 'Oh, we've got these vagrants out here.'"

As the Alpha duo passes, I comment, "They seem pretty mellow."

"Mostly they're a--holes. They're all ex-cons."

Otter's companion points to the two men as they get into a late-model car. "Look, they're boosting a car right now. Everybody laughs with referential jolliness, and the subject changes to music, some band I never heard of. I say

good-bye, go home, and call Bob McElroy, president of the Alpha Project at the corporate office.

It is, in fact, the primary job of Alpha employees to simply shut the problem down the street.

"That's just bullshit," says McElroy. "That's a misrepresentation. This is like the people sitting out in front of city hall for months saying

they represent the homeless. They don't. They don't speak for any of the poor people we have in our program at any one time. They don't represent those views. If you're talking to those kids, and they have that perception, they are the ones who are out here jerking everybody's chain and having a good time partying. But eventually when they get their ass whipped—and their time

will come—they can come running to us. We'll pick 'em up in a van, and we'll take them to assistance. We've got statistics here; we've got over 4000 homeless assists. We've intervened, we've got videotapes to prove it. There's facts and there's fiction. There are people who believe anybody who tries to have any kind of authority is bad. But they know that if they get in trouble, get

on hard times, the first people to come to us.

Four of our outreach guys have gone out at night on their own time to Children's Park and the bridges where the kids hang out and then bring them into the [Neighborhood] day center. And it took a lot to get 'em down there. This is night after hours, what we call a special product. That's where we hooked up with Stand Up for Kids—they're an agency out of Denver, and we get a lot of kids from Denver—who specialize in kids' issues. We've put kids on buses. We've had kids in Alpha Project jackets going out and bringing other kids in for food and clothing and that kind of stuff. We really want kids to look back up with their families. We can help them get those Greyhound bus tickets back home. And if any of these kids don't want to sit around and talk to our guys, that's what they're here for. These guys monitor probably 50 kids at a time, all the way up to San Diego State. Our ex-cons on patrol have been involved back for the second year to talk to the sociology department at San Diego State. They try to let the kids know what their experience are and have been—what the end result is of doing stupid stuff on the street.

"Yeah, businesses employ us to police the streets. You can't sit out there and piss on somebody's doorway. Businesses have a right to do their thing. What we've found for the past 13 years, the people that are doing that kind of stuff, infringing on other people's rights—blocking doorways, defecating on doorways, etching windows—that just makes it tougher for us to get people to believe that homeless people have any kind of ability. We're the only group around town that actually pays people to clean up communities. If you look in the archives of the San Diego Union-Tribune you'll find we win community service and community-enhancement awards because we transition people out of homeless situations to jobs. We do the same thing with the kids, but they're a tougher population to deal with: they're still full of piss and vinegar."

"You should know who Stand Up for Kids are," McElroy goes on. "Their headquarters are in Denver. They've met with us out here. These guys hit the streets, mostly women in vans. They're working out kids, like in my park. We don't publicize it much other than saying that, because a crew from Channel 10 came in and heard about it and tried to follow us into the park, and it compromised the kids. The kids thought they were set up, and so it took six months to get that back. We have a doctor that goes with us to do medical triage. A lot of our kids have AIDS. With pedophiles, for \$20 extra they'll have sex without a condom."

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"Most of the kids that we are dealing with are down on

the storefront, they're down on so many programs that are established for kids — Youth and Community Services. They don't want that yet. They're not ready for that. But if they're doing something like pissing in a fountain, smoking pot in the park, well, we've got to do something about that too. We work under a community watch-type situation. If the kids are doing

that, what that does is reinforce what homeless kids and runaway kids are about. It reinforces a negative."

Manon at the Storefront invites me down to the day program so I can try my luck with any one of the kids there. He drives me the few blocks to the facility and introduces me to some of the staff. Only three or four residents are

hanging around at this time of day. One of them I recognize. Linette gives me a big smile and a wave. "How's it going?"

"Fine, how's George?" She laughs. There's something funny between the two of them about the name George.

"He's good," I tell her what I'm up to, and she's eager to tell me more of her story. We walk outside and sit on a sun-

warmed patch of concrete surrounded by chain-link fence. We're blocking the doorway, but no one seems to mind. She pulls out her cigarettes and lights one. I light up one of mine to show her I'm a regular guy and everything. I suppose. Besides, I haven't had one yet today.

"It all started when I was 12," she laughs and squints against the smoke. She looks

like she should be blowing pink, gummy bubbles instead of dragging on a coffin nail. "Oh-huh," I say (she doesn't need much encouragement).

"I got taken away from my dad when I was 11. We lived in El Cajon. I got taken away because I was molested by my dad. I was molested between the ages of 7 and 11. I didn't even know what was happening, they told me what it was called as a boy, they said, 'That's molestation.' I was taken away and I stayed at the Polinsky Center for about two weeks — that's the lock-down in there — and then I went with my mom, and everything was fine for about a year. Then my dad called me up one day and said, 'Hey, we're going to Mexico, why don't you come along?'" He knows I have a weakness for going to Mexico. I love going down there. I went with him, and all the problems started again.

"He wanted me to move in with him. He started to influence me to move out of my mom's. I started fighting with my mom about just anything. She didn't like my clothes, she always wanted me wearing long skirts because she's a Christian. I used to be in the church back then so I didn't have any problem with long skirts, but then I got with my dad and started wearing pants again and getting with my old friends and meeting new friends, friends that smoked weed, and then I started doing that. I started smoking weed when I was 11."

"I went to group homes, and then I stayed with my dad for about a year, and then from there he started hitting me a lot. He's always been violent. He almost killed my mom. I seen him beat my mom. I saw him beat his second wife and then his third wife. I haven't seen him hit his girlfriend that he has right now — I don't know if he's still with him. He drinks a lot. He used to do coke."

"Every time I came back to my mom's I ended up going to group homes and running away a lot. I went from friend to friend to friend. When I turned 14 in September of '97, that's the first time I came downtown and stayed at the Storefront. From there I went to TTC [Toussaint Teen Center]. It's a long-term home, but I got kicked out of there the first time because they thought I was using drugs, but I wasn't. I came back to the Storefront, and then I started to talk to my dad again. He wanted me to come live with him. So I went back to my dad, but I was over again because he would keep hitting me. He'd come home drunk and he'd make me do odd jobs about something little, like I left my makeup to the bathroom or something. I'd finish up like, 'I've got to drink. Go pass out or something.' Then it would be a little, 'Shut up!' what a jerk

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another week. My dad came and got me and beat me up in the car." Linette then stayed at a hotel in El Cajon for a weekend with a friend before coming to the Storefront.

She is trying to get back into TTC, but their beds are full and they have lost her file in a move from Union Street. "Meanwhile," she says of the Storefront, "it's good and everything, but it's not what I


Yeah," I agree. "Probably there somewhere." ■
—John Frazzolari

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at San Diego's downtown
line. I think about how
more of it there is than
used to be.

"Yeah," I agree. "I've
out there somewhere."

—John Frazzola

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Clayton (left), Robert (center), Michael (right)

Slavery continued from page 1

"Which way?" asked the first man, calling back over his shoulder. "Over there —!" Someone behind him pointed. The leader took a left. "—No, over there! Over there!" cried a third. The first man took a hard right. What had the sight of six black men moving through the restaurant and talking loudly inspired? Watching the men throw their voices forward and speak loudly, the diners smiled. The men threw their voices forward not just to convey information, but also to announce themselves. And people at the tables seemed to understand this. Because the remarks were traded loudly, the diners were easily able to catch the feeling under the words. That feeling was joy. "—Hey, man, which way you goin'?" "—No! Straight ahead! Go straight ahead!" At last they reached the table that had been reserved for them. Most of the men did not know one another and had dressed as if for different events. They had little in common except for the color of their skin, the music of their voices, and the fact that they had each chosen to live here in another country. The restaurant was called La Barca de Oro. Cooks tended the burners and ovens in the two open air kitchens at either end of the restaurant. My journey here had begun on "Juneteenth," or June 19, the day African-Americans celebrate their freedom from slavery. (On that date in 1865, two and a half years after Lincoln issued the Emancipation Procla-

tion here and what prompted them to stay. Two guys said they were here to cool out for the day. One man had come over for the gambling and was heading back across the border that evening. A couple of young men said they were on leave from Camp Pendleton. They eyed so hungrily the young women moving in the crowds that I guessed why they were here. One brother told me to get out of his face.

I came back again in July and a third time in August. At the pharmacies, the clothing and shoe stores, the markets in and around the tourist area of Avenida Revolución, in pidgin Spanish, I asked if there were any blacks from the United States who lived nearby. The store owners and cashiers shrugged and shook their heads once or twice. I got pointed down a side street and was told black might be living there. I knocked on doors that did not open. I spoke to men standing on street corners. There might have been some black people, still, from the United States, still, but no, they no longer lived here. Where did they go? No one knew.

Back again in September, I asked myself where would I go if I lived here. What would I do? Which was how I found myself on Third Street, climbing the steep staircase of a two-story building that was painted pastel blue. Pasted on the walls were pictures of Mexican bodybuilders, petite men by American standards. The gym manager was cordial and spoke English. Yes, he knew a black man who came to work out. He had not seen him in a while, which meant he was due for a visit any day. He took my card and promised that if the man came in, he'd pass the card on. As it turned out, nobody called, but it did not matter because that same afternoon I walked

I'M DONE WITH THE states

mation, slaves in Texas learned they were free. Texas was the last state to officially hold slaves.) On Juneteenth 1998, while mothers were mixing potato salad in Logan Heights, and fathers were letting the meat smoke through on the barbecue pits of National City, and kids in Valencia Park were eyeing the watermelons chilling in tubs filled with ice, I crossed the border into Mexico. I'd heard there might be some African-Americans living there.

In Tijuana, everywhere I looked the grass needed cutting and weeds needed pulling; walls could do for some paint, and the cars and the streets they rumbled over could have stood repair. I'd discover in time that once past the traffic and tourists, in neighborhoods where Mexicans live and work (like Second Street between F and G, where La Barca de Oro sits) the city opens up like the pomegranates sold in the local markets — battered and bruised-looking on the outside, but inside ripe, their ruby pellets shimmering, the sweet juice that stains.

When I crossed the border that first day, I found myself in a steady straggle of adults and children who for the most part bore the most look of tourists. It was early afternoon and there was little movement in the jam of cars coming into and leaving Tijuana. As a pedestrian, I was making good time. The only thing moving faster were the white and blue border buses. Charming just, they sent up a chalky dust that blanched the sky and powdered the buildings; the grass and trees looked as if a fungus were eating them.

Set on the table in front of the men were small bowls with radishes the size of plums, slices of green lime, cucumbers, and carrots. Chips were in bowls, so was the thick hot sauce of a red so furious it looked volcanic. On the other side of the table, a round-faced man with a gold tooth was smiling. The man sitting next to him had his jaw clamped tight. The man on my left radiated calm.

"Well, we see what you expected?" Then came from the man on my right. He was large but carried the weight well. He might have passed for a Mexican with his light skin and black hair. "What did you expect?" he asked again, glancing around the table. "Did you think we'd all be low-life bums?"

Actually, I had. On that first visit in mid-June, every once in a while I would spot a brother on the street and explain that I was interested in meeting African-Americans living in Tijuana. I said I was hoping to learn what had brought

two blocks farther to the Baja cism.

A fake-leather couch was at the entrance and beyond it, Mike Diaz. He was leaning over the front desk watching me. Sure, he said, there were a couple of black guys who worked out here. They came in regular, sure. One would probably be here today.

Diaz looked to have "slick" written all over his handsome face. He plunged almost at once into an account of himself, beginning with how his mother was living in Los Angeles and was about to undergo a major operation and that he wanted to visit her at the hospital but his family had urged him to stay away. I'm going anyway, whatever happens, he said. I sensed that he thought I was a cop. I repeated that I was looking for African-Americans only to interview them.

Diaz had a mustache and a buzz cut popular among L.A. gang members but rarely seen in Tijuana. His muscles had gotten him noticed. He'd been invited to work as a Chippendales dancer, he said, calling for the image of him in a bow tie and sequined jacket. It's good money, he told me, the tips, but that dancing for dudes and I'm straight, man, I got a girlfriend, Mike, who was, 36 (but looked a decade younger), gazed at me, his eyes black. The problem is I need the money, he added after a pause. I got bills.

The gym was a big barn of a space. There was a massage room with a curtain and standing at the table a young woman. Her arms were crossed and her gaze patient. What kind of massage do they give, I asked Diaz. He shrugged. "What kind do you want?"

I slipped ten bucks across the counter. I just want to talk to the black guys who come here, I said. There are Americans in the next building, behind the alley, said Diaz. One or two of them were black. But be careful, he warned. They're probably over there shooting up.

"No thanks," I said. "Just the guys that come in here. How about that?" Diaz never introduced me to the guys, he said, he said came into his gym, but when he called to say he had a lead on some others I could meet, I crossed the border again. By now it was early October. We made our way into a part of the city where certainly few tourists venture. I saw only one nod to tourism. In a doorway two women who long ago had seen better days nailed me with their eyes. One of the women passed a condom to her friend. I pretended not to notice.

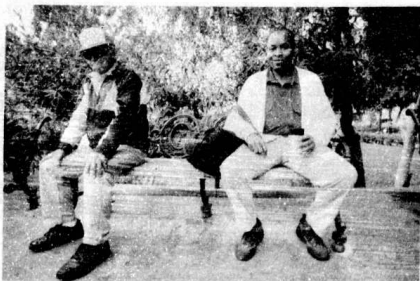
We continued on our way with Diaz asking the locals about the black American who was supposed to live in the area. Apparently the man moved

"In the States, the landlord wants his money. Victor Sánchez, he told me not to worry."

a lot. At last we climbed the steps to a second-story apartment and rapped at a door. Who? Who? A big-breasted middle-aged woman stood at the bottom of the stairs. Over the banister, on the sidewalk, a ragtag group was looking up at us. Diaz, speaking in Spanish, explained that we'd heard that a black American lived here. He pointed to me saying I wanted to write about the man for a newspaper. It sounded fishy, even to me.

No home! she said, coming up the stairs to join us on the landing. She knocked. There was no answer. See, she said, he no home. She had spoken in English for me. Now she rattled off to Diaz that the man, her tenant, had gone to the United States to pick up his check. She said he always went there around the first of the month. Mike asked her to let him know that we were interested in speaking with him. I left my card.

Back down on the street, a man who had been listening stepped forward. He knew a black American, he told Diaz, and would take us to see him. Our guide, in his 20s, was bone thin, with dirty hair and clothes. He had about him the ragged look of a junkie. We said okay



Mike Robinson (right)

and followed him down half a dozen blocks into a neighborhood sadder than any we'd seen that day. Abandoned cars lined the streets, buildings had crumbling foundations, and several dust-covered, mangy dogs barked at us. Finally Mike said we weren't going any farther. Gesturing, the young man assured us that the man we wanted to meet was just around

the corner. Okay, said Diaz, and told me to stay where I was; then he left with our guide. Five minutes later he was back. Come on! We started walking, fast. Suddenly our guide was running beside us. Could we not give him a little something, for his time? His mouth was a wretched hole. Diaz spat out a couple of words and then, speaking over his shoulder, told me he wasn't

a guy who went across the border to pick up his monthly check and someone (maybe) living in a god-awful part of town and known to junkies. "Did you think we'd be low-life bums?" the brother sitting next to me at La Barca de Oro asked. I would not have put it that way, but it was more or less what I'd come to expect.

Things, however, were about to change. Diaz pointed up a scrappy hill covered with tall brush. There's a dude who said he'd be home late this afternoon. He lives up there, he said. I saw nothing resembling a house, and I might have been worried, but by now I'd come to trust Diaz. Sure, he looked out for *numero uno*, but he was also a savvy street-smart guy who, within limits, could be trusted. (And he was going to get paid if he found me someone to interview.)

We climbed the hill, passing a bone-white, abandoned-looking church, La Iglesia de Dios de la Profecía (Church of the Prophetic God). The walkway of irregular stones was overgrown with weeds and littered with debris. Ahead I heard the cries of children. Wait a minute, I said. Where in the heck are

we going? Who is this guy? Diaz dug into his pocket and then passed me a card. He gave me this, he said. The name on the card was Eugene Mingus.

Mingus, I thought of Charlie Mingus, the man acclaimed as a musical genius, whose recordings and compositions shaped the jazz trends of three decades.

"You think he's any relation to Charlie Mingus?" Diaz looked back at me. "Who's that?"

"Come in."

Eugene Mingus pushed aside the screen door I stepped up at the same time that I ducked my head to keep from bumping it against the door frame. "Have a seat." He motioned me to a broken-down sofa. There were two mismatched lamps, no windows, and a vague and unpleasant odor that might have been from the plumbing (or its lack). The floor was dirt, and there was no running water. Mingus collected rainwater, he explained. And when it did not rain, for six pesos he bought his water in five-gallon containers from trucks that moved through the city. The children outside were Mingus's grandchildren (the children of his stepson).

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MAY 1999

They were playing on the beaten earth in front of his home, a thatched-roof structure of wood and tin wedged into the hillside.

Mingus, tall and still slim at 51, seemed untouched by the square-jawed, soft-spoken, wild-haired good looks and dreadlocked hair that fell far down his back. He moved slowly, stretching his long body. Yes, he said in answer to my question, Charles Mingus was his father. "I was with him when he passed," he said. "He came to Mexico because he believed in spiritual healing. He thought there were people who could cure him of his cancer."

In 1986, seven years after his father's death, Mingus returned to Mexico for good. He'd been on the road performing with Jimmy Cliff and was burned out. He crossed the border looking for a place to relax.

"And there was this chambermaid in the hotel. She was a fat little old lady named Rosa, and she really cared about her work. It wasn't about the money, because how much could she be earning if I was paying four bucks for my room? She was coming from her heart, from a

family feeling. I didn't know it at the time, but she was showing me a lot of what Mexico is about."

"This is a Catholic country. They believe in a higher power. That means the women accept the man as the head of the household. They believe in obeying the man. Folks are traditional and very protective of their families."

He had a "kind of street thing," he said, that made some people nervous. But within four years he felt fully accepted; he felt he'd come home. Today he does not regret leaving the United States. "We never got a fair shake, what they call our '40 acres and a mule.' After a while you get fed up."

In 1993, Mingus helped form the trio Exiled Genius, Working with New York-born poet Jesus Meléndez and Chicago-based bassist Mokuha Uha, the group performed in the United States and Mexico.

Each man, with strong ties to his African roots, had chosen to live in the same near-downtown Tijuana neighborhood. Banding together, they created what the San Diego Union described as "a distinctive blend of music and poetry that is stirring, intense and unapologetic."



Robert (left), Michael Thornton (center), Theresa and daughter

cally provocative."

Speaking for the group, Jesus Meléndez told the *Union-Tribune* reporter that he loved the idea of America, but "That's the political reality of it."

That first afternoon, through the open front door of Eugene Mingus's living room, sunlight pooled on the reddish floor. The rest of the house was lost to shadow and darkness.

"Are you all set there?"

From his side of our table at the restaurant, Mingus was commanding the scene. Wearing a dark suit and a close-fitting cap without a bill, he was, in the jazz-influenced parlance of course, he said, his greens.

As he knew other African-Americans living in Tijuana, he said, he'd get them to meet with me to discuss their reasons for living outside the United States. "It'll be my excuse for making hot

water cornbread and doing my special thing with greens." (Mustard, turnip, and collard greens torn up and cooked well, then flavored with a little vanilla and, last, flour added for gravy.) We'd have tequila, he promised.

But the weeks passed and Mingus's sister died and his wife, Allison, had heart trouble, and so instead of a down-home meal, he suggested a restaurant where he knew the owner and was sure we'd be well treated.

And so we were. Michael Thornton of the gold tooth was smiling, as pleased with the scene at the restaurant as he was with his girlfriend (and she her daughter). He also liked showing his gold tooth that gave his smile a rakish distinction. He was pleased that the tooth cost only \$200.

"You know how much that would cost in the States?"

Thornton's girlfriend was a knockout. The petite 24-year-old had long dark hair and a sweet smile, and because she spoke hardly any English, the swirl of conversation seemed to leave her untouched, isolated, pure. On her lap, her daughter had the fine detailing of a doll. She had taken after her mother and was small. I

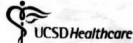
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Gary A. Cohen, M.D.

leaped across the table asking for names. I did not catch the daughter's name, but I caught her mother's.

"Dionisia," she said. The beers arrived. They were pale, the blond color of champagne. The men twisted off caps and drank. Dionisia had a Coke. I drank water.

The restaurant had been painted pink and sky blue. Multicolored striped blankets were tacked up against the windows. Starfish and large seashells hung from the ceiling on strings. Rendered on velvet in bright luminous paint was a cabin snugled within a forest glade. A waterfall cascaded nearby.

"Would you please pass the chips?" asked Robert, the man on my left. I'd earlier noticed him exuding an air of exquisite calm. I assumed he'd achieved this blissed-out state living outside the United States.

"I came here from Chicago three weeks ago," he said.

He crunched down on some chips. He shook his head when I asked if he wanted a beer. He did not drink, he said.

He told me that people here were not the same as in the United States, that Mexicans seemed more concerned about



Michael Thornton (left) at corn vendor's stand

the person and were not likely to get in each other's business. As for his blissful air? He shrugged and bit down on a chip that cracked loudly in two.

The reason he looked at peace, I soon discovered, was the same reason the young man who'd entered Eugene Minges's house that first afternoon had looked at peace. Both had God.

That other man (who wished to remain nameless) had come in Minges's home carrying a towel. He had just come from a shower at the local bathhouse. His short hair had the soft look of dampness, his brown skin was a little ashy. Wrapped in an air of serenity, the young man described how he'd graduated from high school in East San Diego, moved to

day of our lunch. "I'm done with the States," he'd said. Both that young man and Robert had the same air. They even looked alike, brown-skinned with a lack of excess to the features that gave them an Asian asceticism. Minges told me the youngest had tried to convert him to his form of evangelical Christianity. Robert was also into religion.

"I spend my time reviewing churches. I practice a pure religion," Robert spoke so low that I had to lean close to hear him.

"My priesthood is the rebuilding of priesthood. God has corrupted the churches, so I am going to the people and finding there the new priests." Quoting John 8:31-32, he went on: "Then said Jesus to those Jews which believed on Him, if ye continue in my word, then are ye my disciples indeed, and ye shall know the truth and the truth shall make you free."

Robert ceased priest and ministers of being thieves of biblical teachings. Those who attempt to teach about God do not know Him, he said. He explained, calmly, that those who were seeking the real truth would find him and they would learn together.

The 41-year-old had been celibate for many years. He had traveled with no money. He had no safety net. Across the table sat Minges in conversation with the unsmiling man. As quietly as Robert and I had kept our conversation, I knew that both men, as well as others at the table, had heard Robert quoting the Bible and testifying to his work of "rebuilding the priesthood." Yet no one seemed to mind. They had all stepped off the beaten track.

Markus Robinson, 34, had none of Robert's easy grace. He had also traveled a lot. Born in Rochester, New York, he'd lived in many cities, including Manhattan, Orlando, Houston, Galveston, and Las Vegas. But whereas Robert had a mystical approach to travel and his life's work, Robinson had fiercely held opinions about matters of uncertain consequence. "I was in San Diego for a while, but I was not used to being so laid back. I didn't like it." That city was noisier than he liked, and if people weren't into your business there, he said, it was because they were too busy trying to keep up with the Joneses. A professional waiter, he now worked in downtown San Diego, traveling back and forth each

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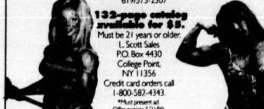
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day from Tijuana. As he spoke, a kind of frenzy rippled at his words. His sentences began to sound as if they were ending with exclamation points.

"I love it! I pay \$250 for my share of a three-bedroom condo in the best part of town! You should come by and visit!" he said. "Why don't you? You won't believe the view! Come by."

I promised to try and looked around the table. Because Mingus had no phone, he had gathered these men together by stepping them in the street to explain that a reporter wanted to ask questions about their lives here. The one person whom Mingus introduced as his friend was the man sitting on his right. And while the others seemed eager to talk, he alone appeared unhappy, even morose.

"You know how they mess with you over there," he said, when I commented on his air. I knew what it was like to be messed with, but I was uncertain of his meaning. Could he be more exact? He shook his head. "I shouldn't even be here talking to you," he said. "I've got things happening in the States, things I can't talk about."

"Is that why you're living here in Tijuana?"

A clean-shaven man, light-skinned, and in his 50s, he said he really couldn't talk about why he was living there. "I trust you," he said, "you're a brother."

But if anything gets out about me, even if it's innocent, it could blow the whole thing."

Mingus assured me that the man had a story to tell. The fellow concurred. "It's really big," he said.

He was, it seemed to me, someone who expects to suffer and be mistreated, who views each new encounter as another opportunity for betrayal and grief. He looked to hear gruel for the wounds he had suffered.

"That's all right," I said, raising my hand. "I don't want to press you, just tell me, do you like being here?"

"It's okay," he said, dismally. "It's not much different. You know, it's always the same, the bottom line—Such men often seek support from their unhelpful. 'Am I right? Am I right?' he asked. But the question was rhetorical. He did not want an answer.

"But once it's all through over there," he went on, "then I've got a story for you to tell. You won't believe. Be sure and give me your number. You'll be shocked. I'll call you up and we'll talk then."

The waiters were at last bringing our food. The restaurant offered 12 specialties including a rice dish and a tripe dish, shrimp and seafood, and something called *atbidhagan con herbahuana*, meatballs with apartment. Mingus had ordered for us roasted



Eugene Mingus gets a shoe shoe

chicken. Two platters appeared, each with a large chicken set like a Thanksgiving turkey. Our host began to cut into the plump birds. The meat fell away nicely from the bone. He filled plates. Besides the chicken, there were rice and refried beans, lettuce and tomato.

The table got quiet as folks got serious over their food. "Pretty good," said Clayton Ables on my right, the first to come up for air. "But my man over there," he said, pointing a chicken leg at gold-toothed Michael Thornton, "now he

would have done a number for you. I mean, the brother can cook!"

"So you cook," I said. Thornton nodded and said, yeah, some.

"Are you pretty good around a kitchen?"

"Pretty good," said Clayton Ables on my right, the first to come up for air. "But my man over there," he said, pointing a chicken leg at gold-toothed Michael Thornton, "now he

be said, and laughed out loud.

Of medium height, the 40-year-old Thornton was well built and nice-looking, a happy guy with a gift for friendship and, with an excess of energy to burn, the need for occasional dissipation. He looked to like his food and a drink every once in a while, a good woman could probably keep him faithful, as for his music, he was a popular neighborhood disc jockey who played free for anyone who asked. Thornton was only dangerous, and then mostly to himself, because he liked to gamble. He spoke of it, bright-eyed and smiling, saying he'd lived in Tijuana for the last seven years, first drawn here for the sports book. "Caliente gambling was legal in Mexico and that was wonderful."

Mexico was not for everyone, he acknowledged. His way of life was slow, relaxed, with nothing rushed. The rents were cheap and the people were nice. Thornton began a tale in which he described how he had been near-fatally injured on the job, how his American employers had attempted to get out of paying disability and he was required to hire a lawyer; but as his tale unfolded, as he described how he couldn't work, couldn't even get out of bed, the point of his story was the generosity shown by his landlord who carried him for three months without demand.

"He makes his own gravy," said Ables, taking a swig of beer. "Any good?" I asked, even though I had no doubts.

Thornton spoke in Spanish to Domisia, who was feeding her daughter from her plate. She smiled and nodded at me. Very good, she said. See there!

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ing rent.

In the States, the landlord wants his money. Victor Sanchez, he told me not to worry. You know how that makes you feel when you're sick on your back and can't move?

Thornton acknowledged that there were problems living here. "You're going to find that everywhere, but here it's the human being first. That's what I like about living here."

Just as we finished eating, a Mexican woman approached our table. She was selling loaves of bread she had baked and

sprinkled with sugar. She zeroed in on me, asking five dollars, I got her to take four; the others laughed and said I could have gotten it for a dollar. That's okay, I said, and thought why should not everyone feel as good as we all did at that moment? The woman popped the bread into a brown paper bag that it came from on a greasy stain, like a blotter.

We left the restaurant, anything slowly. Several others, we made our way to the black and turned right onto the avenue called Camos de Mayo. Small commercial ventures—a bike

repair shop, a beauty shop, a tiny pharmacy—were set next to homes enclosed by wrought-iron fences. Ahead, near the corner, were a string of restaurants, each no larger than a garden shed. Outside, under two yellow umbrellas, street vendors served food from their carts. Can had been double-parked on the wide avenue; their owners were among the crowd who stood around the carts eating.

Along the way, I glanced at plates of barbecue ribs and chicken, and servings of rice and beans. I'd been taught it

impolite to study other people's food, but Thornton looked at speak in Spanish to those who were eating. He looked at their plates and said something to one of the vendors, who proudly uncovered his bubbling pot. Thornton eyed the contents of the pot, appeared to take in its rich odors, and gave a thumbs up. The crowd of men and women laughed in pleasure.

We crossed the street into the Parque Teotihuacan, a park that took up an entire city block. Many of the trees were clipped so that they took on

the shape of coffee canisters; others had trunks painted white. The trees appeared to be doing better than the smaller plants, the birds of paradise, especially the rosebushes. A single spigot sent water shooting 20 feet into the air.

Mignon stepped up to one of the shoe shine stands ringing the park. Tanned three feet, the stand was painted black and had bottles of shoe polish, especially for purchase. Hanging, like clumps of grapes, He planted his feet firmly on the metal stands, and the young shoe shine man proceeded to give those

shoes his undivided attention. The rest of us moved through the park, over the bridges, at the side of the park, were selling sweets and balloons, and one sleepy-eyed fellow had a big pot of boiling water, milk, colored, in which floated small corns on the cob.

Across the street from the park stood a Catholic church, dedicated to Saint Francis of Assisi. It was a tall structure, constructed to fit the demands of an exceedingly narrow lot. I cut through street traffic and went up the steps into the church. The interior was mostly creamy white and bright gal-

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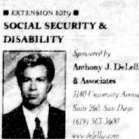
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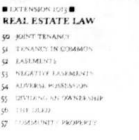
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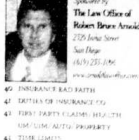
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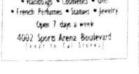
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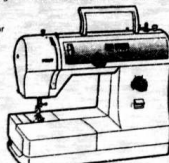
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peration in her pose. Clayton Ables was standing at the base of the steps.

Large and handsome, the 35-year-old truck driver had been living in Tijuana for the last five years. Unlike Thornton, his friend, Ables had not brought his wife to the dinner. "She doesn't speak English," he had said, "so what's she for? She wouldn't enjoy herself."

Hellard Meza, he said, but added that this was no paradise, that the class structure had parallels to that of the United States, with the darker Mexicans doing less than the lighter-skinned ones.

Now, as we stood in front of the church, Ables talked about how difficult it had been growing up in Texas with a father who was white and a mother who was African-American.

"The U.S. has this line going out about there being no more racism, or very little. But that's a lie. It's there. I've seen it."

Across the street, couples made their way in and out of the park. "Here, in Mexico, they're not eating dogs and cats. That's part of the propaganda the U.S. puts out so that people figure their system is the best one, that nobody lives as well as Americans. And maybe that's true, but when I lived there, I was a second-class citizen. There, racism is legalized. Why else is the KKK still allowed to exist?" California, he said, was the worst. "I'd rather be in Tijuana, Mississippi, personally."

"Hey! In here!" Mingo called to us as he cut across the street. The others were following from the park. By the time Ables and I caught up with him, Mingo had ducked into a small building, a home converted into an art gallery. When we entered, Mingo was deep in conversation with the attendant, an old woman with soft white hair and thick glasses. She was the mother of Nina Moreno, a well-known artist and radio-show personality. Moreno had lived in the building until five years ago, when she moved out and turned the nine rooms into a gallery. Each room was small, the artwork appropriate to the size of the walls. Downstairs at the back of the house was an installation called "Día de los Muertos" ("Day of the Dead"). The floor in this room was covered with colorful paper that gave the whole gallery a sweet, musky fragrance. There was an alarm clock and an easy chair in the middle of the room with a remote control on the arm. On a small table a cardigraph of marigolds (a flower associated in Mexico with the dead) trained down the white wall.

The sky was a deepening blue and the edges of things were going soft. All up and down Third Street, the bright pumpkin-orange newspaper trucks began to glow like low-

watt lanterns. The blue of the city buses took on an aureole. The taxis, loaded down with passengers, hummed past like ancient scarab beetles. The rainbow colors of the city's buildings were fading slowly. It was still as warm as summertime, and we just stood there, saying little, and then nothing.

If the women posing had ditched at their hips or ducked their heads, if the men had glared or pretended to blindness, if they had responded in any of the ways we all, black men, knew from elsewhere, the moment might have turned sour. But it did not. The Mexicans who passed might have paused a heartbeat, but seeing so many black men together, a few smiled as they went by. Sound was hushed.

And then, suddenly, it was over. Markus, the waiter, had drifted away somewhere, perhaps in the park. Eugene Mingo said he'd better take off. I lifted my load of bread, which I'd been carrying for the last half hour. It had grown intolerably heavy.

"Does anyone want —?" "I do!" Robert, the preacher in search of the true Christians, jumped forward and all but grabbed the brown paper bag.

My hand free, I now extended it to Mingo. The others came in close. We'd had a meal together and then left the restaurant, walked a block, little more, but then how to account for the feelings that welled up?

"Keep in touch —" "We got to get together —" "You know where I live —"

"Mingo is out," Mingo said over and over. That place without running water, with its dirt floor that was probably at this moment as dark as a cave, was offered as a sanctuary for each of us. And we were grateful.

We were, after all, foreigners here. "So was it like you expected?" Clayton Ables and I looked ahead, shoulder to shoulder. Thornton and Dominica walked behind us, talking the tired little girl between them. Mingo had gone off with the others.

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evening was for you," I said. Ables turned to me. "It was good."

The light was green. Thornton took the baby and hurried across the street with Dionisia running alongside. I had stepped off the curb to follow but checked my inclination to run. Instead, I turned back, not sure of what I'd just heard.

"What did you say?" "I want to die as a human being, not a black man." That's what I said.

The remark was nakedly spoken. I hear you, I replied, and wished that I could have said something more profound, more worthy of the remark.

Instead, I hurried after Thornton. When I looked back, the light was magenta and Ables

was walking away down the street.

Thornton and Dionisia lived on a hill not far from the border. He liked living some distance from the center of the city; he enjoyed the quiet, he said.

We walked through a plaza. Women, tiny and brown, sat at tables laden with stuff to sell. Only the leather goods stall, with its belts and wallets, seemed to offer something that one might actually need. We passed an open marketplace where people were eating and where gambling results were posted. Thornton's eyes lit up.

"You better be careful," I said. "I know he expects to soon receive a large settlement for his injury." "You haven't even

got that money yet and it's already burning a hole in your pocket."

The little girl had grown quiet. He shifted her from one arm to the other, her dark hair moving across his shoulders like a shadow.

"I get my money — first thing, I'm buying a house for Dionisia and me. Then I'm buying a restaurant, maybe, so that we'll have money coming in. And then some of what's left over, sure, I'm going to play around with a bit. But I'm not dumb, no way!" His gold tooth glinted as he opened his mouth wide. I looked at Dionisia. I knew a little of what Thornton was about. I had seen his strengths and some of his weaknesses, and I liked him.

Thornton had earlier mentioned that he'd first come to Tijuana following the breakup of his marriage. At the time, he was broke and without a job. Soon, however, he had not one but two jobs. He had an inexpensive apartment and he had friends, a life, "indeed," he said, "must have been telling me I should keep doing what I was doing. So I stayed."

Dionisia looked at me. "Michael is a good man." Thornton's words of praise roared over chorales wailing our way. We crossed over a huge aqueduct, wide and tall and massively molded in gray concrete. The faint odor of sewage tweaked the nose.

"We're up there," said Thornton, standing over the aqueduct and pointing to a hill speckled with lights just beginning to show. We made our way down the hillside where the lanes of cars inched toward the border inspection terminals. Tomorrow was Sunday and Thornton would cross here by bus to worship at a church in La Jolla. Then he would return and he and Dionisia and her daughter would spend the afternoon at their Spanish-speaking church.

"That's a lot of church," I said. "And is good," he answered. They escorted me to the pedestrian border crossing, a gateway into the United States. The building's dark, ragged stone facade was an example of the architectural movement

called Brutalism of 25 years ago. If you ran your hand over the wall, you scraped the skin off. "Let me know when you're coming through again."

I promised I would. "Be sure now." "You bet," I said. We hugged. Then Thornton took the child and they turned, heading for home. I watched them for a while. It was already nighttime, the sky black when they reached the incline. There was a billboard I'd not paid attention to until, in a wink, they stepped behind it and were gone.

— *Jungchup Phelgip*
Jungchup Phelgip received a Steger Fellowship from Stanford University.

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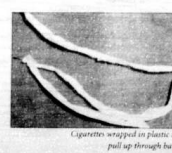
Calendar

What They Call Fishing

Criminal Artifacts at Sheriff's Museum



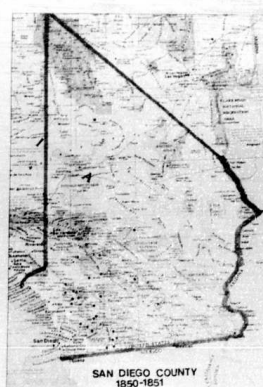
Deputy Don Van Hooser



Cigarette wrapped in plastic to pull-through bars



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SAN DIEGO COUNTY 1850-1851

Map showing area encompassed by 1850 San Diego County

Local Events:
Highlight and Guide
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It's not easy to be the unpaid curator of crime, but retired deputy Don Van Hooser has been running the San Diego County Sheriff's Museum for 18 years without funding or grants. In that time he's collected a 127-year-old jail ledger, old photographs of local jails, more than 150 guns, and tools made by local inmates that include a rock-hard ball of masking tape, a toothbrush with a paper clip melted into the handle, an unusual pot pipe, and an array of shanks.

A shank, for those who don't watch many prison break films, is an instrument used to turn into a knife. "I have one made out of the paper holder off a typewriter that has the two little rubber rollers and the inch marks on it," Van Hooser says. The sharpened paper holder, which an inmate carved out from a typewriter in the trustee's office at the Jarameno Detention Facility, sits in a display case now, as does a shank made from the tool inside a percolator and the ball of masking tape.

Van Hooser, who acquires the prison paraphernalia after it's been confiscated (and sometimes after the inmate has been prosecuted for its use), says the ball of tape was mysterious to him at first because in his 28 years on the force, he worked as a Superior Court bailiff, a patrolman, a detective, and in the civil division, but he never worked inside the county jail.

"I said, 'What do they play catch with?'"

The officer who was giving him the artifacts laughed and said, "No, they'll put that in a sock and give you an Excedrin headache."

The needle-tipped toothbrush may look like a shank, but that wasn't its primary purpose. "They take a toothbrush handle," Van Hooser says, "and melt a paper clip into the end of it, and then they sharpen that paper clip on the cement, and they tattoo themselves with ink. That's how they make their prison tattoos."

Of course, ink isn't that easy for prisoners to come by, so more ingenuity is required. "One night," Van Hooser says, "I caught a guy melting a black checker — as in the game piece — 'to get the black dye and mixing it with water to tattoo himself.'"

Also on display at the museum are two items that help an inmate do something a little less aggressive. "I've

got a marihuana smoking pipe that was made out of the handle of a throwaway razor," Van Hooser says. "The plastic handle is hollow, you know, and it was stuck into a little plastic shampoo bottle, with foil put in there so it wouldn't burn up."

The marihuana itself could be obtained with another tool that Van Hooser initially found baffling: a spoon containing a long thread that looked like it came from an unraveled sock.

"Well," he says a deputy told him, "the old jail that we just vacated downtown — what we call the 1960 jail — had a heavy wire screen mesh on it." An inmate could poke the string through the screen and lower it down to a person standing on the sidewalk, who would then tie the string around a thin paper tube containing cigarettes and narcotics. "That's what they call fishing," the deputy said.

Besides these modern implements, the museum offers a historical look at San Diego police work. "We have a small jail ledger that was used when San Diego County moved its main building from Old Town to New Town on Broadway where it is today," Van Hooser says. "Then we opened a jail in the basement of that new building in

April 18, 1872."

The ledgers in Van Hooser's care record the name of the prisoner, the name of the judge who sentenced him, whether the prisoner was sent to San Quentin — the only state prison in the late-19th and early-20th Century — and stories about the journey to San Quentin aboard the Orizaba and the Santa Maria, steam-powered paddle boats that took prisoners up the coast.

The journey was faster by water than by land, but the prisoners still had plenty of time to make weapons. The 1872 ledger describes the death of an officer named Deputy Ward, who was killed while taking a prisoner to San Quentin aboard the Orizaba. The prisoner was subsequently apprehended and shipped to San Quentin anyway, Van Hooser says, where he was executed.

The San Diego County Sheriff's Museum, which is housed in a single room that Van Hooser says is "thick clear all the way to the ceiling" with badges, European police hats, old blueprints, news clippings, and other artifacts, can be found inside the Santa sheriff's office, and it's open every Friday or by appointment for group tours. To join Downtown San for a time-hour

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—Laura M. Neal

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BAJA

Teacher's Day Run, a 10-mile race to celebrate all teachers is planned on Friday, May 14, starting in Tijuana at 9 a.m. For topics and other information (in Spanish), call 611-52-66-85-97-72 (in Spanish).

La Plaza Matadores, the 67 Series, round two, starts at 8 a.m. on Sunday, May 16, in Puerto Nuevo. For more details, dial 611-52-66-12-25 (in Spanish).

Bullfights begin in Plaza Calafia on Sunday, May 16, at 2:30 p.m. Call 611-52-66-54-43-73 for information (in Spanish).

A Gathering for Grapes, the new season in Valle de Guadalupe starts with a blessing of the vines and a Catholic mass at noon on Monday, May 17. The \$5 admission fee includes wine tasting and music. Open now! Call 611-32-43-74 (in Spanish) for more information.

"T Rex" is now showing in the Olinoma Theater at the Tijuana Cultural Center. Screenings begin at 7, 7:30, and 9 p.m. Tuesday through Friday, with additional screenings at 11 a.m. and 1 p.m. on Saturday and Sunday.

The Myerfeldt Experiment, with screenings at 7, 8, and 9 p.m. Tuesday through Friday, and an additional show at noon on Saturday and Sunday.

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Wine and Time is a weekly event that features wine tastings and live music. It's held at the Tijuana Cultural Center, a mix of the Tijuana Museum and Tijuana's historic architecture. The event is held at the Tijuana Cultural Center, a mix of the Tijuana Museum and Tijuana's historic architecture. The event is held at the Tijuana Cultural Center, a mix of the Tijuana Museum and Tijuana's historic architecture.

participation from San Diego. Dial 619-434-7166 for reservations.

"Development of the Border Region" is the subject of the ongoing "Traditional Series" of workshops hosted by the San Diego Natural History Museum. The series continues at the State University of New York on Tuesday, May 18, with comparisons of economic, social, and environmental indicators presented from 9 a.m. to noon and workshops from 1 to 3 p.m. Admission is free. Dial 619-235-3521 x188 for space availability and directions. (In Spanish).

OUTDOORS

The Silk Oak Tree, a fast-growing import from Australia, comes into short fruit glory this month. Golden flower clusters decorate the silvery-green branches, which then partially wither when seen in contrast to the blue blossoms. Just outside the city limits, a common tree in San Diego area parks, the silk oak is also a popular street and landscape tree in the older residential areas.

Wildflowers in San Diego County's highest mountains are in full bloom this week. Take a walk along an trail above 4500 feet in the Laguna, Cuyamaca, or Palomar Mountains and enjoy a picture of colors ranging from crimson red to indigo blue. Among the most common varieties are lupine (blue, occasionally yellow), wallflower (yellow), pansy (red), scarlet begonia (red), beard tongue (blue-purple), checker (lavender), and blue (white), forget-me-not (white), wild hyacinth (purple), and yellow (yellow and white).

Highest Tides this month, measuring 4.67 feet, occur on Saturday, May 15, at 9:59 p.m., and on Sunday, May 16, at 10:41 p.m. The lowest tides of the month, measuring 1.6 feet, occur on Sunday, May 16, at 4:52 a.m., and on Monday, May 17, at 5:42 a.m. During these coincidences of very low tide, early-morning beachgoers can explore low-lying tidepools and perhaps reach on foot certain normally inaccessible areas such as the La Jolla Caves.

"Pools, Ponds, and Puddles" take a garden stream water plants, but water gardening at 10 a.m. on Saturday, May 15, at Buena Vista Gardens (419 Buena Vista Road), 760-184-2810. Free. (In Spanish).

Clean It Up! Head out for the Great American Cleanup on Saturday, May 15, when volunteers gather from 8:30 to 11 a.m. at eight designated spots. For details, call 619-427-0900. Registered participants receive a pass to the San Diego Zoo. (In Spanish).

Shy Hunters, learn about birds of prey during the program starting at 7 p.m. on Saturday, May 15, at the Point Park (1791 La Jolla Village Road). Free. Call 619-694-3049 for more information. (In Spanish).

Bird Watchers and Nature Lovers are invited to take a nature walk hosted by the Friends of Jamuna through on Saturday, May 15, at 7 a.m. The series walk presents a good view of a variety of birds, including the blue jay, and will reach the Point Park at the intersection of Jamuna Road and the Point Park. Free. Call 619-694-3049 for more information.

Who Was Told, and why was the story told? Join the Friends of Jamuna on Saturday, May 15, at 7 a.m. for a hike along the Point Park trail. The hike will take you to the Point Park trail. The hike will take you to the Point Park trail.

on Sunday, May 15. The two-hour hike is about 2.5 miles in length along a moderate trail. Find the park at 4545 Harte Trail Road. Call 619-694-3049 for more information. Free.

Whomos Goes There? Take a walk along a section of the Tijuana County Trail within the San Diego-San Luis Rey National Monument. To see how much you know about the area, bring water, comfortable shoes, flashlight, and jacket. Find the park at 13020 Winding Canyon Road. For more information, call 619-541-0090. Free. (In Spanish).

Historic Meninos and Luthers of Bankers Hill are explored in the walking tour being conducted by the Boy Scouts of America each Saturday this month, including May 15. The tour will start at 10 a.m. and 1 p.m. in the old gate of the historic house (1281 First Avenue, at Duquesne Street). The \$5 fee includes lunch, water, and a souvenir of the Bankers Hill Showcase event. For information, call 619-541-7353. (In Spanish).

Sweetwater Marsh National Wildlife Refuge is the site for a bird walk hosted by the Chula Vista Nature Center on Saturday, May 15, at 8 a.m. For the required reservation and directions, call 619-427-2481. Free. (In Spanish).

Arbor Day, Offshoot Tours offers its monthly hour-long guided tour highlighting various Baller Park trees on Saturday, May 15, at 10 a.m. starting from the park's Botanical Building. Free. Dial 619-235-1212 for additional details. (In Spanish).

Habitat Rehabilitation Day in San Diego River Valley Park is set for Saturday, May 15, at 8 a.m. along the north shore of Lake Hodges. Bring water and gloves to help remove exotic species and plant native vegetation. Free. Dial 619-235-5400 x5 for reservations. (In Spanish).

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Contravention Critics, head to Dickey Ranch on Sunday, May 16, when discuss "Unraveling the Mystery of 1938 E. Coyote from 3 to 5 p.m. participants will take a drive to the ranch house and then take back to the parking lot (two miles). Meet at the main gate. Bring water and hiking boots. The trail includes some steep sections. For details, dial 760-839-4345. Free. No pets. (In Spanish).

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TELEPHONE RESERVATIONS ONLY. RESERVATIONS MUST BE MADE 72 HOURS IN ADVANCE. CANCELLATION POLICY: 24 HOURS BEFORE DEPARTURE. CANCELLATION FEE: \$100.00. CANCELLATION AFTER 24 HOURS: \$200.00. CANCELLATION AFTER 48 HOURS: \$300.00. CANCELLATION AFTER 72 HOURS: \$400.00. CANCELLATION AFTER 96 HOURS: \$500.00. CANCELLATION AFTER 120 HOURS: \$600.00. CANCELLATION AFTER 144 HOURS: \$700.00. CANCELLATION AFTER 168 HOURS: \$800.00. CANCELLATION AFTER 192 HOURS: \$900.00. CANCELLATION AFTER 216 HOURS: \$1000.00. CANCELLATION AFTER 240 HOURS: \$1100.00. CANCELLATION AFTER 264 HOURS: \$1200.00. CANCELLATION AFTER 288 HOURS: \$1300.00. CANCELLATION AFTER 312 HOURS: \$1400.00. CANCELLATION AFTER 336 HOURS: \$1500.00. CANCELLATION AFTER 360 HOURS: \$1600.00. CANCELLATION AFTER 384 HOURS: \$1700.00. CANCELLATION AFTER 408 HOURS: \$1800.00. CANCELLATION AFTER 432 HOURS: \$1900.00. CANCELLATION AFTER 456 HOURS: \$2000.00. CANCELLATION AFTER 480 HOURS: \$2100.00. 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Calendar LOCAL EVENTS

DISPATCH!

ARM 600

NAVY COMPASS

ARMED FORCES DAY FESTIVAL '99

Calendar LOCAL EVENTS

DISPATCH!

ARM 600

NAVY COMPASS

ARMED FORCES DAY FESTIVAL '99

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parking lot of Qualcomm Stadium and end in the Callegua Quarter. Inspired by the historic and renowned existing trolley system, 30 trolleys will participate in drives leaving Qualcomm at 10 a.m. on Friday, May 14, and 10 a.m. on Saturday, May 15. For information, call 619-527-3405, ext. 505.

Reuben H. Fleet Science Center, with the service in the new film *Blind of the Storm*, opening on Friday, May 14. The film explores the wonders of Greek Island, located 300 miles off the coast of Costa Rica, and follows its life cycle. Some of the highlights of the series have been featured on the local news. The film is shown at 2 and 3 p.m. on Wednesday, May 11, at the Museum of Science and Industry, located at 1000 La Jolla Village Drive. For information, call 619-527-3405, ext. 505.

What Provoked This? Saint Paul's Cathedral will host the film *What Provoked This?*, starting with Requiem for a Dream at 7:30 p.m. on Friday, May 14, at La Jolla Village Theatre (417 South Coast Highway 161). Screenings begin at 7 and 9 p.m. Tickets: \$5. Question: For information, call 619-298-7261. Next Friday: *The Greek* (619-527-3405).

The Surf Video Marching band has its premiere on Friday, May 14, at La Jolla Village Theatre (417 South Coast Highway 161). Screenings begin at 7 and 9 p.m. Tickets: \$5. Question: For information, call 619-298-7261. Next Friday: *The Greek* (619-527-3405).

The British Show Series: *Exposure* begins on Friday, May 14, at the Museum of Science and Industry, located at 1000 La Jolla Village Drive. For information, call 619-527-3405, ext. 505.

Two Indian Women Fall in Love in the controversial film *Two Indian Women Fall in Love*, screening at 5 p.m. on Monday, May 17, at the Museum of Science and Industry, located at 1000 La Jolla Village Drive. For information, call 619-527-3405, ext. 505.

How About an Erotic Political Thriller? *Chloe*, the film directed by the San Diego-based filmmaker, who gets into trouble in 1997, is shown at 7 p.m. on Friday, May 14, at the Museum of Science and Industry, located at 1000 La Jolla Village Drive. For information, call 619-527-3405, ext. 505.

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The group meets at 7 p.m. in the Ontario Centre Auditorium, just south of the main entrance gate to the San Diego Zoo. For more information, call 619-582-8945. Free. (GARDEN PARTY)

"Images of China" may be seen when artist and photographer Phyllence Maini presents a slide-illustrated lecture for the Chaimowitz Art Guild on Friday, May 14. The lecture begins at 9:30 a.m. at the Chaimowitz Recreation Center, 3600 Chaimowitz Drive, Free. For more information, call 619-452-1376. (CLUBHOUSE)

Rumi is Alive! Can the mystical poetry and teachings of a 13th-century Persian spiritual teacher named Mevlana Jelaluddin Rumi apply to people today? Frank Crocetto makes

What's Your Life Purpose? Learn techniques for finding out "thruout the poem in a ritual chart known as the North Node of the Moon" when Jan Spiller speaks at the San Diego Astrological Society at 7:15 p.m. on Friday, May 14, at the San Diego Community Center (1230 Vermont Street). Admission is \$12 for non-members. 619-587-4651. (MIRA MESA)

Spillies plays a workshop on "Karmic Relationships: Seeing Past Life Relationship Connections in the Astrology Chart through the Nodes" at 10 a.m. on Saturday, May 15. The fee is \$10. For information, dial 609-442-1733 or e-mail csn57@aol.com.

Cat Tails, author Bob Walter plays a lecture on the cat's behavior on the Cat's House and his new book, *Cat: Everything*, at 7 p.m. on Friday, May 14, in the Hyde Gallery at Grosvenor College. Fee: Free. For information, call 619-464-7000 x3501. E-mail cat@catstails.com or catstails@grosvenorcollege.edu.

Values and Spirit in the Islands of Micronesia provide the subject for a lecture, slide show, and discussion of the spirituality—outside—on the peoples of Micronesia planned at 7 p.m. on Friday, May 14, in the Manchester Conference Center on the campus of the University of Maryland. The outsiders in question the United States Peace Corps and Christian churches; the speakers include Jean Mission Superior Patrick X. Hezel and anthropologist Patrick O'Brien.

The History of the Universe will be replaced by astronomer Virginia Trimble at 7 p.m. on Saturday, May 15, in the Casa Real lecture hall. Cosmology: Man's place in the Universe focuses on the formation of the universe and the physical mechanisms that make it habitable by humans. Price: 619-420-7599. (50%)

Holidays and Festivals Provide Insights into the lives of a society's people. Learn about some of the 24 countries of the world at SSN's history professor Paschen Chia speaks for the U.S. China Peoples Friendship Association at 2 p.m. on Saturday, May 15, in the 1802 New York City Mesa Library (meeting New York City's Chinese community). The origins of some of the more important festivals and the traditional activities associated with them.

Following the talk and question-and-answer period there will be group

Free On Casualty? Don't pass up the chance to join an Integrated Travel by staying in store travel demonstrations planned at the following locations: May 13 and 16, Woodhams department store, 10000 Woodhams, to advise and demonstrate on organizing clothing, cosmetics, and toiletries; how to tip for organizing; and on the road, and a travel agency for planning and packing. May 13, 10 a.m. to 12 p.m. (Saturday) and at 3 p.m. (Sunday); the Container Store at 2709F, Princeton (at Highway 163); 619-220-1212. Free. The seminar repeats on May 12 and 13. (SAGAWA VISUAL)

Wildlife Walkabout. Learn about the birds and trees during the "Wildlife Safari" Ranch, 15 program planned for Saturday, May 15, from 9 a.m. to 12 p.m. The event starts with a wildlife walk and includes an evening in the Wildlife Ranch program. The fee is \$35 (\$25 for adults; \$5 for children). Call 171-6666 to make the required reservations. (SAGAWA VISUAL)

and Cultures that have contributed over the centuries "to the richness of present-day humanitas." The symposium is organized by the University of Connecticut's Center for Contemporary Humanistic Studies. Anthropologist Deborah Pinner directs the project when she takes the Historical Society's board to the Yale May 15 meeting of the History of San Diego and of the California Historical Association, which will focus on the founders' group, and a walking tour of Encinitas concludes the event (more for lunch).

The meeting is free and starts at 10:00 a.m. at the site of the 1883 Taylor School House, located at View School, at 4th Street and 7th Avenue. For details, call (619) 221-7600, 436-7649, or ENGINITAS.

Notes of Songwriting Success[®]
divulged when songwriter/producer Janis Joplin leads a workshop. Nashville Songwriters Association, 10:00 a.m. to 8 p.m. on Saturday, May 15, from 1201 Camino del Mar. Joplin, written songs for P.O.D., The Roots, and Dinosaur Jr. For

"Gardens and Landscapes: 10 Days of Master Plans for the City and Our Projects" provide the subject to landscape architects Andrew Spink and Martin Proulx speak for Friends of San Diego Architecture 9 a.m. on Saturday, May 15. Meetings are held at the New School for Architecture, 1749 S. Iconn. Rd. (0950. Admission is a suggested donation (\$20/entry).

"The Healing Power of Herbs: There a Doctor in the Garden" is the subject when Lums Rebe speaks 10 a.m. on Saturdays, May 15, 19. All Botanical Garden 1230 Qu. California Avenue. The cost is \$10. Lectures are held at 10 a.m. on Saturdays. Call 760-436-9536. The center is for nonmembers (N00645).

"Gibberization, or the Multitude of (H)garchy," is the subject when H. Spinks speaks for the Humanism Fellowship at 11 a.m. on Sundays, May 16, at David's Coffeehouse, 13748 Fifth Avenue, For information

Prepare to Layer! (Layere's workshop of preparation for the 1998 World Music Festival will be held at the El Cajon Art Association on Monday and Tuesday, May 17 and 18, from 9 a.m. to 3 p.m. each day, at the Works of Art Gallery (1246 Main Street, near E) in El Cajon. To register, call 619-434-1151. *LA AGLA*)

Three Imaginary Round Tables—musical guests have been created by pianist and lecturer Jacqueline Silver, who will bring the Aristotle to life in a lecture series hosted by the Athenaeum Music and Arts Library. The series continues with a look at masters of the operatic world, including Pavarotti, Domingo, Caruso, Bartoli, and Horne—at 2:30 p.m. on Monday, May 18. *LA AGLA*

What's the Deal with 'Oriental Bazaar'? The 1930s film *Oriental Bazaar* (1936) is shown when *Sinque* Wang answers questions about Chinese heritage, geography, and more at 6 p.m. on Monday, May 17, at the Pearl and Rindie Taylor Library (311 Pacific Beach Library, 4275 La Jolla Street), 619-581-9914. *Free, Pacific Beach.*

"A Long, long, long, brieve" The first and last of *Acts of First Great Musicians* "exploited by educator and author Stanley Walek in a lecture series at the Athenaeum Music and Arts Library. The lectures examine the lives and personalities of cellist Jacqueline Du Pre, pianist Boris Godowsky, and composers Robert Schumann, Chopin, and Brahms. *Free, 7:30 p.m. on Tuesday, May 18, at the Athenaeum Music and Arts Library, 419-454-5812. To reserve, call 619-454-5812.*

The Recent "Know Your Customer" proposals of the 1730s come under fire when Steve Currier speaks

Distinguished Speakers, the series at Congregation Beth El concludes for the season with a talk by Gad Wolfeld, PhD, on Wednesday, May 19, at 7:30 p.m. Wolfeld is a professor of political science and communication at Hebrew University in Jerusalem—poses the question "The Status of Jerusalem and a Palestinian State: Can This Peace Really Expect to Hear from the May 19 Israeli election?" Tickets are \$15. Dial 619-545-4734 for information. Find the synagogue at 8060 Calles Avenue, U.S.A. (JAA)

All Writers Are Welcome to "Fact and Fiction Writers' Workshop" starting at 7 p.m. on Wednesday, May 19, at the Carmel Valley Library 3919 Townsmead Drive. The event, featuring *writers on writing*, is a monthly meeting—combines reading work, analysis and discussion of

Secrets in the Art will be unveiled then. Nancy Simon speaks at noon on Wednesday, May 19, for an Insight Valley Talk at the San Diego Museum Art. The talk is included in regular museum admission. For information, call 619-496-0966. The talk will be repeated on May 23. (JULIA B. PARKER)

Democracy Activist Karim Nigam of the National Council of the American-Soviet Friendship and Cultural Exchange is a candidate for the Kenyan presidency. He's written three novels (in Swahili) and is detained in isolation for two years as a result of his political activities. Now a professor of sociology in the Department of Sociology at the University of Leadership in Our Global Village, he'll be 70 p.m. on Wednesday, May 19, in Green Hall at the United Nations International University. Free will. At 6463 is 6463. (SOPHIA BARNES)

Switch Track 7:15 p.m. and the President of the Italian's Grandeur" will be the subject of a talk by the author, the American writer, Mark Twain. The American Museum of Art at



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Need Not Be a Buddhist to "The Art of Happiness," when toward C. Cutler divulges "the dist" way to inner peace and fulfillment" at 6:30 p.m. next Thursday, 26, during a seminar for the young Anna. Cutler is the co-author with the Dalai Lama of *The Art*

free
class
Saturday at 7:30 pm
stay for the tango party!

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Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schad

Silverwood. The name comes from the glittering effect of sunlight upon the dark green leaves of the coast live oak. Scores of these trees, some of them two-century-old giants, are scattered throughout the canyon floor at the entrance to the Silverwood Wildlife Sanctuary. Owned and managed by the San Diego Audubon Society, the sanctuary preserves 700 acres of flora and fauna ridge views to the foothill region.

Silverwood is open to individuals and families every Sunday (except in August) between 9 a.m. and 4 p.m. Organized groups may reserve time during other days by phoning the director at 619-443-2998. You'll find the entrance on the east side of Windward Canyon Road at mile 4.8. (Mile markers on Windward Canyon Road begin from the junction of the road and Highway 56.)

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tion and displays, continuous live entertainment, a cat show, craft fair, a ride, and more, but not an art show. Head to MCAS on Saturdays, May 15, from 10 a.m. to 4 p.m.; admission is free. 619-577-1099.

More Than Just Raising a Steer. Kids from the country's 4-H and FFA clubs participate in the Easton San Diego County Junior Fair and Livestock Competition, continuing through Saturday, May 15, at the Lakeside Road and Fairgrounds (at the corner of Highway 67 and Mapleview). Displays include floral design, photography, dog obedience, and livestock. The livestock auction starts at noon on May 15. Admission is free. For more information, call 619-443-1092 or 619-444-7660.

Is There a Test for This Gen? Talk about a selection from Richard Dawkins' *The Selfish Gene* when the Great Books Reading and Discussion Group meets on Saturday, May 15, at 2 p.m., in the second-floor meeting room at the San Diego Public Library (820 E Street). 619-735-8978. Free; newcomers are welcome. (SDW070000)

Be Safe. more than 250 organizations and businesses are expected to participate in the Shasta Jam Safety and Health Expo running from 10 a.m. to 4 p.m. on Saturday, May 15, at Qualcomm Stadium. All kinds of "interactive, high-impact activities" such as drunk driving simulators, CPR and first aid demonstrations, child car seat inspections, bicycle and skateboard demonstrations are planned, along with visual demonstrations, musical entertainment, amusement games and rides. For details, dial 619-296-8731. Free; newcomers are welcome. (SDW070000)

Used Books on Offer. The University Heights Library holds its monthly book sale on Saturday, May 15, from 9 a.m. to 3 p.m. The library is located at 4193 Park Boulevard and by calling 619-542-1742. (SDW070000)

Puppy Pump and Circumstance. Canine Companions for Independence is hosting its puppy matinee in training centers at 2 p.m. on Saturday, May 15, at CCC's Southwest Regional Center (124 Rancho Del Oro Drive, at Highway 76). The event includes obstacle course demonstrations and presentations. Free. For information, call 760-774-3300. (SDW070000)

"A Neighborhood Renaissance" is the theme for the third annual North Park Spring Festival, set for Sunday, May 16, from 10 a.m. to 6 p.m., along five blocks near the North Park sign at 29th Street and University Avenue). The festival promises 150 vendors and food booths, live entertainment on two stages, karaoke, carnival games, children's activities, and rides. Admission is free. 619-294-2861. (SDW070000)

The Georgian Revival Home starting as the 26th annual San Diego Historical Society's Showcase spot was built in 1923, at the height of the country's colonial revival period, at

Don't Go for an Art Show! The Armed Forces Day Festival planned at Marine Corps Air Station Miramar promises military demonstra-

tion and displays, continuous live entertainment, a cat show, craft fair, a ride, and more, but not an art show. Head to MCAS on Saturdays, May 15, from 10 a.m. to 4 p.m.; admission is free. 619-577-1099.

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tion and displays, continuous live entertainment, a cat show, craft fair, a ride, and more, but not an art show. Head to MCAS on Saturdays, May 15, from 10 a.m. to 4 p.m.; admission is free. 619-577-1099.

Is There a Test for This Gen? Talk about a selection from Richard Dawkins' *The Selfish Gene* when the Great Books Reading and Discussion Group meets on Saturday, May 15, at 2 p.m., in the second-floor meeting room at the San Diego Public Library (820 E Street). 619-735-8978. Free; newcomers are welcome. (SDW070000)

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Puppy Pump and Circumstance. Canine Companions for Independence is hosting its puppy matinee in training centers at 2 p.m. on Saturday, May 15, at CCC's Southwest Regional Center (124 Rancho Del Oro Drive, at Highway 76). The event includes obstacle course demonstrations and presentations. Free. For information, call 760-774-3300. (SDW070000)

"A Neighborhood Renaissance" is the theme for the third annual North Park Spring Festival, set for Sunday, May 16, from 10 a.m. to 6 p.m., along five blocks near the North Park sign at 29th Street and University Avenue). The festival promises 150 vendors and food booths, live entertainment on two stages, karaoke, carnival games, children's activities, and rides. Admission is free. 619-294-2861. (SDW070000)

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Calendar MUSIC SCENE

A bunch of dead — that was Scott Sands' gift upon arriving in San Diego for his new job as program director of Star 100.1. He feels certain they were sent by a program director of a competing station.

short THE INSIDE TRACK

Jacor (the owner of many San Diego stations) is famous for its guerrilla tactics. Sending those flowers was the tamest thing. To be honest with you, I expected a lot more.

In the three years Jacor has owned radio stations in town, their "guerrilla tactics" have included the creation of "SHIT" bumper stickers that closely resemble the "STAR" stickers put out by Star 100.7, giving a cash reward to listeners for turning in torn-off STAR stickers; calling STAR employees names on the air; and most recently the tearing down of STAR banners at the AMC 20 theater complex.

But insiders say the days of Jacor guerrilla tactics are over.

There is no more Jacor. As of last Tuesday, the 300-plus Jacor station group was officially swallowed into the even larger Clear Channel Communications out of San Antonio, Texas. Now Channel 9.3, 5, KJR, 91X, KOGO, Magic 92.5, and the other six San Diego stations owned or operated by Jacor are part of the 450-station

Clear Channel group. Another run-it-dirty tricks-are-history, say observers, is because of the chairman/CEO of Clear Channel, Lowry Mays.

"Unlike Jacor, there is nothing controversial about

local insider. "But you can't go through something like this without a change. I think Mays will clean house."

"The only reason they would get rid of Michaels is if [the stations] stop making money in radio," said one Jacor/Clear Channel staffer. "If you're winning, you've earned the right to call the shots."

The skeptics point to the fact that there was a "change of control" clause built into the contracts of Michaels and 14 other key Jacor employees.

If Jacor was sold, these employees get lump-sum golden parachutes totaling \$100 million dollars. Three executives have already left, including one that walked with \$15 million. If Michaels leaves he gets \$45 million. Last week it was reported that a third of Jacor's staff of 60 at its headquarters near Cincinnati were fired, less than six months after Michaels said no positions would be lost. To add to speculation that Michaels may be exiting, Michaels will stay in the Cincinnati area and not relocate to the Clear Channel headquarters in San Antonio.

"When Jacor took over they said they were a company run by broadcasters, which was a complete load of crap. A few years later the true story is Randy Michaels and his

henchmen were just in it for the money. Why don't they take just one million from each of these executives

getting parachutes and help all the people they put out of work when they were going through their acquisitions.

They aren't going to be there. That's what corporations always say in situations like this," said one

local insider. "But you can't go through something like this without a change. I think Mays will clean house."

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"It was the best place to see a show that size anywhere," said the Casbah's Tim Mays about the rock glory years of the Adams Avenue Theater. "With the two balconies and the pit in the middle, everyone had a good view of the stage, even when it was packed with 900 people. Some of my favorite shows... [were] Gang of Four, Bow Wow Wow, the Stray Cats."

Starting in 1982 Mays and his then-concert promoting partner Harlan Schiffman used the historic theater in Normal Heights to host such '80s rockers as the Circle Jerks, Social Distorition, Anthrax, and the Cramps. But Mays said it all ended

over a canceled Motorhead show in 1986.

"The permits were not approved in time and the show was canceled. People came in that night and trashed the theater. That was the end of my involvement with the theater."

There hasn't been any live music at Adams Avenue this decade. But all that could change.

"That old theater has a lot of advantages for live music," said Scott Kesler, executive director of the Adams Avenue Business Association, which produces

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"That old theater has a lot of advantages for live music," said Scott Kesler, executive director of the Adams Avenue Business Association, which produces

the Adams Avenue Roots Festival and the Adams Avenue Street Fair. "It has a huge marquee, and you can't put up any new marquees anymore."

The owner of the building, Lewis Fatterman, 43, died this year of a heart attack. His family has retained a commercial real estate broker to aggressively market the theater as a live venue once it is out of probate. It's currently used as a fabric store.

Kesler admits that its use as an all-ages live music venue was "problematic for some segments of the community."

"I don't think it will ever be used again for live shows,"

Flavin, one of my students, is telling me about a free punk show at an outdoor venue in Escondido.

"Were you arrested?"

"No, I left before they could get me," he says. "But I forgot my suitcase. I had everything in it... my nail polish, my eyeline... and my resumes."

"Green Midgets and No Use for a Name were playing... and they had these like, ramps where skaters could skate while the bands played. There was a mosh pit in the dirt, and a lotta people were in it. I don't know, maybe a hundred people. There was this much that pretty soon, we couldn't see. Dirt was everywhere, and we all got covered. Pretty soon, everybody in the pit looked like... homeless people."

"I wasn't expecting the police to come, and when they did, they started arresting people. I don't think they knew anything about the concert, or the mosh pit. I think they thought it was a big fight or something. It got pretty bad, and some people got hurt. I saw one guy with a cut on his face," he draws a line with his finger from his eyebrow to his chin, "and I saw two cops get pulled into the mosh pit and got stomped. It was chaotic. It was like bumper cars."

"Is there a pretty big punk scene in Mexico?"

"Yeah... a lot of people come down there from all over, especially L.A. and San Francisco... Sometimes they have punk shows downtown, at the bullring. To find out about 'em, you gotta look for posters... on the telephone poles."

"I go around slapping my

friends, I grab girls, jump in the air," said Chris Cote — former pro surfer and an editor of *Transworld Surf* magazine — who serves as the unofficial ringmaster of the karaoke fest. Cote said he and his buddies became regulars about six months ago, though Tim Swart — known for marketing *Surf* sunglasses — started the trend about a year ago.

So far Cote's Tuesday expression session has attracted 14,000 people, a regular on MTV and ESPN, and Blink-182 guitarist Tom DeLong.

"It was not ridiculous," said Cote. "Blair Martin [DeLong's roommate and all tickets through Ticketmaster then not issue a refund when the band does not show up. I think there's a word for that... it's fraud."

Asked about the cancellation, Brink By Brink owner Dave said, "That's something I have to get back to you on. That's something that has to do with the promoter... I'm pretty aggravated about it myself."

I called SRH Promotions to see if Funkdooobiest show at Plan B on May 13 was still on, and it turned out to be the first they'd heard of the no-show at Brink By Brink. Kevin at SRH said, "When I talked to Ralph M [band DJ] when I was booking this show, he told me that [Brink By Brink] wasn't even booked... He said, 'Well, somebody called me on it, but we never confirmed that...'"

That was a week and a half before the show.

I talked to someone involved with the band's promotion. They [Funkdooobiest] called here yesterday and they said that the guy [Dave, Brink By Brink's owner] wrote them a check that was no good and it bounced."

The same patron lamented in an e-mail, "I

twelve days after the

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"still looking into it. I'm talking to the promoter. Call me tomorrow." The next day he said, "It was just a fuckup, that's why. I can't really give you any reason. It was just a fuckup, that's all there is to it."

"Did the band's car break down, as the patrons were told?"

"I don't really know the story, I wasn't there. I just heard they didn't show. I don't know what the reason was or whatnot."

"Was there \$1000 deposit put down?"

"That's really between me and whoever I deal with, really nobody's business."

I mention being told that a bounced check may have been behind the no-show.

"Huh? No, I don't have any reply to that. That's not right at all, that's not right as far as the check goes."

And then he hung up on me.

—J.A.S.

"I've never courted the true karaoke circuit," says Mark Lee about his Tuesday night surfer singalong at the Kraken in Cardiff. "I don't

know how a club can advertise a show in the newspaper and sell tickets through Ticketmaster then not issue a refund when the band does not show up. I think there's a word for that... it's fraud."

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"I'm very practical," said choreographer Jean Isaacs. "The trolley needs riders, and I'm looking for a new audience. I see the same people all the time at my dance concerts. I want others to see my work too."

The answer? Take the dance to the people. Isaacs

and others have created dances to be performed by 50 dancers at or near seven trolley stops, from the Park and Ride at Qualcomm Stadium to the Gaslamp Quarter.

"I think 'Trolley Dances' in wheelchairs — those in wheelchairs or strollers — are admitted to Trolley Dances free of charge, though reservations are required. Others pay \$15 adults; \$10 students. The two-hour tours leave the Park and Ride at Qualcomm Stadium every half hour from 9 a.m. to 3 p.m. this Saturday and Sunday. Phone 619-594-8497 and be prepared to select a specific tour time.

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PHOTOGRAPHERS Dave Allen, Randy Hoffman

OVERHEARD IN SAN DIEGO: PS BLOCK PARTY 5/8

"THIS USED TO BE THE SAME BRASS BUT NOW IT'S MORE LIKE A CRUISE."

"I'D RATHER LIKE SOME OF THESE GIRLS, BUT I WOULDN'T WANT THE SUNBURN."

"I LOVE BEING THERE ABOUT THE BEACH, BUT I DON'T WANT THE BEACH."

"DON'T YOU KNOW GET THE PHONE THING, PRETTY?"

"HAD BRINK BY BRINK YET?"

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JAY ALLEN SANFORD, JOE PARADISE

"I've never courted the true karaoke circuit," says Mark Lee about his Tuesday night surfer singalong at the Kraken in Cardiff. "I don't

know how a club can advertise a show in the newspaper and sell tickets through Ticketmaster then not issue a refund when the band does not show up. I think there's a word for that... it's fraud."

Asked about the cancellation, Brink By Brink owner Dave said, "That's something I have to get back to you on. That's something that has to do with the promoter... I'm pretty aggravated about it myself."

I called SRH Promotions to see if Funkdooobiest show at Plan B on May 13 was still on, and it turned out to be the first they'd heard of the no-show at Brink By Brink. Kevin at SRH said, "When I talked to Ralph M [band DJ] when I was booking this show, he told me that [Brink By Brink] wasn't even booked... He said, 'Well, somebody called me on it, but we never confirmed that...'"

That was a week and a half before the show.

I talked to someone involved with the band's promotion. They [Funkdooobiest] called here yesterday and they said that the guy [Dave, Brink By Brink's owner] wrote them a check that was no good and it bounced."

The same patron lamented in an e-mail, "I

twelve days after the

cancelation Dave said he was

"still looking into it. I'm talking to the promoter. Call me tomorrow." The next day he said, "It was just a fuckup, that's why. I can't really give you any reason. It was just a fuckup, that's all there is to it."

"Did the band's car break down, as the patrons were told?"

"I don't really know the story, I wasn't there. I just heard they didn't show. I don't know what the reason was or whatnot."

"Was there \$1000 deposit put down?"

"That's really between me and whoever I deal with, really nobody's business."

I mention being told that a bounced check may have been behind the no-show.

"Huh? No, I don't have any reply to that. That's not right at all, that's not right as far as the check goes."

And then he hung up on me.

—J.A.S.

How Much Feeling Can One Man with a Guitar Generate?

He sings and plays as if his redemption and ours depends on the ferocity and skill of his performance.

The slide or bottleneck guitar came into being among blues musicians about a century ago. Its roots would appear to be in the Hawaiian steel guitar and assorted African models. It was commonplace in Africa to alter instruments to enhance their percussive nature, attaching gourds as resonators, adding buzzers and rattles. The slide was a very distinct effect. W.C. Handy records his first encounter with the slide in 1903:

A lean, loose-jointed Negro had commenced plucking a guitar beside me while I slept. His clothes were ragged, his feet peeped out of his shoes. His face had on it some of the sadness of the ages. As he played, he pressed a knife on the strings of the guitar as a matter popularized by Hawaiian guitarists who used steel bars. The effect was unforgettable. His song, too, struck me instantly.

The first blues slide guitar recording was in 1923 by Sylvester Weaver, a piece called "Guitar Blues." Pegon by region across the South, blues guitarists were developing individual styles. Texas, the Piedmont, the Mississippi Delta. It doesn't get any better than the music on these four disks, two from Columbia's new series, *Mojo Working Blues for the Next Generation*, one from Chess/MCA, and one from Arhoolie, who between them have chronicled much of the finest in recorded blues.

How much feeling can one man with a guitar (and a wife sometimes contributing backup vocals) generate? Blind Willie Johnson grew up in cotton country between Dallas and Austin. He began playing guitar when he was five. At seven, his stepmother threw him in his face and blinded him for life. These sides were recorded between 1927 and 1930, when Johnson was in his 20s. They are probably the most powerful blues, religious or secular, ever recorded. He makes use

of an extreme, gruff, low vibrato in his singing voice. He used a pocketknife in lieu of a bottleneck to achieve his intense, tart, keening sound. It's a driving sound, alternating between high and low notes, pulling a lot of vibrato out of his left-hand fret playing. His sense of timing is breathtaking, using the bottleneck to substitute or anticipate a song phrase. In every song, every verse, every line, he sings and plays as if his redemption and ours depends on the ferocity and skill of his performance. Johnson is one of the great American folk artists of the century.

In the late '40s, Johnson's house burned down in Beaumont, Texas, where he'd settled after his final recordings for Columbia's "race" label. He and his second wife spent the night sleeping on wet, charred newspapers. Willie Johnson died a few days later of pneumonia after being refused admittance to the local hospital.

Lineage is an interesting thing where the blues is concerned. Many of the traditional artists are playing their own versions of a song they heard an old-timer play, who in turn was giving his take on what he heard one day at a fish fry or church picnic years before. The younger players would sit at the feet of the older ones and watch them pick their guitars, try to see how it was done. You can draw a line between Son House — who was born in 1902, the same year as Willie Johnson — all the way to Jimi Hendrix, who learned plenty of his licks from listening to Muddy Waters.

Son House is one of the fathers of the Delta blues, along with his youthful sidekick, Charlie Patton. His protégés included Robert Johnson and Muddy Waters. By the age of 13, Eddie Johnson (House, Jr.), was going from plantation to plantation preaching the gospel. He also liked corn liquor and shooting another madman. His singing

and playing is filled with the fury of the argument inside him between the sacred and the profane, an argument played out in other blues performers but capped with the intensity of Son House. The great early recordings of Son House include a devilishly inferior acoustic pressing by Paramount in 1934 and a far superior recording for the visionary musical ethnologist Alan Lomax in 1941 on a portable recording device weighing more than 900 pounds. Shortly thereafter, House moved to the better New York, where he lived a quiet life, working this job and that, leaving his musical life behind, never picking up his guitar for nearly 20 years.

What happens next comes under the heading "If You Live Long Enough." During the folk revival of the '60s, young enthusiasts fanned out across America with those old Library of Congress and "race" recordings in their cars and sought out whatever artists were still around. Bukka White, Sam Lay, and Mississippi John Hurt were rediscovered, as was Son House — by a member of the young blues-oriented rock group Cannon Heat, Alan Wilson. It had been so long since Son House had picked up his guitar that Wilson, had to more or less teach the old man to play like Son House again. This recording on Columbia is from 1965. Son House had no doubt lost something of his legendary force, especially in his singing, but it will not be immediately evident. It's a startling, overpowering set. House plays on a steel-bodied National guitar, often with a slide, and he pulls a thunderous sound from it. These live performances thrub.

When Alan Lomax was combing the South in the early '30s, another gem he found was the young Muddy Waters, in his mid-20s, on Stovall's plantation in Mississippi. This is a great treat, especially for those who have only heard the mature artist as an electrified bluesman, the premiere electric bluesman, in Chicago during the '50s and '60s. Waters is joined by a second guitar or vocalist on a number of cuts, but my favorites are his solo pieces. Between performances you can hear Lomax walking across the plank floor to turn his machine on. But in good and revealing as this work of the young Muddy Waters is, the intermission is good again. He is not the swaggering older Muddy we associate with his grown music, but a young, proud, very shy kid. Lomax asks Muddy, after a performance of "Country Blues," a series of questions: Why was it you made up that blues, where were you, etc. Muddy explains that he was working on his car, thinking about a girl who had mistreated him. "Well, I just felt blue and the song fell into my



Blind Willie Johnson

Blind Willie Johnson, Dark Was the Night
(Columbia CK 65518)
Son House, The Original Delta Blues
(Columbia CK 65515)
Muddy Waters, The Complete Plantation Recordings (Chess/MCA CHD-5344)
Fred McDowell, You Gotta Move
(Arhoolie C-21-304)

mind, and it came to me just like that song." Alan Lomax also found Fred McDowell on a later sweep through the South in 1959. McDowell had been playing guitar since the age of 14 using a store-bought as a slide. Chris Strachwitz went down to Mississippi to record him again in 1964 and '65, even bringing him to California for a session. These 19 songs, reissued from two Arhoolie LPs of the '60s, were, along with the music of Robert Pete Williams, among the most dramatic. Finds of the folk revival and put the farmer from Coahoma, Mississippi, out on the folk circuit. The Rolling Stones recorded the title track, "You Gotta Move," on their Sticky Fingers album. There is no finer Delta slide guitar and singing than you hear on this disc. Ask Keith Richards, Bo Diddley, Ry Cooder, Eric Clapton. ■

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The Karmakrum 119 in **Rock Club** San Diego, Sunday, May 27, 8 p.m. 1302 North Shore Blvd. 619-542-5252

The Marlin 417, **Conway**, and **Redheads** in **Rock Club** San Diego, Sunday, May 27, 8 p.m. 1302 North Shore Blvd. 619-542-5252

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Karen Smith, May 14 and 15, 1999, San Diego

The Michael Vukobratovic in **Rock Club** San Diego, Sunday, May 27, 8 p.m. 1302 North Shore Blvd. 619-542-5252

The Gary Kings 473 in **Rock Club** San Diego, Sunday, May 27, 8 p.m. 1302 North Shore Blvd. 619-542-5252

The Red McCarroll, **Greater Than Love**, **the Woodchoppers**, and **the McCarroll** in **Rock Club** San Diego, Sunday, May 27, 8 p.m. 1302 North Shore Blvd. 619-542-5252

P.J. Scheraga and **the Classics** in **Rock Club** San Diego, Sunday, May 27, 8 p.m. 1302 North Shore Blvd. 619-542-5252

R. Kelly, **Steve Brown**, **the Classics**, and **the Classics** in **Rock Club** San Diego, Sunday, May 27, 8 p.m. 1302 North Shore Blvd. 619-542-5252

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SRH @ CASHMERE present
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DJ's JOEY JIMENEZ & DEMON LORD

Friday, May 14
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\$2.00 DRINK SPECIALS
\$3.00 COVER

Saturday, May 15
P.B. SUMMER SURF-OFF
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8 pm midnight

Fri. 14
Robin Adler
Quartet
8 pm 12 am

Sat. 15
Marquerita Page
Quartet
8 pm 12 am

Tues. 16
Pamela
York Trio
6-10 pm
Happy Hour
All Night

Wed. 19
Gilbert
Castellanos
Trio
6-10 pm

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Thurs. May 13, 8:30 pm
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Black Widow Band, 5:30 pm

Sat. May 15, 9:15 pm
DJ Zepherin and guest

Sun. May 16, 6 pm
ZYDECO BLUES PATROL
Polka Productions presents
PLAING MONDAYS
DJ BOBBY HARRIS and guest: **FRAT TIMES**

Mon. May 17, 8 pm
NEIGHBORHOOD WATCH
HOUSE - SLOMOVITZ
SCHEDULED DRAGON - FIREXZ DANCE

Tues. May 18, 7:30 pm
A Cover From Keweenaw Foundation
for the physically challenged
JOYCE-HERE
and guest: **THE HAIL BELLS**

Wed. May 19, 8:30 pm
American Values legend
CHARLIE HUSSELMAN
and guest: **BRUNO SYMBREY**

Thurs. May 20, 8:30 pm
New Orleans legend
WILCO
and guest: **THE CHERRY**

Fri. May 21, 8:30 pm
GALACTIC
and guest: **JOHN CLEARY**

Sat. May 22, 9:15 pm
HEPAT
"All That You Are"

Sun. May 23, 10 am
ECONOLINE CRUSH
FROM THE
Clyde's Ride, May 21 - Belmont Ball, May 22
B-side Players, May 23 - The Selector, June 2
Saw Doctors, June 4

"Bring Back Summer" - special for California's America Music Festival
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Panna Orchestra, June 4 - Belmont Ball, May 14
Burning Spear with Luciano, Aug. 17 & 18

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on the
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(a Fresh Track), Paul Simon, Neil Young, Barry Manilow (just seeing if you're paying
attention), Jewel (Deeper Album Tracks), The Eagles, Robert Cray, Lucinda Williams (if
you haven't heard her yet, you're going to like her), John Hiatt, Collective Soul, Sting,
Los Lobos, Joan Osborne.

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you to just the right rock music. (Sunscreen optional but highly recommended).

**SETS
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FM**

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in a variety of ways.

Calendar
MUSIC SCENE

Friday, 6:30 pm to 1:30 am, the Po' Boys, blues, and Eve Selis, acoustic. Saturday, 9:30 pm, Rising Star, Top 40, disco. Sunday, 9 pm to 1 am, Sassy Brown (with Kim Simonovits) and Strange Days, rock. Wednesday, 9:30 pm, Big Time Operator, big-band

Chateau Orleans, 926 Turquoise Street, Pacific Beach. 488-6744. Thursday, Turnout Courtney and the Blues Dusters.

The Dog, 4479 Everts Street, Pacific Beach, 619-581-0149. Friday, *Shine Eye*, reggae. Monday, *MC Goopy*, rock.

Dreamstreet, 2229 Bacon Street, Ocean Beach, 619-222-8191. Thursday, *Psychedelic*, rock. Friday, *Grove*, funk/boss. Saturday and *Gauge*, rock. Saturday, *Psychedelic*, rock. Sunday, *Hot Sauce* and *The One Love Band*, *Boysa Trucks*, and *ElFuego*, reggae. Monday, *Funkenstein*, rock.

8087 Thursday, Friday, and Saturday,
call club for information.

Hilton Hotel, 1725 East Mission Bay
Drive, Mission Bay 619-276-4010.

Fundido Bar and Grill: Friday,
Rummar, contemporary. Saturday,
call club for information.

Java Joe's Coffeehouse, 4994
Newport Avenue, Ocean Beach.
619-523-0356. All music is
acoustic/folk. Thursday, *Staring at the*
SD album release. Friday, *Dulcinea*,
CD album release. Saturday, *Greene Day*

Jones, alternative. Sunday, *Andra Jones and Anya Marina*, acoustic. Monday, *Wendy's* open-mike night. Tuesday and Wednesday, call club for information.

Levanian Coffeehouse, 3719 Mission Boulevard, Mission Beach. 619-488-8065. Monday, 8 pm to 10:30 pm, Open-Stage.

La Valencia Hotel, 1132 Prospect Street, La Jolla. 619-434-0771. Thursday, and Sunday through Wednesday, 6 a.m. to 10 p.m. \$100.

Time Left Grill (in Costa Verde

center, UTC), 8670 Genesee Avenue,
a Jolla. 619-558-2434. Thursday,
Billy Thompson Blues Band, blues.
Friday, Robin Adler Quartet, jazz.
Saturday, Mountain Dew Quartet.

The Living Room, 1618 Rensselaer.

Pydie's Night Club, 1628 Palm Avenue, Imperial Beach. 619-429-

Hilligan's Bar and Grill, 5786 La Jolla Boulevard, La Jolla. 619-459-8111. Thursday, Friday, and Saturday.

Soundoggies, 852 Garnet Avenue, Santa Monica, 310.304.4411.

Thursday, the RA Brotherhood, blues; **Friday, Blue Rocket**, blues, swing; **Saturday, Blue Hole**, funk, alternative.

and Louisa. 619-222-3038. Friday, *Comical Courtney and the Blues*, western, blues. Saturday, *Big Daddy and the Money Shakers*, blues, swing.

Pacific Beach Bar & Grill, 860 Garnet Avenue, Pacific Beach. 619-272-7278. Club Treasures. Call club for information.

naikin Coffee and Tea, 7467
rard Avenue, La Jolla. 619-454-
53. Saturday, 8 pm to 10 pm. *Two*
ks, jazz duo.

Thursday, *Quartet Tones*, 1922.
 Thursday, *Squeezes*, 1922.

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Lynx Jazz
Friday, May 14 • 8 pm
King Bees
(Blues)
Saturday, May 15 • 8 pm
Quarter Tones
(Jazz)
Wednesday, May 19 • 8 pm
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THE POSTALS**

WASH AND BASH • 10:00 UNTIL

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26TH HOUR**

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• NEW • 4:00 UNTIL 10:00 PM

• **JOE RALLINGS** • 6:00 UNTIL 10:00 PM

• **JOHN HOLLAND** • 6:00 UNTIL 10:00 PM

• **WOODKID TRIPLE**

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• **2 for 1** • **2 for 1** • **2 for 1** (all night)

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TUES. MAY 19 **ANGELS DEL INFERNO** (from Spain)
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SAT. MAY 29 **TERROR • SAMADHI • EL EDEN**

SUN. JUNE 13 **THE SPECIALS' NEVILLE STAPLE**
with special guests
DANNY DEAN & THE HOMEWRECKERS • GROW • DAMN YOU DAVE

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62 Dave Mason
63 Louie Louie

42-Jason Bonham Band
61-Mark Farina Bottom Line

THURSDAY JUNE 6 619/220-TIXE webcitybric.com



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MAY 28**

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THE UMBEAT

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**Calendar
MUSIC SCENE**

Pat Inez's, 5147 Warner Road, Allied Gardens, 619-280-7823. Friday and Saturday, 10pm-12am. Rock, blues, and swing.

Panorama Bar & Grill, 1120 La Jolla Village Drive, corner of Regency Road next to La Jolla Marriott, La Jolla, 619-487-4022. Thursday 6-9pm, 10pm-12am. Live Latin music. Friday and Saturday, 7-9pm and 9-11pm. Live and Monica Vazquez, large dance floor.

Pelican Pub, 1828 Broadway, Lemon Grove, 619-960-8888. Thursday, 10pm-12am. Live music. Friday, 10pm-12am. Live music. Saturday, 10pm-12am. Live music. Sunday, 10pm-12am. Live music.

Peggy's Sport Bar and Grill, 180 Alhambra Street, San Diego, 619-591-0206. Friday, 10pm-12am. Live music. Saturday, 10pm-12am. Live music. Sunday, 10pm-12am. Live music.

Rainbow's, 1802 Adams Avenue, Normal Heights, 619-284-4444. Friday, 10pm-12am. Live music. Saturday, 10pm-12am. Live music. Sunday, 10pm-12am. Live music.

Sham Rock Shack, 2099 El Cajon Road, 619-591-0206. Friday, 10pm-12am. Live music. Saturday, 10pm-12am. Live music. Sunday, 10pm-12am. Live music.

The Leo's Lounge, 5302 Napa Street at Mission Boulevard, Bay Park, 619-542-1802. Music is available or using under otherwise noted.

Thursday, the Madras and the Red Line. Friday, the Red Line. Saturday, the Red Line. Sunday, the Red Line.

Top of the Coast, 1210 Prospect Avenue, La Jolla, 619-454-7779. Friday and Saturday, 7-9pm. Live music. Sunday, 10pm-12am. Live music.

Tutti Mare, 4303 Executive Drive, La Jolla Village Triangle area, 619-591-1188. Monday, 9-11pm. Live music. Wednesday, 9-11pm. Live music.

Tulip Inn and Coffee Company, 4901 Park Boulevard, University Heights, 619-296-0646. All performances are acoustic folk unless otherwise noted. Thursday, 9-11pm. Live music. Friday, 10pm-12am. Live music. Saturday, 10pm-12am. Live music. Sunday, 10pm-12am. Live music.

The Wellhouse, 10100 Terranova Boulevard, San Diego, 619-567-6677. Thursday and Friday, 10pm-12am. Live music. Saturday, 10pm-12am. Live music. Sunday, 10pm-12am. Live music.

Downtown

Amara Ballroom, 1500 F Street, San Diego, 619-219-1100. Saturday, 10pm-12am. Live music.

The Bayou Bar and Grill, 175 Market Street, downtown, 619-691-8747. Friday and Saturday, 10pm-12am. Live music.

Blarney Stone Pub, 1021 14th Avenue, downtown, 619-219-1100. Thursday, 10pm-12am. Live music. Friday, 10pm-12am. Live music. Saturday, 10pm-12am. Live music. Sunday, 10pm-12am. Live music.

The Blue Tones, 1711 14th Avenue, downtown, 619-219-1100. Thursday, 10pm-12am. Live music. Friday, 10pm-12am. Live music. Saturday, 10pm-12am. Live music. Sunday, 10pm-12am. Live music.

Barbelle Joe's, 1021 14th Avenue, downtown, 619-219-1100. Thursday, 10pm-12am. Live music. Friday, 10pm-12am. Live music. Saturday, 10pm-12am. Live music. Sunday, 10pm-12am. Live music.

The Tusk, 10100 Terranova Boulevard, San Diego, 619-567-6677. Thursday, 10pm-12am. Live music. Friday, 10pm-12am. Live music. Saturday, 10pm-12am. Live music. Sunday, 10pm-12am. Live music.

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20TH CONGRESS**

Friday, May 14
RICHARD JOHNSON

Saturday, May 15
GENE LOVES JEZEBEL

Sunday, May 16
**RUB-A-DUB
THE REVELATIONS**

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REDUCED BY FINELINE

A Fest

The film is at no great pains to be informative.

I was a slightly tight squeeze to get from the airport to the hotel, to the AMC Kabuki multiplex in Japantown — the central venue of the 42nd San Francisco International Film Festival — for the scheduled screening of *Flowers of Shanghai* at 7:15. The festival did not take long to feel like a festival. The only ex-

REVIEW

DUNCAN SHEPHERD

isting English-subtitled print of the film, mistakenly diverted to and tracked down in some place I had never heard of at the foot of the Himalayas, was not due to arrive at the airport until 7:00. Even without a stop to drop off its luggage or to stoke up on a sandwich, it very evidently would not be presenting itself to the sell-out audience on time. Thanks, however, to the nimbleness of the programmers and the flexibility of eight movie screens, it had already been rescheduled for 10:45 the same evening, which, with festival-like allowances for auditorium-clearance, latecomers, official announcements, etc., would mean more like 11:00.

This gave me time to look over the theater, a triple-decker affair with a steeply slanting glass roof, almost

churchly, above the lobby, and snack bars situated on all three levels, or of them a sit-down cafe with coffees, teas, and pastries, handily for herween film restaurateurs (why are there no muffins in San Diego theaters?), especially in a neighborhood in which there is precisely one pasta spot among rows and rows of sushi and teriyaki spots.

The postponement also enabled me to fit in a previously conflicting film by Arturo Ripstein, who was being accorded a limited retrospective in conjunction with this year's Akira Kurosawa Award for lifetime achievement in film directing. (Well-deserved, too.) The convenient film, *The Realm of Fortune*, dates from the mid-1980s when I was losing track of him, and marks his first collaboration with his scriptwriter-wife, Paz Alicia Garciadiego. A schematic rise-and-fall story set in provincial Mexico among the walking wounded — a town crier with a withered hand, his crippled mother, a broken-winged fighting cock, a crooked gambler with a bum leg, and the latter's captive mistress, a carnival songbird framed under a neon

Calendar

MOVIES



Flowers of Shanghai

rainbow — it has a potent first half, reaching the depths of squalidness on a bare mattress in a *pulqueria* store-room. The accelerated narrative of the second half (suddenly there's a child, suddenly she's a teenager, suddenly she's a carnival songbird herself), as the storyline hastens to come full circle, is less convincing, if not without

tons of flavor. Came 10:45. Came 11:00. Came no sell-out crowd, it having been decimated by the spur-of-the-moment rescheduling and possibly by the lateness of the hour. Forget the festiveness of the filmmakers for whom I would travel as far as San Francisco. There are few enough for whom I would stay

out as late as one in the morning, even if I had only to walk across the street. And Hou Hsiao-hsien is the furthest thing from the liveliest and most energetic of filmmakers; he is the calmest and most pensive of them. It says a great deal for his *Flowers of Shanghai* simply that it kept me awake.

At first I thought I might have been

in trouble. We are looking at a large group of mostly men arranged around a circular banquet table. They are talking of mostly — or maybe entirely — absent women with names such as Jasmine and Crimson and Crystal and Cinnamon. (Hard to keep straight who's who when we haven't met them.) The standoffish stylized, drifting back and forth without cuts, paying no special attention to whoever happens to be talking at any moment, and taking no special interest in anybody in particular. (The soulful Tony Leung, of *Hard-Boiled*, *Chungking Express*, *Cylo*, etc., is recognizable despite a half-shaved crown, but he is not saying anything, and partway through the shot he gets up and leaves.) Then, somewhere around seven minutes into the film, the first shot ends and the credits begin. Although we still don't know who's who or who's central, much has been revealed. Much, that is, about the filmmaker if not about his characters.

It is easy enough to say that what is unusual about the film, I imagine, if you will, a movie about the brothers of Shanghai in the late 19th Century. Whatever you might imagine, whatever you might expect, whatever you might hope for, I venture to guess it would be nothing remotely like *Flowers of Shanghai*. For that, you would have had to imagine a movie restricted to the parlors and the verities of the brothers, one that stays out of the boudoirs (a late scene does take place in the vicinity of a bed, but the business of the scene is an attempted murder-suicide, not sex), one that never takes a peek outdoors, one that occupies itself endlessly, repetitiously, ritualistically, with tea, wine, opium, the hookah, mahjong, and of course conversation, often gossip. To describe it like that might make it sound staid, if not for the fragmentary nature of many of the scenes, the frequent switches to different brothers, and above all the roving camera (very secure in its movement, never any Steadicam rockiness), with its constantly shifting field of view. The thing feels like a movie, not like a play.

Some of the character of the drama, the abstention from any actual sex, is apparently true to the historical facts: the rigorous etiquette and decorum in the courting of courtesans in the British part of Shanghai over a hundred years ago. But we would learn this from the publicity material, not from the film itself, which

is at no great pains to be informative. We find out precious little about the public lives of the men. We continue to have trouble keeping straight the names of the women. (There are new ones to learn: Pearl and Jade and Emerald and Treasure.) But clearly enough we are in a world as enclosed and regulated and strictly stylized as that of Henry James or Ivy Compton-Burnett, a couple of noncinematic artists who come to mind for their comparable attainment of a moral tone without any overt moralizing, without any clumping ascent to the pulpit. The trick of the thing for Hou is in that drifting, dispassionate camera of his, treading a fine line of detachment and attentiveness, allowing ample space and time for contemplation, taking no sides, finding no object of identification, yet always completely human-centered. (For all the ravishing attractions of the decor, it remains always a background or a frame, never the primary focus.) The inherent drawback to this disengaged camera is a certain vagueness and un compellingness in the individual plotlines. But the rebuttal to that, if I may repeat myself, is how wide-awake I was kept until one o'clock in the morning, how totally transfixed. The individual plotlines do not amount to hills of beans. The point of view is the whole show.

It would not be too much to find in the camerawork something more than moral, something all the way to spiritual. It would not be too much to mention Hou in the same breath with Carl Dreyer or Robert Bresson. That's quite a mouthful for a film that could sound in synopsis like a demimonde soap opera about the rivalries and jealousies and betrayals around a circle of prostitutes and their clients. But there it is. *Flowers of Shanghai* is not the most imposing of the Hou films I have seen. It may be the least. (I did not particularly care for the alternately yellow, red, and rose light, however historically accurate it might have been to the interior lighting of 19th-century Shanghai brothels, and Hou's matches camera-eye is somewhat blinkered by the closeness of the quarters.) But it gave me no reason to whittle down the pedestal on which I have placed the director. To see it was — and how often can this be said about a movie! — a privilege. Heaven knows it's not my maliceable right as a citizen of San Diego and the United States of America to have had a spare day between the Hou

and the one I was holding my breath for, the *Renais*. Which meant that at least a couple of others could be slipped in, including one, or part of one, by Theo Angelopoulos, *Eternity and a Day*. There must be no other living filmmaker who so dependably permits you to experience the full fatigue of a film festival within the span of a single film. For some reason, maybe because of the hot topicality of the *Renais* locale, this one has been nailed down for U.S. distribution, and I thought I had better leave before I sat through more of it than I would be willing to sit through again, if and when the time came. Plus, I thought I had better save myself for *Renais*.

It would be easy enough, here too, but less sufficient, to say what's un-

usual about Alain Resnais's *Same Old Song*. Just this: that the characters, in openly acknowledged homage to the late French screenwriter Dennis Potter (*Penetration* from *Heaven* and *The Longing Detective*, most prominently), will periodically lip-synch to fragments of French pop songs from a wide range of eras, from Louis Armstrong to Charles Aznavour, Gilbert Bécaud, Johnny Hallyday, Sylvie Vartan, et al.

Some of the songs function as interior monologue, unacted by outsiders; some are audible dialogue, to be answered in casual conversation. Men will sometimes lip-synch to female vocalists, and women to male. Songs are sometimes repeated, sometimes by someone new. And on one such occasion, when Jane Birkin turns up in

a small role, she lip-synchs to a vocal by Jane Birkin! The mouthers of the songs never strive to imitate the gestures and gyrations of singers, much less the gestures and gyrations of dancers (as they do in *Penetration* from *Heaven*, for example), but instead they incorporate the lip movements into their normal modes of speech. In rare instances, at least insofar as I was able to tell, the actors themselves will create song lyrics without the assistance of background music. ("Non, rien, rien. Non, je ne regrette rien.") Presumably for French audiences the songs would have instant recognizability and extra resonance, and one wonders whether the artist's freshness of it all is presumed to be a barrier to a foreigner's understanding and enjoyment, a barrier to exportation. One wonders whether

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Chinese Dreams

The maître d' had a shaved head. There was a rose petal on each plate. Annie Lennox on the stereo, and \$3500 bottles of Bordeaux on the wine list. The *New York Times* called the place "one of the best Chinese restaurants in America." The *Orange County Register* reported that chef Michael Kang's psychologist diagnosed him as "an old soul who's lived many lives." Kang's psychic diagnosed that he "channeled his food." Kang said his recipes came to him in dreams.

The somewhat spooky aura surrounding Kang's restaurant, Five Feet, fits Laguna Beach, which for a long time was the perfect Southern Californian refuge for artistic oddballs. Eighty years ago, food writer M.E.K. Fisher spent her childhood summers there. As an adult she was shocked near its beach. Whenever she later traveled, Fisher always remembered Laguna and wrote about it often. The smell of eucalyptus and the sea. The simple meals she made with dented pots and a double-burner kerosene stove.

Five Feet reflects the ritzy playground Laguna has become. The Angelenos who dog its streets on weekends are the sort who, during the week, eat in Santa Monica at Wolfgang Puck's Chinois on Main — another famous Chinese restaurant that mixes and matches ingredients and techniques from different national cuisines. Five Feet isn't quite as good as Chinois, but it's 90 minutes closer to San Diego.

It's worth the hour's drive. The prices on the menu and wine list may rattle you — entrees start at \$17.00, wines at \$40.00 — but locally we have nothing like Five Feet. It's a casual, sophisticated, big-city style restaurant, theatrical and conscious of its own inventiveness. The entrees have fanciful names, "Dreams of Paradise," "Sizzling Hot & Take No Prisoners." Their descriptions drag on and on: "Fresh Alaskan Halibut & Fresh Caribbean Jumbo Prawns Grilled Island Style with Asian Mango Papaya Chow Chow & Champagne Ginger Sauce. Accompanied by Fresh Pasta Tossed with Colorful Vegetables and Tomato Pomato Pesto." Thailand, France, Mexico, and Italy make their presence known on the menu. Michael Kang's whimsy succeeds because he's mastered traditional Chinese technique.

Kang and his underlings know how to handle a wok. "Phoenix & Dragon" — a mixture of



Ed Haller/curious that much.

Five Feet

328 Camino Viejo, Laguna Beach
949-497-4955

ATMOSPHERE: Casual, hip but not snooty.
SOUND LEVEL: Medium.

RECOMMENDED DISHES: Maria Kang's potstickers, pork-chicken soustou, golden cup with tomato ketchup, tomato five feet carfish. Please read the sign. Menu changes daily.

WINE LIST: Very interesting. Local (old) wines. Many unusual hard-to-find wines.

PRICE RANGE: Expensive to very expensive. Appetizers: \$2.50 to \$12.50, entrees: \$16.50 to \$34.00. Portions are generous.

HOURS: Sunday through Thursday, 5:00 p.m. to 10:00 p.m.; Friday and Saturday, 5:00 p.m. to 11:00 p.m. Reservations strongly recommended.

WHAT THE STARS MEAN:

- (None) Poor to satisfactory
- ★ Good
- ★★ Very Good
- ★★★ Excellent
- ★★★★ Extraordinary

Ratings reflect the reviewer's reaction to food, ambience, and service with their own considerations. Menu listings and prices are subject to change.

Hundreds of past reviews are available online from the Reader at www.spreader.com.

REVIEW MAX NASH

Another reason they return is that Kang's portions are large. For an entree, \$34.00 isn't so steep when it can easily satisfy two hungry adults. The appetizers, too, are ample. For all its trendiness, Five Feet isn't stingy. There's an easy generosity about the place. The waiters and waitresses are proud of the food they serve. They've eaten it. They speak knowledgeably about the wine list because Kang has let them taste the wines. A restaurant that educates its staff is serious about pleasing its customers.

This kind of service comes at a price. For most folks, Five Feet is too pricey for anything other than special occasions. Late there with an old friend from New York, someone I admire and whose intelligence I envy. We got to search

other only every two or three years. We wanted to go to Laguna so that after we ate we could walk along the beach and talk about our lives. We wanted to wander the downtown and make fun of the kids in the art galleries. We wanted to have a good time. We chose Five Feet because we knew it was unusual enough to give us something to remember. ■

Begorra!

"Recommended by the leading Medical Faculty as the purest whisky in the world."

Guy at the bar slips me a million. "Keep it," he says. I hold it up to the light. One, zero zero zero, zero zero zero. It's a million all right. A million Turkish lire.

"It's worth about four bucks," says the guy. John. He's just come back from a carpet buying trip to Istanbul. This Irish pub, the Field, is his hangout. Says he's Irish. "John Kevin McCarthy. That Irish enough for you?"

"I'm Irish too," says a middle-aged man, Bernard. "Came all the way from Newport Beach for this place. Nearest thing to home. County Longford. Can I buy you a Guinness?"

Pony-tailed biker in an expensive black leather jacket comes up. "Anybody know a cheap place to stay?" he says. "Just need eight hours' nap. Rode from San Francisco. On to Mexico tomorrow."

Terry, the six-foot-ten guy on my right, ignores all to write in his journal. He's up to page 97, I see. Giant guy, tiny meticulous print. "Can I ask you a question?" says Jennifer, the Guinness girl. She's kind of attractive. Terry and I both say "Yes."

"In what town in what country is the Saint James Gate brewery?" I take a wild stab. "Dublin, Ireland."

"Congratulations! The Guinness Brewery. That was your right to fill in this form to win

the chance to win a flight to Ireland!"

This is the kind of place this Irish pub is. Everybody has kissed the Blarney stone. They come in perfect strangers, and they can't stop talking. I think it's something to do with the fact that the

place is low, dark, full of small cubicles and nooks and crannies and above all, packed to the gills with... stuff. Old cart wheels, little benches, dividers made of old pub doors labeled "Stout" and "Ale," black cauldrons, teapots, ladders, barrels, plows, sea chests, peat spades, a giant set of bellows for some ancient furnace... it's a mess. But a romantic mess from long ago and far away.

"There you go, squire," says the Irish barman as he hands a big black bowl of Irish Lamb Stew to Michael, the pony-tailed biker guy. "Oh, man, there's too much," Michael says. "You sure this is the happy hour special?"

He checks the happy-hour menu. "Tender chunks of lamb stewed with carrots, onions, potatoes and parsley, \$4.50." The dinner entrée price is \$7.95.

"Absolutely, squire," says the barman. "Now I'm kicking myself for not ordering the same thing. 'Has to be six dollars' worth of lamb in there alone," says Michael. He holds up a big chunk of red steaming meat on his fork. "Gonna take two Guinnesses to get through this."

My problem is I've been expecting my buddy

Joe to turn up. It was his suggestion. He'd heard about the Field's happy hour (Monday to Friday, 4:00 p.m. to 7:00 p.m.). But as soon as I came in, I was hungry. I went straight and ordered an "imperial pint" of Caffrey's Irish Ale (ouch! \$3.50, even with the dollar off for happy hour) and the combo platter (Joe had talked about sharing. "Irish skins — potato skins topped with cheddar cheese, bacon, scallions, and sour cream — chicken tenders, crispy homemade chips — French fries — enough for two," \$7.50).

While I waited for the food, I took my beer upstairs and cruised the walls, soaking in the atmosphere. "Poaching," said an ancient sign. "Tenants and locals will not touch on river for a distance of six miles. Hardened gamekeepers on duty. Signed, Richard Martin, alias 'Hair-Trigger Dick.'" Connemara, 23rd May, 1749.

"Begorra! It's Coward's," says an old ad for Irish whisky. "Recommended by the leading Medical Faculty as the purest whisky in the world."

I come down, looking for Joe. No sign. But there's our combo platter, all steaming with chicken tenders in batter and chunky fries and sour tater skins. "You'll have to help me," I say to the guys.

The food's good with my Caffrey's Irish ale, a light-orange beer from Belfast that has a nice

creamy head and is almost fizz-free when you drink it. Guinness I like.

"Next time you should have the boxty. That's real Irish food," says the guy behind the bar. He turns out to be the owner, Daniel Drayne. He says a boxty is an Irish mix of cooked and raw potatoes made into a pancake and stuffed with anything from chicken and sage to salmon and shrimp. Problem is boxties are not on the happy-hour list. They cost from \$8 to \$10 with butter sauce and salad.

Daniel says he calls his pub "the Field," because that is a magic word in Ireland. "Having a field represented livelihood, wealth. Even a quarter-acre field was a treasure to be passed on to the oldest son. But I was the fourth of 11 kids. So I found 'my field' here in America."

I pay up. But just then, I'm distracted by the whiff of steamed mussels in a tomato saffron broth passing by (\$4.25, another happy-hour special). I'm still sniffing as I hand Daniel the money.

Daniel holds the note up to the light. "Next you'll be saying there are fairies in the Glen," he says. I've accidentally passed him the maroon Turkish million-lira note. He hands it back. "Nice try."

"Thanks," I say. "Thanks a million." ■

The Place: The Field, Authentic Irish Pub and Restaurant, 544 Fifth Avenue, downtown. 619-232-9880.

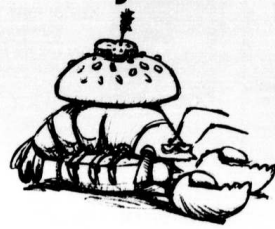
Type of Food: Irish.

Prices: Breakfast (Saturday and Sunday only), mushroom, tomato, spinach, and cheese omelet, with spuds (potatoes) and toast, \$5.25; traditional Irish breakfast, eggs, sautéed onion, sausage, fried tomatoes, black and white pudding, \$7.95; lunch/dinner, Irish lamb stew, with carrots, onions, potatoes, parsley, \$7.95 (\$4.50 during happy hour); Irish skin (potato skin with cheddar cheese, bacon, scallions, sour cream), \$5.95 (\$3.95 during happy hour); chicken tenders with BBQ sauce, \$3.95 (\$4.25); combo skins, tenders (enough for two), \$9.95 (\$7.50).

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Wine Seal

"All of us have tasted terrible wines from great regions and even great producers."

Driving up to Temecula for the Vintner's Festival a few weeks ago, I asked my friend Gary, who now sells wine for Chateau Camou in Baja, why we didn't see more Temecula wine in San Diego. He replied, "A prophet is not without honor except in his native country."

Though there are other factors involved — most Temecula wineries sell all they make either out of the tasting room or locally — Mount Palomar Winery president Peter Poole agrees with Gary, at least in part. "I think to some degree, because Southern California is not, at least in recent memory, traditionally wine country, there's sort of a tendency to idealize the Northern California wines. If you're a consumer or retailer in San Francisco, let's say, you have much more intimate contact with those wineries, and you know that there's good and bad coming out of there all the time."

"It's too much to say any region is great," he continues. "I think all of us have tasted some terrible wines from great regions and even great producers — every once in a while, they stub their toes." And while regions are still growing up, those outbursts can be common. Poole says that Santa Barbara, now gaining fame for its Pinot Noir and Chardonnay, "had real heavy vintages" — vegetal smells and flavors — in its early years. Even Napa Valley was not always the juggernaut it is today.

Part of growing up is figuring out what to grow and pushing that — doing one thing well — enough to gain the market's interest. "It's almost a marketing principle, to kind of narrow it down and say, 'Look at these wines. I don't know if they're any Chianti Blanc, being grown anywhere in Napa Valley, but it used to be quite prevalent there.'"



Today, "Napa's really well known for Cabernet Sauvignon and blends that are built around Cabernet. Nobody was saying, 'Your Chateau Blanc is just terrible,' but the fact of the matter is they probably couldn't get more than seven or eight dollars a bottle for it. It was taking up acreage that they could have had 20-dollar Cabernet planted on." So, out came the Chateau, in went the Cab, and up went the regional status. "Yet there are people today in Napa planting Syrah and Sauvignon and some other varieties," in spite of the fact that they could have had 20-dollar Cabernet planted on. "So, out came the Chateau, in went the Cab, and up went the regional status."

What Napa did somewhat spontaneously — playing to its strengths (Cabernet) — Peter and company are trying to do formally. Together with other South Coast wineries committed to Mediterranean varieties — Orfila and as Piedras in San Diego County, Callaway in Temecula, and Galeano and Filippi in Camargue — they have formed the South Coast Varietal Alliance. The

Alliance is an organization devoted to gaining recognition for the region by pointing to what the region does well, well enough to compete with anyone.

"Most of the Mediterranean varietal production in California is small scale, which even the playing field a little bit," explains Peter. "If we came out with a Chardonnay that was as good as what was produced in the Russian River Valley in Sonoma, we'd still just be somebody else doing it. And we'd probably be competing against some very big, powerful companies that do an excellent job and have advertising and public relations going world-wide. I mean, Robert Mondavi — the name's known worldwide."

But Mondavi's Italian line — Famiglia di Robert Mondavi — is less intimidating. "You know, I don't even feel like I'm in second place to them on that, because we're all in this more or less start-up phase. I get the feeling that if I go into a retailer, I feel like I've got almost an equal shot at selling them my wine of that type as he does, even though he's got that great name. Because it's not the big demand Cabernet."

The most formalized endeavor of the Alliance, and the one that caught my attention, is the development of a regional seal. The seal is to be given to individual South Coast wines that pass muster with an independent panel of judges. So far, the panel members the Alliance hopes to involve include a local restaurateur, a local wine judge not intimately involved with the industry, a Northern California wine retailer, and a wine writer. They're still looking for a



fifth. Some panelists are more familiar with Temecula, some are more familiar to the general public. The seal would indicate that "the wine has passed the South Coast Varietal Alliance standards. Basically, we want them to be good wines. With the number of wines that are judged at wine competitions nowadays, they often have two rounds — the elimination round and the medal round. We felt that every wine that gets the seal should be one that the judges would retain for the medal round. Usually, the eliminations at competitions are done fairly quickly, because of the wine's having some kind of really noticeable fault. We don't want anything like that. If all goes well, the first bottles awarded the seal will be available in August. ■

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NORTH INLAND

ATHERNS MARKET CAFE 1640 Camel Mountain Road, between Pacific Theatre and Sportsworld in Carlsbad Mountain Plaza (close to Rancho Bernardo off I-15, 619-473-2222). The same recipes that you know and love at Athens Market downtown are even more lovingly prepared here. All entrees with soup/salad, excellent moussaka, baked chicken, lamb kebabs. Excellent value and very popular. Open daily. Low.

NORTH COAST

CAIPIRO CAFE 376 North Highway 101, Los Osos, 760-682-8252. A casual on the border of Los Osos and some difficulty to find, this holey cafe serves French and Pacific Rim cuisines, and pasta every Thursday. Unique decor, modest prices, and live music Friday and Saturday. Home is new, exciting, evening, close to the ocean. Open daily. Moderate.

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Sandiplo's Indian 2175
Terra Contemporary American 2180

BEACHES & POINT LOMA

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Broken Yolk Restaurant 2339
Cafe India Indian 2363
Canes Bar & Grill American 2347
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The Brasserie at La Costa Continental	2717
Café Cibo South American	2734
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Soupplantation Salad Buffet Restaurant	2262
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To list your restaurant's menu call the San Diego Reader at (619) 233-3000.

May 1999

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The Hottest Mexican Food with the Finest Ingredients!

Saturday Cerveza Brunch For 2 \$12.95	Lunch or Dinner for 2 \$10.95	Sunday Champagne Brunch For 2 \$12.95
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Margaritas \$1.50 Monday and Tuesday • Catering Available
SAN DIEGO 1332 Adams Ave. (Adams at Fifth) 293-2355
EL CAJON 1530 Jambucha Rd. (Jambucha at Crown) 444-7713

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Monday Dinner \$9.98	Large vegetarian menu

Homemade Indian desserts
www.bombayrestaurant.com
Validated parking

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Monday-Friday • 5:30-7:30 pm

\$5.00 Appetizers • \$3.00 Martinis
\$3.50 House Wines • \$2.00 Domestic Beers

Elegant ambience with live piano

PA LAIS DE SAIGON

314 Fifth Avenue • Gaslamp • 619-253-1653

Calendar of Restaurants

REMARKS: Mediterranean restaurant with its low fat menu serves dishes that are prepared for you individually. Combining these dishes that include week offer great value. You'll love the concept, the two ingredients, the fresh food. Closed Monday, Tuesday and Wednesday.

CLAIM JUMPER 5500 (Grossmont Center) First floor (across from Montgomery Ward), La Mesa, 619-468-7022. The portions are so large they elicit gasps (the prime rib served weekends is 26 ounces). The food isn't overseasoned, just more than any one person can eat. Among the attractions every day are the huge salad bar, barbecued chicken, ribs, and pork chops. Open daily, 11:30 a.m. to 10 p.m.

50% OFF DINNER

TUESDAY - THURSDAY

Brooklyn Villa Restaurant
1275 Coast Blvd., La Jolla • (619) 494-7793
Open Mon.-Sun. 8 am-7 pm
Tues.-Sun. 8 am-7 pm

MONDAYS Service Industry Night

Food/drink specials for all
For a truly unique, fun night out, try something old that's something new... FONDUE!

Fondue Fondue

A FONDUE RESTAURANT
1295 Prospect Street, Suite 201 • Uptown • La Jolla • 619-551-4509
Dinner: 5 p.m. to 10 p.m. • Reservations recommended

Dinner for Two \$24.95

Your choice of these entrees:

- Poulet à la Diabole: Boneless chicken baked with Dijon mustard and served with a tomato-shallot sauce.
- New York Steak: Served with peppercorn sauce.
- Catch of the Day: Red snapper, sole or halibut.

Entrees include soup or lobster salad, French vegetables and fresh vegetables or rice.

With this offer Expires 5/24/99
713 Pearl Street, La Jolla
619-454-6736

All-You-Can-Eat Sushi for \$14.99

Monday Nights [5-8 PM]
Now Open for Sunday Dinner

One free California Roll with purchase of \$4.50 or more (Valid only for Sunday diners.)

SUSHI DELI Downtown
828 Broadway • 619-231-9507

50% OFF DINNER

TUESDAY - THURSDAY

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1275 Coast Blvd., La Jolla • (619) 494-7793
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713 Pearl Street, La Jolla
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Come try the best coffee!

Featuring local artists work every month

- Award-winning coffee
- Assorted pastries, breads and desserts
- Pastries, soups and salads

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Every Sunday 12:30 pm and Wednesday 7 pm

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PRIME RIB BUFFET EXTRAVAGANZA!

Saturday night is Prime Rib Night at the Bahia Cafe.

Feast on our tender Roast Prime Rib of Beef served to your order, a colorful salad bar, slow-baked potatoes and garden-fresh vegetables.

Available 5:30-9:30 pm

BAHIA Cafe
At the Bahia Hotel • 998 W. Mission Bay Drive

2 FOR 1

Lunch Menu Only 11:30 am-4 pm Daily

25% OFF YOUR ENTIRE CHECK

Valid up to 6 people, 7 days a week, 1 check per table. Not valid with any other offers. No time-out periods. Other nights May 26, 1999.

6738 LA JOLLA BLVD. (619) 454-0369

Happy Dinner Hour

Monday - Friday 5-7 pm

Buy any dinner entree (\$10 max value) and get another entree of equal or lesser value FREE. 15% gratuity will be added to the total before discounts. Coupons not necessary. (No to-go orders.)

Sasha's
488-7311

For Reservations
3768 Mission Boulevard • Mission Beach
Valid through 5/23/99. Not valid with any other offer or coupon.

SUNSET ON THE BAY

4 to 6-30 PM DAILY
FRESH HALIBUT, FRESH SALMON, FRESH SEA BASS, FRESH SWORDFISH with BOSTON CHOWDER OR CAESAR SALAD

MAINE LOBSTER CLAMBAKE \$13.95

WHOLE LOBSTER, CHOWDER, BAKED CLAMS, CORN ON THE COB, GIANT POTATO

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2 to 2 1/2 LB. MAINE LOBSTER \$19.95

GIANT POTATO • CORN

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OVER 50 ITEMS INCLUDING:
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Offers good through 5/19/99

San Diego's Best New Restaurant 1998 — *San Diego Magazine*

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488-7311

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3768 Mission Boulevard • Mission Beach
Valid through 5/23/99. Not valid with any other offer or coupon.

36 San Diego Reader May 13, 1999

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Phone and transportation required. Will train and provide Guard Card testing.

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PATROL DRIVER

Clean DMV and good work history required. Provide DMV printout at time of application.

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SALES: Phone representatives, San Diego County and various companies. Looking for sales professionals with good communication skills. Part-time/full-time. Call 619-202-7301.

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SALES: Sales in the medical equipment industry. Sales representative company seeks qualified individuals who are self-motivated, energetic, and have a proven track record in sales. Training and home available. Call 619-202-7301.

SALES: Part-time sales and toll-free services. Sales, part-time commission and bonus up to \$200 per month. Excellent advancement. Visit our website at www.phoneware.com. Call 619-202-7301.

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SALES/INTERVIEW VENTURES: We are looking for sales professionals with good communication skills. Part-time/full-time. Call 619-202-7301.

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ASIAN STAFFING: Administrative and Clerical positions. Call 619-202-7301.

APPLYONE EMPLOYMENT: Administrative and Clerical positions. Call 619-202-7301.

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APPLYONE EMPLOYMENT: Administrative and Clerical positions. Call 619-202-7301.

EMPLOYMENT SERVICES

DOCUMENTED REFERENCE: Check the background of your employees. Call 619-202-7301.

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AAC ACADEMY: Training for accountants. Call 619-202-7301.

AAC ACADEMY: Training for accountants. Call 619-202-7301.

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It is an opportunity to be a salesperson in the computer field. Then we need you in the \$250,000-\$500,000 a year field.

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- Rovers start at \$7 per hour
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Provide technical support to external and internal customers by handling inquiries regarding product application, dimensions, installation and troubleshooting. This position is a full-time position and requires a high school diploma and 2 years of experience in a similar position. We offer competitive compensation, excellent benefits including a 401(k) plan and employee stock plan, a diagnostic fee environment. EOE. Please fax your resume with salary history to: (619) 582-1543 or email to resumes@mtc.com. If you are interested, please fax your resume to: (619) 582-1543.

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ABSOLUTE THE MOST: The most successful business in America can make you rich. The Tax Relief System is the most successful business in America. Call 619-202-7301.

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Growing Mission Valley mortgage company is seeking 15+ fun, enthusiastic, motivated people with pleasant phone voices to call homeowners during the evening hours. \$8 per hour plus bonuses. New, luxurious offices. Experience preferred, but not necessary.

Paid training.

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Capital Plus

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We are looking for energetic, responsible people who possess prompt work habits and a professional attitude to fill the following positions:

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- MARKET RESEARCH ASSISTANTS
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- Permanent placement • Full- and part-time • Benefits • Competitive salary

We also provide free software tutorials, career counseling and resume writing assistance to all of our associates. Our goal is to place you within five days.

If you meet the criteria of the job description

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– Tavis Hanna, San Diego Legal Copies

Job Giant ads are on the Internet at www.sdreader.com



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24-HOUR PHONE OR FAX FOR PRIVATE PARTIES. USE FORM ON PAGE 137.

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24-HOUR PHONE OR FAX FOR PRIVATE PARTIES. USE FORM ON PAGE 137

AUTO

MOTIVE

KEYBOARD. Alexis Q28. 88 weighted hammer action keys. 64 voice polyphony.

MUSICIANS WANTED: www.rockon.com
 rock musicians for a new group of
 originals with a twist of 1970s

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Catalytic Converter	Premium Mufflers
\$138 ⁹⁵	\$89 ⁹⁵

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\$15
\$15

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30W-50 engine oil, Wix, and 1000 Mile 4-Stroke for 100,000 miles

\$44.95

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Organic

\$69⁹⁵

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- Repairs pads on 1 wheel
- Replaces pads and rotors
- Inspects brake lines
- Inspects master cylinder
- Inspects brake fluid

- Replaces rotors when bearing
- Cuts caliper pads
- Tests drive, your vehicle
- Inspects brake lines
- Inspects master cylinder

Dealer Alternative

• Maintenance routine
• Engine & vehicle inspection
• Oil & filter change
• Inspect brake plugs
• Inspect brake lines
• Adjust engine timing
• Inspect battery
• Inspect tires
• Change or replace brake fluid
• Inspect suspension

30K/60K/90K Major Service

Change Timing Belt

• Change timing belt
• Change water pump
• Change spark plugs
• Change oil filter
• Change oil
• Change coolant
• Change brake fluid

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• Adjust belt to 100,000 miles
• Change spark plugs
• Change oil filter
• Change oil
• Change coolant
• Change brake fluid

30K/60K/90K Major Service

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