Hands in the Dirt and Heaven in the Mouth
FOUR ITALIAN GARDENERS SHARE GARDEN AND KITCHEN SECRETS

Story begins on page 30
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No wonder that only 17 percent of the senior student body plan to attend a four-year university; they simply don’t have the brainpower to make it in a diverse, challenging, intellectual world and are clearly not college material, though they could easily become mayors of small towns in Mississippi with no problem at all.

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I took comfort from Susan Luzzaro’s words on graffiti (“Reading Graffiti,” June 20). Living on a fixed income, I find myself unable to pull out of a gang-infested, graffit-ridden section of Oceanside (which used to be quite livable). It helps to know there’s a writer out there who shares my concerns.

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Naomi Wise’s most recent restaurant “review” is unworthy of publication in the San Diego Reader (“The Kaiser Kid,” June 28). Her review is biased, ignorant, and dilettantish. Let me say first that I enjoy the Reader and look forward to it each week. Second, I have no relationship, either social or professional, to the restaurant, its employees or its owners. Third, I’ve never eaten there or visited there, as I’ve only recently moved to the area. Furthermore, I seldom write letters to the editor, but her “review” demands a response.

Perhaps her displeasure is of a personal nature. As evidence thereof, Ms. Wise admits to relenting reluctantly to her boyfriend’s “nagging” and “pathetic ‘hungry puppydog’ expression” and condescends to visit a German restaurant. She expressly stipulates her prejudice in the second paragraph and thus sets the disparaging tone for much of what follows. If this is indeed the case, her lack of objectivity is profoundly unprofessional.

She is ignorant. Spätlese is not a type of wine nor a variety of grape. Spätelese means essentially “late harvest” or “vintage” and refers to the time the grapes were picked; the later the harvest, the higher the sugar content. German wines are, like French wines, named for the region and ultimately the vineyards from which they come. The wine may have been a Mosel wine, thus the wine might have been a Mosel, from Piesport, and a spätelese. Pinot Noir is misspelled. Lingonberries are not solely Swedish. It is traditional to serve fruit with game and/or cheese dishes.

Schnitzel refers to the cut of meat, not its preparation. A schnitzel need not be breaded and fried.

Kaiser means “emperor,” not “king.” Hof means “court” and a nearer translation would be the “Empire’s Court.”

Most of the world’s cuisines are starch-based, whether rice, pasta, or bread. Not until the end of the letter “review” do we, the readers, learn that the restaurant is popular enough to be busy during the week. And although popularity does not equate with quality, maybe there is something about the restaurant and its fare that Ms. Wise fails to observe.

Additionally, Germany, Austria, and Switzerland, contrary to a widely held misconception, produce many fine chefs. Even Ms. Wise has surely heard of some of them, like J.S. Bach crafted musical cathedrals.

Patrick Daugherty

Restaurant Reviews and Guide

Frugal Tongue discovers Lao food.

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Duncan Shepherd catches up with The Fast Runner.

(Continued on page 58)

San Diego Reader
July 3, 2002

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(Continued on page 58)
A cancer on the market

These days it’s called Rebecca and John Moores UCSD Cancer Center, in honor of a $20 million pledge that Padres owner and UC regent Moores made at the height of his power and influence in 2000. As of a month ago, Moores had paid down the pledge with about $17 million worth of Peregrine Systems stock, which fortunately was sold by the university well before the value dropped to 30 cents a share last week. The balance is due in 2006. But Moores isn’t the only fallen stock market high-flyer to be associated with the cancer center. Dr. John Mendelsohn, onetime star of the La Jolla establishment and the center’s ex-director, is up to his neck in the ImClone scandal, which has also enmeshed preppy good-housekeeper Martha Stewart. Mendelsohn’s role was recently recounted by New York Times columnist Frank Rich: “Dr. John Mendelsohn, who served on the board of ImClone even as it bodied the FDA approval process for the cancer drug he developed, is the same John Mendelsohn who also sat on the audit board of Enron when it approved the corners-cutting partnerships that enriched a few insiders at the price of wiping out the company’s plebeian stockholders. (Don’t worry about the good doctor, though: he cashed out with $6 million from ImClone, and the Houston hospital he runs, the M.D. Anderson Cancer Center, raked in $600,000 in Enron bucks.)”

... A proposed gift to Stanford University by an executive of Oracle, the software outfit up to its ears in a state data-processing procurement scandal, has been linked to the son of state senator Steve Peace. As part of Oracle’s attempt to obtain a $95 million software contract without competitive bidding, company lobbyist Ravi Mehta wrote a January e-mail about a college publishing project being put together by Stanford student Brett Peace. “I believe Oracle should seriously consider making a contribution directly to Stanford and earmark it for this project. I assume Oracle generally makes such charitable gifts to higher education.” Peace denies knowing about the proposed donation on his son’s behalf, which didn’t come off, but acknowledged to the Sacramento Bee that his chief of staff had talked to Brett about the project and called around to special-interest representatives, asking about how they made charitable contributions.

Winging it

San Diego’s Wing Lee Poultry Company, based in an office on Euclid Avenue, is making a big splash in San Bernardino County’s city of Chino. Veteran newscaster George Putnam, a fixture on L.A. radio and TV for more than 50 years, is opposing Wing.

Lee’s efforts to build a chicken slaughterhouse across the street from his ranch home, “I’m concerned about the slaughter of that many chickens at my doorstep,” the 87-year-old Putnam told the Inland Valley Daily Bulletin of Ontario, Wing Lee partner Nguyen Phuong acknowledged that the plant would process about 2500 chickens a day but said that only one truck would bring a full load of chickens in the morning and take them out later each day. Ex-GOP congressman Brian Bilbray, defeated in his 2000 reelection bid by Democrat Susan Davis, has been making a living as a lobbyist ever since. His newest client: the right-wing Federation for American Immigration Reform, which gave him high marks for his anti-immigrant positions while he was in Congress. The former Imperial Beach mayor told the National Journal that this latest lobbying gig was a natural for him. “There’s nothing extreme about rewarding people who play by the rules. Anybody who dares to stand up and say that immigration law needs to be enforced gets branded by a new McCarthyism. But it’s just common sense: We should either enforce the laws or abolish them.”

Pitching property

Arizona Diamondbacks pitcher Steve Finley and his wife Amy are trying to unload a 11,000-square-foot house they built on a 4.9-acre lot bought for $2 million two years ago in Rancho Santa Fe. There’s a theater, wine room, meditation courtyard, and 12 fireplaces, all for the asking price of $7.5 million, the Wall Street Journal reports. The mansion was designed by Larry Case, who just finished a place in La Jolla for Audrey Geisel, widow of Theodore, “Dr. Seuss.” Ex–San Diego city councilman and perennial candidate Mike Schaefer is out to top himself this electoral season. He’s simultaneously running for public administrator of Nevada’s Clark County and Arizona’s Second District congressional seat. On the guest list for Florida governor Jeb Bush’s recent San Diego fundraiser: Monsignor “Father Joe” Carroll, District Attorney Paul Pfingst, and Ken Van Damme.

Corky’s Game

By Justin Wolff

Beside a smart piece here and there by Neil Morgan, the last interesting story to appear in the Union-Tribune about the redevelopment of the Naval Training Center ran last August. It reported on the mysterious killings of six feral cats on the former Navy property. A colony of the animals had been living on the compound for decades, and last summer some were found mutilated— one had been sliced in half, another decapitated. Jeff Hickox, a property manager for McMillin Companies — which was awarded a controversial contract to develop the area — said at the time, “We’re not killing cats. We’ve got no reason to kill cats.” Hickox suggested that birds of prey were the evildoers. “I’d say owls are the culprits,” he said.

But Barbara Caliri, a member of a coalition that looked after the cats, had had clashes with members of the McMillin team over the cats’ well-being, and she insisted that they’d been killed by human hands.

Since that story, a cursory piece about the redevelopment project has run in the U-T about once every two months. One, from last October, outlined a lawsuit filed by John McNab’s citizens group, Save Our NTC, seeking to enforce a 30-foot height restriction on buildings on the property. Another piece, from this past January, reported on the inevitable rejection of that suit by Superior Court judge E. Mac Amos, Jr. He maintained that the injunction against buildings exceeding 30 feet did not apply to federally owned property. Other recent articles have focused on arcane recommendations by the California Coastal Commission regarding the redevelopment plan. The coastal commission fine-tuned the plan but demanded no radical changes. They merely insisted that certain buildings and areas on the property remain open to the public, which was the understanding going in with McMillin Companies. The city council happily adopted them.

If the U-T’s reporting is any indication, San Diegans have pretty much given up opposing the NTC redevelopment project. If the NTC is off-limits, they’re still very much on the lookout. Our friends at the City Lights have started a new column, “Corky’s Game,” that will cover newsworthy local stories. The first column focused on the McMillin Companies and the various lawsuits against the NTC, where Corky McMillin is without a doubt the most interesting person involved. Corky’s Game will appear in this column weekly. Next week it will focus on the mayor.”

The Reader offers $25 for news tips published in this column. Call our voice mail at 619-235-3000, ext. 440, or fax your tip to 619-235-3096.
We Did Not Want a Monstrosity

By Ernie Grimm

Out in Jamul, about a mile past the Simpsons’ nursery complex, just past the fire station, and before the small town gives way to open grassland, a cluster of prefabricated and trailer homes crown a hillock to the southwest of the road. A quarter of the hillock to the southwest of the road. A sign along the road announces that this is the Jamul Indian Village. Since 1981, it has been recognized by the federal government as an Indian reservation, with 56 members to its tribe. And since the early ‘90s, it’s been the center of a hot debate: Indian gaming.

Though the argument has raged for the better part of a decade, no casino has ever been built. Not that Jamul Indians couldn’t have built a casino already, Bill Mesa, tribal councilmember, is quick to point out. “If we wanted to,” the former El Cajon police officer says, “we could right now put up a building and, if we could get them the machines, put machines and tables and everything else that we want, and open a casino.”

What’s stopping the Jamul Indians (who, like the bands on the Sycuan, Barona, and Viejas reservations, are Kumeyaay) is the size of their reservation. Where the big three in Indian gaming — Barona, Sycuan, and Viejas — have 6000, 640, and 1600 acres, respectively, the Jamul Indian Village sits on 6 acres. Four and a half were donated by the Daley Family, which owns much of the undeveloped ranch land around Jamul, and one and a half — including the church and graveyard — were given to the tribe by the Catholic Church. Because most nongaming Indian tribes, including the Jamul band, lack the necessary resources, outside investors must fund the planning and building of reservation casinos. “And they want size,” says Jamul resident and anti-casino activist Rick Hennen. “They need the size in order to make it economically feasible. But [on six acres] they are only going to be able to build something that is 16,000–20,000 square feet. That is all their land will support. Nobody is going to want to come in here and operate a casino that small. They want to be able to have 2000 slots, the maximum a tribe is allowed to have. In order to support 2000 slots, you have got to have 2000 parking spaces, the room to put the machines, etcetera.”

But the Jamul Indians do have significant outside monetary investment, and they are planning a full-size casino. Though Mesa insists no plans have been finalized, he says the most current design proposal submitted by the architectural firm he has retained, Urban Design, out of Dallas, Texas, “was about 240,000 feet. That included parking — 95,000 square feet of gaming area.”

Sitting at a heavy wooden conference table in the modular tribal office building, Mesa insists that his tribe and its investors, Lakes Gaming out of Minnesota and Keane-Argovitz Resorts out of Texas, aren’t going to accomplish this feat by building skyward. “It is not going to be, regardless of what anybody will tell you, or what you see on anybody’s website — Jamulians Against Casinos or Dianne Jacob’s or anybody else’s — we are not planning on building a 17-story Vegas-style casino. The tribe met with several architects before we found one that will build something that we thought was subdued, that will fit into the countryside, and that we could live with too. Because, frankly, the tribe did not want the Hard Rock Cafe.

We did not want a monstrosity in here, we just wanted a casino.” The key to the Indians’ plan is to effectively expand the reservation. Mesa says, “Under the Indian Gaming Regulatory Act, the idea was that you could game on property. IGR said that if you had property in trust — in other words, you are a recognized Indian reservation, before the time that this law was passed, 1988 — that it is okay to game on it. Well, for us, that is a 6-acre strip of land. So our priority at first was more land. And prior to even hooking up with Lakes, we had purchased the land where the fire station is. That property belongs to the tribe; it is a 4-acre plot that belongs to us. The fire department has been on a multiyear lease that they get for $1 a year. So...
Corky McMillin’s massive enterprise, McMillin Companies, has been based in National City for more than 40 years. Really a conglomerate of homebuilding and commercial development business.

McMillin Companies’ plan for the property, which will be called Liberty Station, is a fait accompli. Grading and construction on the property have already begun. To be sure, Corky McMillin faced obstacles and varying degrees of opposition before he ordered the first clod of earth to be moved on the site; what’s extraordinary, however, is how McMillin has bobbed and weaved around the hurdles he’s encountered. The opposing forces, it turns out, were not extraordinary, for they’ve failed to stop the project. This is McMillin’s game, and he played it with savvy.

But before he could flex his muscles, McMillin needed an all-important assist from a pliant city council. Corky McMillin’s massive operation plan. Or maybe the paper’s editors only realized what is now obvious — that McMillin Companies’ plan continued from page 4...
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Corky’s game
continued from page 6

nesses, McMillin Companies has constructed more than 15,000 housing units, mostly in the San Diego region, stretching from Carlsbad to Otay Ranch. Though he’s undoubtedly a real estate tycoon, Corky McMillin banks heavily on his reputation as a neighborly sort who simply wants to create jobs in San Diego. He’s received numerous accolades, ranging from a “Spirit of Life Award” (given by the San Diego Construction Industries Alliance for the City of Hope) to the 1990 “Man of the Year Award” (bestowed by the Mexican and American Foundation).

Members of the San Diego City Council cited Corky McMillin’s local ties when they voted on May 18, 1999, to delay considering bids for the redevelopment project, even though a citizens committee headed by the reputable attorney Milton “Micky” Fredman had recommended that Lennar Communities receive the contract. City Councilwoman Barbara Warden said then, “Obviously many of us have worked with Corky McMillin’s company. We’ve seen those projects come to fruition. He happens to have the largest project in my district, Miramar Ranch North, and my history with him — and I say it quite honestly — has been very public and very good.”

City Councilwoman Christine Kehoe added, “In my personal experience in my neighborhoods... I’ve seen case after case where re-development goes forward most successfully usually when there’s a strong local base and a real familiarity with the communities.”

At the beginning of the May-delay hearing, City Manager Michael Uberuaga reported to the city council that the citizens committee recommended Lennar Communities for the contract. “The Manager’s office does recommend that you enter into negotiations... with Lennar Communities,” he said. “That’s the preferred alternative.”

But City Councilman Byron Wear thwarted that recommendation. “I realize that the manager and staff as well as a talented group of citizen volunteers have spent a lot of time and energy to come up with a recommendation today,” Wear said. “However, I think this issue is too critical of a decision to San Diego to not give this council the opportunity to hear from both finalists, and so [I ask for a] continuance for two weeks to allow full presentations from both Lennar and McMillin.”

Another point of contention at the delay hearing was whether councilmembers could talk directly with McMillin Companies and Lennar Companies regarding their plans for the project. Barbara Warden asked Mayor Susan Golding whether there was a legal prohibition against such communications. Golding deferred to Rick Duvernaut, a city attorney, who said, “I don’t think that there’s a legal reason why you couldn’t do that. But the reason why staff incorporated that into the selection process with the selection committee was... [to have] some degree of control on the amount of information, the timing of receipt of information, and how that information gets to those making a decision.”

But Mayor Golding had the last word on the subject. “I think any councilmember who wants to meet with the applicants as long as there is no legal prohibition should do his or her utmost to find out as much about this project as possible to cast the most fully informed vote as possible,” she said.

On June 1, 1999, the next city council meeting on the NTC proposals, McMillin Companies was prepared to make its final pitch for the project. However, Bob Santos, a division president with Lennar Communities, asked for a further continuance on the matter. He explained that...
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Authorized Agent of
Corky’s game
continued from page 8

while McMillin Companies had the opportunity to lobby individual councilmembers after the May 18 delay hearing, Lennar had not been able to meet with all members. “We did make an immediate effort after the last meeting to try to schedule calendar meetings with each of the city council people,” Santos said, “but because of our calendars and because of the holiday and so forth, we were not able to meet with all the council people.” Santos explained that he believed McMillin Companies had more opportunities to make its case than Lennar had.

City councilman Harry Mathis agreed with Santos. “I think fairness really is an issue here,” he said. “I think, frankly, we’re not under any deadline here, and I think that the proposal’s important enough that we need to make sure that both sides are satisfied it’s been a fair process.” After some bickering about continuation procedures, the council voted again to delay final presentations by the bidders, this time until June 22.

At that final meeting Corky McMillin exhibited the full range of his acumen. He argued that as a local he was more fit than Lennar — a New Stock Exchange Company that specializes in the redevelopment of decommissioned Navy bases — to understand what the city needs. Byron Wear was McMillin’s most vocal partisan on the city council, and in his opening brief that day he said, “We need a partner with the staying power to make our plan work.”

Wear added, “They [McMillin Companies] have focused most of their efforts in this region, which is good for us. They have been here and have almost unsurpassed knowledge of what it takes to make San Diego special. I think Lennar has the opportunity to lobby much more than Lennar has.” San Diego Reader continued from page 8

“I think Lennar is an example of some very qualified developers [Lennar] not knowing some of the idiosyncrasies of San Diego.”

Christine Kehoe, who seconded Wear’s statements, felt it necessary to dismiss any suppositions of favoritism. “This is not a sentimental choice,” she said, “despite what people think... If I have questions about what’s happening, I know to whom to talk.”

“Corky McMillin played his hand perfectly during the meeting. He brought with him Marc Kasky, the Yale-educated man who ran San Francisco’s Fort Mason Center — an old Army base turned community village. Kasky oversaw Fort Mason for 19 years and guided its transition from an old base to a center that hosts classes, performances, and exhibitions for hundreds of San Francisco organizations. More to the point, Fort Mason Center has been fiscally self-sufficient for almost 17 years. In Corky McMillin’s plan, Kasky’s role was as the administrator of the area’s historic core, and on those occasions during the meeting when McMillin faced a particularly hard line of questioning, Kasky would step in to deflect any concerns and invite the achievement of Fort Mason Center. (In a later development, it turned out that some of the $2 million McMillin pledged for the formation of a foundation to run the historic core would go toward Kasky’s salary.)

Corky McMillin’s charms cast their spell. The city council voted 7-2 in favor of McMillin Companies, but not before Mayor Golding lobbed McMillin a softball.

Golding to McMillin: “Will you commit on the record to see this project through to the end?” McMillin: “I am personally committed to see this project through to the end — and my sons are here to back me up.”

Golding: “Okay, thank you.”

Valerie Stallings and Juan Vargas cast the two dissenting votes. Vargas clearly and succinctly explained his reasoning. He believed that Byron Wear’s motion to go with McMillin over Lennar insulted the intelligence and hard work of the committee chaired by Micky Fredman, which had unanimously recommended Lennar for the development. “I can’t support the motion as it is today,” Vargas said in his statement. “I wish that I could, but I think that it slaps — that it goes in the face of the — it’s really a slap in the face of the selection committee. And we’ll be hard pressed. I think, in the future, to get a committee with this sort of high caliber and integrity if we’re going to move them aside and not go by their recommendation.”

A former port commissioner and attorney, Micky Fredman headed the search committee that unanimously recommended Lennar get the contract. I asked Fredman about the city council’s rejection of the committee’s findings. “Look,” he said, “we made a recommendation and the city manager accepted it.”
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### Subaru Vehicles

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McMillin. Everybody tells me he’s a straight arrow, that he’s a good guy. And he’s certainly a good builder. The only thing McMillin did was say that he would pay something like $15 million for this arts and cultural district, and now, the way it’s written, he’ll advance it, but the city will owe it back to him. Lennar was going to put up the money, period. But, again, you can’t blame McMillin.”

Since Corky McMillin’s good fortune on June 22, 1999, his project has been under attack, but nothing yet has really rattled him. Most critics point out that the city continues to adjust his contract terms in a manner that will benefit McMillin Companies rather than taxpayers. But Corky McMillin has a simple defense: as he constantly reminded the city council during those meetings in 1999, this is a charity work. Most recently, the project has been condemned by the Peninsula Community Planning Board, a community-based citizen body created to work with the city’s planning department to formulate and implement land-use issues, including those on the Naval Training Center. On May 28, the board, which had previously supported commercialization of the land, reversed its position and voted 7-2 to oppose the project. In a long list of enumerated allegations, the board charged, among other things, that the profits promised to the public have gradually shrunk, that the city has granted McMillin “major concessions,” that “public输入 has been marginalized,” that “historical buildings on NTC are not being maintained by the developer in a manner that preserves their historical integrity as required by Municipal Code,” and that the redevelopment will create “traffic gridlock” in adjacent communities. The board added, “We are concerned with the City of San Diego proceeding with the demolition and construction of NTC even while there are outstanding lawsuits against the project, still on appeal,” and then concluded, “Due to these permanent and non-mitigable impacts, decisions made without the [board’s]
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would make gaming legal. Since 1995, Webb has filed seven lawsuits advocating Rosales’s and Toggery’s claims. Among those named as defendants have been elected tribal officials, the federal government, and the federal Bureau of Indian Affairs. All of Webb’s suits have been dismissed and now are pending appeal.

At the center of the lawsuits is the tribe’s founding constitution, which dates to 1881, when the band of Indians living on the reservation were declared a tribe under the Indian Reorganization Act, a 1930s federal statute designed to provide groups of Native Americans who could not prove their historical tribal existence, a way to gain recognition as a tribe. “Reorganized tribes,” Webb explains, “since they are considered to have been tribally at some point in time, are squeezed into this mold of what the Roosevelt administration decided was going to qualify to be a reorganized tribe. Each one adopted constitutions, just like the 50 states all have constitutions. Now, the one in Jamul specifically requires that to be a member, you had to have half-blood or more as far as the degree of Indian blood you maintain. Persons of half-degree or more California Indian blood who resided in the Jamul Indian Village at the time of the adoption of this constitution — it was adopted in May of 1981 — those are the members. And there are two other provisions that pick up all the heirs, all the people that come after them. The problem that my clients have faced is that [some new members] are not half-breds or better, they are quarter-suns, sixteenths, forty-fours.”

Mesa counters, “When we did our first constitution, it was for half-bloods because that was the degree under the IRA [Indian Reorganization Act]. That was the minimum blood quantity that you could have under an IRA tribe. So we started out with 23 people who were the tribe. Later on, the tribe had what they call a secretarial election — and the secretary I am talking about is the secretary of the interior — by which we amended our constitution to include quarter-bloods. There are tribes out there that are down to sixteenths and thirty-seconds blood. Besides, the Bureau of Indian Affairs says, “Your enrollment is your business.”

Webb also contends that the Jamul tribe has no right to game on their reservation because the gaming compact continued on page 22.
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Monstrosity
continued from page 20
between the State of California and its 107 tribes requires the tribe to hold a federally issued “class-three gaming ordinance. And to date, despite them trying to do this for eight years, they never adopted a class-three gaming ordinance in Jamul, so the very ticket by which they would get to use their compact with Governor Davis to allow gaming doesn’t exist, because they never passed such an ordinance.”

Mesa responds, “We don’t have a class-three gaming ordinance; we have a class two. But you have to have a class-three ordinance when you game. The head of the National Indian Gaming Commission sat right at this very table, and we asked him if it was a big deal that we didn’t have the class-three gaming ordinance, and he said, ‘No, that isn’t a big deal.’ ” Mesa adds, “Class three would allow the slot machines. Bingo and things like that fall under class two. But the head of the National Indian Gaming Commission said that until we have the machines, we don’t need to have the class three. And, as a matter of fact, he said if you have a class two, when the time comes, all you need to do is write an amendment to the class two and say, ‘We now want to have a class three,’ and that’s almost an immediate approval.”

Hennen steers his royal blue, leather-upholstered Dodge Dakota along west on serpentine Highway 94, just east of town. It’s 6:30 in the evening, and the Jamul sun bathes the car in golden light. Where the road bends sharply north, the little homes of the reservation come into view straight ahead. On the hillsides, the white walls of red-tiled villas shine in the low-angled sun. Past the fire station and a long-closed prime-rib restaurant, “downtown Jamul” comes into view. “The biggest problem about the casino plan,” Hennen says, “is this road. This is why the town is up in arms. This is the only way in and out of town, the only major thoroughfare. It is two lanes, and there are many, many accidents. There were four teenagers that were killed on this road within the last nine to ten months in four different incidents. And now the Indians are talking about adding numbers as low as 10,000 cars a day and as high as 25,000 cars a day and possibly serving alcohol. It is a recipe for more disaster.”

Through downtown and a quarter of the way down the Steele Canyon grade toward Ramcho San Diego, a 7-Eleven store pops up on the right. “This is one of two intersections in Jamul,” Hen- nen says, “that Caltrans grades at level F. The other one is a little further down.”

Level F, Hennen explains, “means failure. It means the traffic gets deadlocked, and you are just stuck there. It’s like that every morning and every afternoon here.”

Marcia Spurgeon is a real estate agent who works primarily in Jamul. An outspoken critic of the casino, she brags about the foothill town’s charms as she drives her Jeep Cherokee up and down the hilly roads. “One of the nice things about Jamul,” she says as she cruises east on Lawson Valley Road, “is our starry sky at night. We have a dark-sky ordinance out here. Notice there are no streetlights. And homeowners can’t have certain kinds of outdoor lighting. As a result we have wonderful stars at night. That’s another thing that the casino might ruin.”

“The fact that the Indian village isn’t subject to the zoning laws that would preclude any non-Indian group from building a similarly-sized project in Jamul galls Spur- geon. “If you want to do something like that,” she exclaims, “you should go by the rules!”

However, she visibly chafes at the idea of resigning herself to the idea of a Sycuan-sized casino in Jamul. “I’ll stand in the middle of Highway 94 first. I feel that strongly about it.”
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**B**Y **M**ATTHEW **A**LICE

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Dear Matthew Alice:

In Rex Reed’s People Are Crazy Here, in the chapter on Alfred Hitchcock, he writes, “His favorite people in history are Lizzie Borden, Jack the Ripper, and a man who murdered his wife and buried her under the San Diego Freeway.” He’s still there, you know. I’m dying of curiosity.

Well, we can’t have that. In response to your 911 letter, I’ll supply a little informational CPR. The woman rumored to be part of the asphalt landscape in Los Angeles was Evelyn Throsby Scott, L.A. socialite and bad judge of character. She hopped into her Mercedes one night in 1955 to go buy some toothpaste and never came back. At any rate, that’s the story the police heard from her husband of five years, Robert Leonard Ewing Scott, who then proceeded to distract himself from his grief by forging lots of Evelyn’s checks. Before her relatives and the grand jury put a stop to it, Scott had cheered himself up to the tune of a million dollars or so.

Scott eventually went to trial for her murder, bragging that the prosecution couldn’t touch him because they’d never found her body. No corpse! No crime, the defense argued. At that time no one in the U.S. had ever been convicted of murder without physical evidence of a victim. But in this precedent-setting case, the prosecution successfully documented the “suddenly interrupted life pattern of Evelyn Scott”; the jury found her husband guilty, and he received a life sentence.

Naturally, there was rampant speculation about Evelyn’s whereabouts. Among the rumors was the story that Scott had stashed her remains in a freeway construction site near their home, leaving the State of California to pave over the evidence. This supports my theory that when nature creates an information vacuum in our brains, we fill it with whatever seems the most fun, the most sensational, the story most likely to appear on the cover of a supermarket tabloid. We’d rather believe Evelyn’s part of a freeway off-ramp than the more likely explanation that her husband burned her remains in the family’s incinerator, where her glasses and teeth were found.

Hey:

Friends say if you’re stung by a stingray and there’s no medical help or fresh water around, you can urinate on the wound and it will make it better. Well?

— C. the net

It’s a well-known folk remedy, though I couldn’t find any folk who’d actually tried it or knew anyone who had. Believers say that stingray venom is acid, urine is alkaline, so peeing into the wound neutralizes the poison. Some say you’re safer from infection if you flush the wound with urine than with potentially contaminated seawater. Most physicians will still recommend the seawater.

The tail barb of a ray is viciously serrated and covered with a fleasy sheath. When an unalert beachgoer steps on a dozing ray, it whips its tail up and jams the barb into the bather’s foot or ankle or gashes his flesh. The sheath tears off the barb, and the venom is released. For the next 30 to 90 minutes, our hapless surf bunny writhes in excruciating pain. Assuming the victim will let anyone near his swollen, throbbing leg, the recommended first aid is to flush the area — yes, even with seawater, if that’s all there is — to remove as much venom as possible. Then remove as much of the fleasy sheath as can be seen in the wound. (The biggest danger from stingray stings is infection, usually from bits of sheath remaining in the wound.) Then stick the wound in water as hot as the victim can tolerate or apply hot compresses. That eases some of the pain and may help neutralize the venom, which is chemically unstable and loses its toxicity at high temperatures. Stingrays’ barbs are intended for defense against marine predators, so there’s no need to worry about wounds from broken beer bottles and medical waste.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to hey matt@cts.com via the Internet. A searchable archive of past columns is available at SanDiegoReader.com.
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I got your packet in the mail. It says you’re expecting 6000 kids in San Diego.“ “Yeah, 6000 athletes, and add parents to that.” Speaking is Sandi Hill, executive director of California State Games. The outfit is a nonprofit that runs annual Olympic-style games right down to opening-day ceremonies, lighting of the torch, and parade of athletes.

I move the phone to my left hand and pick up my cup of coffee. “How did it start?”

“Back in 1987, I was surprised there were no state gymnastic championships,” Hill pauses. “This is a grassroots program of the U.S. Olympic Committee. For a lot of kids, their gym is like an Olympics for the State of California. They’re treated like Olympians from the majority of our athletes are on club teams whether you go to show yourself to college scouts and get scholarship offers.”

The Sporting Box solicits your comments via the Internet: sportbox@ix.netcom.com.
While the 7-piece band played more soft-rock hymns and the 15-member choir crooned, people sang along and perhaps half of them either knelt or assumed some other attitude of submission. I noticed that many of the spontaneous postures adopted by these evangelical Protestants very much resembled the standardized movements performed during Islam’s salat prayer. When I later mentioned this to Reverend Noble, he was unfazed.

“The human body, Muslim or Protestant, can assume only a finite number of postures when worshipping God. Kneeling, prostrating yourself. Holding your palms upward. I mean, it’s mechanics. The human body can do only so much.”

I might have dismissed all the kneeling and prostration as so much evangelical faddishness if it weren’t for the effect that movement had upon the 500 or so people at the service. Many of them, men and women, began to cry. It wasn’t the heart-wrenching sobbing you sometimes hear in Pentecostal churches.

Last Sunday evening at Journey, the people wept as though they’d been humbled, as though the physical experience of kneeling and prostrating themselves had taught them at long last what deference to God meant.

When Reverend Noble at the end of the service invited everyone to come forward for Communion, I watched wide-eyed as many people knelt before consuming their bit of bread and tiny cup of grape juice.


Reverend Noble laughed. “I definitely think the Calvinists in some ways went too far. They were so afraid of dead ritual, empty ritual, that they threw out anything that anyone might possibly construe as ritual. They threw out any physical experience of worship whatsoever. Of course, I don’t want us to become hanging-by-the-chandelier holy-roller Pentecostals, either.”

Reverend Noble told me that his thoughts about the physical experience of worship started to change five years ago. He said certain evangelical Calvinst authors like Richard Foster taught him that there might be something to kneeling, to fasting, to physical solitude, after all. I suggested to Reverend Noble that these ideas seemed removed from Calvinism.

“Yes. But one of the major points of Reform theology is sola scriptura, the question of whether something does or does not have a biblical basis. Again and again in both Old and New Testaments we find very clear references to physical behavior during worship. You worship God with your entire being, which includes your body. I Timothy 2:8 says, ‘I will therefore that men pray every time, lifting up holy hands, without wrath and doubting.’ What we’re doing has a biblical basis. And I believe we can explore this without going off the deep end.”

— Abe Opincar
Dear Aunt Trudy,

My younger sister and her husband have been successful in business. Recently they bought a new house and decorated it with all new stuff. That’s okay. But what chills me is that they got rid of their eight-year-old poodle Bella because they said they didn’t want Bella to get on the new furniture and spread hair. They gave the dog to a perfect stranger. I told them I thought this was cruel to give Bella away after all the years Bella loved them. They laughed at me and said I was impractical. I said they were heartless. Now, we hardly are speaking. Do you think I should just have kept my mouth shut?

DEL CERRO DOG-LOVER

Dear Dog-Lover,

That famous old quote, “The more I see of men, the more I admire dogs,” comes to mind. I love canines too much to be objective about them. I cohabit with a small pack of them, and they are my comfort and delight here in my later life. Frequently I find them preferable to humans in matters of loyalty, nobility, joie de vivre, and common sense. Your sister and her husband, on the other hand, sound like the kind of animals I try to steer clear of; hardhearted yuppies who clearly care more for material possessions than for the well-being of their fellow creatures. Such selfishness is not an appealing or admirable quality, regardless of the beauty of this couple’s diaphanous sea-green drapes that filter the light just so and the commodiousness of their new custom-designed shot-silk-covered sofa. If you want to patch things up with this house-proud duo, go right ahead. I imagine it’s sad to be estranged from your sister and her mate. We only have one birth family, however many chosen family members we may embrace. But whatever you decide to do, I agree that these people’s behavior toward their faithful dog was appalling. If you’re concerned about whether Bella went to a good home (at least they found a home for her and didn’t dump her at the pound where she might have been euthanized), why not contact their faithful dog was appalling. If you’re concerned about whether Bella went to a good home (at least they found a home for her and didn’t dump her at the pound where she might have been euthanized), why not contact

Dear Aunt Trudy,

My brother-in-law, who has six children by three different women, expects his sister, my wife, and me to invite all six of these kids to our house every summer for a family reunion in San Diego. The kids all live up north around L.A. It wouldn’t be so bad if their mothers weren’t so rotten and if the mothers come with them. My wife and I work and have good jobs and a nice big house and a pool, and the mothers and kids treat us like a hotel. I hate these kids, these mothers, and my brother-in-law. Would it be wrong of me to offer to put them up in a nearby motel? Would it be wrong of me to offer to put them up in a nearby motel?

GEORGE IN EAST COUNTY

Dear George,

Heavens! Just because your brother-in-law has got reproductive proclivities to rival the biblical patriarchs, it doesn’t mean all his wives and children get to pitch their tents in your back yard. Spare yourself this suffering. Where is it written that you have to put up ten or more people each summer, regardless of your preferences and needs, when they behave badly and make you miserable to boot? I’d think you’d need a hotel license or a permit to open a school or day-care center to handle a crew that large. If these aggressive relatives can afford to stay at a motel, then do offer all possible assistance in finding an establishment that suits their needs and installing them there. If they can’t financially swing staying at a motel, but you can treat them to such an experience, and you are willing to do so, it would be difficult to argue with such whopping generosity. Often it works best for family to stay at a motel when they descend upon your town. Your privacy at home remains intact, and you’re relieved of the burden and strain of trying to accommodate a battalion of unruly houseguests. When you do spend time together, you’ll enjoy it all the more because you won’t be resiting the massive imposition of nearly a dozen rowdy houseguests. And when you’ve had your fill, you can send them back to the Motel Harmony, close the door behind them, and breathe a well-earned sigh of relief.

Write to Aunt Trudy c/o the
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There’s a reason why Italian cooking is one of the world’s great cuisines, and it doesn’t have much to do with four-star chefs, innovative cooking techniques, or secret ingredients. The reason can be summed up in a common Italian saying: Dalla terra alla tavola, “From the earth to the table.” Freshness is all. Italian food is usually homegrown and hand-picked just hours before it is eaten.

This simple fact makes San Diego an ideal place for Italians to practice the ways of the old country and keep their traditions alive. San Diego is a gardener’s haven — a bit more rain would make that haven “heaven” — and over 200 edible crops are grown here. I set out to find some Italian gardeners who kept their gardens primarily for the purpose of supplying fruits and vegetables for their daily meals, or for the daily meals of others.

In America, we’re used to making tomato sauce from canned tomatoes, serving an antipasto of red and yellow peppers dug out of a Trader Joe’s jar, and getting our herbs in small plastic bags from Ralphs. In a real Italian kitchen, these items, as well as the eggplant that is the main ingredient in melanzane parmigiana, the basil and oregano that marry their flavors with the tomato sauce, the beans that make up a white bean salad, the rosemary that lends the olive oil a sweeter edge for dipping, and the arugula that gives any salad a superior lift, would be found in the back yard.

Certainly they can be found in Santino Giametta’s back yard in Burlingame, where he and his wife have lived for the past half century. Giametta was born on October 25, 1912, in a small fishing village on the southwest tip of Sicily called Mazara del Vallo. He lived on a farm where the family grew wheat and grapes, primarily to provide bread and wine — the basic sustenance of Sicilian life — for the table. At mid-century, Sicily was going through difficult economic times, and Giametta, along with many of his countrymen, left for a better life in New York City. Since the climate and surroundings in New York were not suitable for farming, he took a number of odd jobs, working in the garment district and in construction — anything he could get to feed his family, a wife and four daughters he had brought with him from Sicily.

The family lived in New York from 1949 through 1954, in cramped quarters on Knickerbocker Avenue in Brooklyn. Giametta became intrigued by the letters his wife Antonina was getting from her sister Katie, who lived in San Diego with her husband Antonio, a tuna fisherman. Katie waxed eloquent about the weather, the ocean, and the thriving Italian neighborhood around India Street and its environs. In 1954, Giametta packed the family onto a train at New York’s Penn Station and set out for San Diego. They joined the Italian-American community in Little Italy and for four years lived in an apartment house on the corner of Union and Laurel.

One of the attractions of San Diego was the climate — a lot closer to that of southwestern Sicily than that of New York City. Here Giametta could do what he loved best: till the earth and bring forth its bounty. He could garden virtually all year round.

Santino said he found the transition from Sicilian farmer to San Diego gardener relatively easy.
round. He established a gardening business, tending gardens for fashionable homes in Point Loma, Mission Hills, and Kensington. In 1958, the family moved to a modest single-family house in Burlingame. A son, Salvatore, was born in 1960.

I sat with Giametta, a small, slim man, wearing a baseball cap that said “God Bless America” on it, at his dining room table. His son Salvatore, now 42, beaming with pride, sat with us, translating the Sicilian dialect his father still speaks. Santino said he found the transition from Sicilian farmer to San Diego gardener relatively easy. And as soon as they moved to the Burlingame house, he could keep his own garden and grow more things than he could in Sicily.

In 1974 he suffered a mild heart attack, after which he continued to do a few odd gardening jobs until he retired from “professional” gardening in 1977 and devoted himself fully to growing his own plants and vegetables. Salvatore says that doctors have attributed his longevity — especially his relatively good health after his heart attack — both to the fact that he is so active in the garden and works at something he loves and to his diet of fresh fruits and vegetables, pasta, and

---

**PASTA WITH ZUCCHINI GIAMETTA**

| 1 onion, peeled and chopped |
| 2 cloves garlic, peeled and minced |
| 2 T extra-virgin olive oil |
| 1½ cups chopped crushed tomatoes, fresh or home-canned |
| 2 medium zucchini, peeled, quartered, lengthwise, and cut in half-inch pieces |
| 1 lb linguini fini or spaghettini |
| Grated ricotta salata or parmigiano cheese to taste |

Sauté onion and garlic in olive oil over medium-low heat until onions are translucent. Add crushed tomatoes, mix, and allow to simmer for 20 minutes. Sprinkle with salt and pepper. Add zucchini to simmering sauce and cook for 8–10 minutes or until it is tender. While sauce is simmering, break pasta in three pieces and add to 6 quarts of salted boiling water. Boil until al dente — about 6 or 7 minutes or according to package directions. Do not overcook. Drain pasta in colander and transfer to serving plate. Cover with sauce and toss to mix thoroughly. Sprinkle with cheese and serve.
San Diego Reader
July 3, 2002

Loose olive oil, along with some fish and fowl.

It’s clear when you talk to Santino that gardening is his first love. We got up from the table to tour the garden, and as we strolled around his property, he pointed out fruits, vegetables, and herbs growing everywhere. Though I visited him in late January, many perennials and other plants were still in bloom. The primary vegetable garden is a plot of tilled land about 30’ x 30’ in the back yard. I was surprised to see it so green and thriving at this time of year.

“Tonight the pleasure of being in San Diego,” said Salvatore, who is the vice president of community relations for the San Diego Convention and Visitors Bureau, “you get fresh produce all year round.” In fact, perhaps “you get fresh” produce all year round.

Santino Giametta’s garden may end up having more influence on our community than he would have ever imagined.

I asked Santino what kinds of tomatoes he grows, expecting him to reel off a variety of names. “Roma,” he says, “only Roma.” Roma is, of course, the familiar pear-shaped tomato that is excellent for Italian sauces. Since Santino likes to can large quantities of these for use during the winter, it makes sense that he limits his crop to a tall pole, “That’s to hold the cucuzza,” he says.

And so Santino Giametta’s garden is a plot of tilled land about 30’ x 30’ in the back yard. I was surprised to see it so green and thriving at this time of year.

Santino makes a sweeping gesture, taking in the green sea of growing vegetables. “In the summer,” he says in broken English, “all this is tomato.” Right now it is primarily covered with a spinach-like green the Sicilians call burrati, as well as another green called gryse. Here and there are arugula-like plants called gardela. All of these will find their way to some member of the family’s table. At various times of the year you can discover fava beans, green onions, eggplant, peppers, garlic, onions, and, one of Santino’s favorites, zucchini, which the Giamettas refer to by its Sicilian name, cucuzza. Some of these zucchini grow taller than a person. Santino points to a metal tomato stake nailed to a tall pole, “That’s to hold the cucuzza,” he says.

Santino makes a sweeping gesture, taking in the green sea of growing vegetables. “In the summer,” he says in broken English, “all this is tomato.”

Unlike many San Diego gardeners who stagger their plantings, enabling them to have several harvests one after another, Santino likes his tomatoes to come in all at once so he can do the canning just once a year. He plants 10 to 15 seeds evenly spaced in five-gallon pots during the first week of March. It is important that the soil in the pots be kept moist. If the soil dries up, the seedlings are history. After about six weeks, he removes the small tomato plants from the pots and transplants them in the garden. If done carefully, few plants will be lost. Santino uses steer manure for fertilizer and stakes the individual plants with traditional round-wire tomato stakes. Most of the tomatoes will be ready for picking in late July and early August. Each year he harvests enough for about 50 large Ball jars; the jars are packed back into their cartons and stored on shelves in
The Giametta family has many special recipes that come from the bounty of its garden. Before I left, I asked Santino for one of them and he generously obliged. With Salvatore translating, we managed to put on paper a wonderful and distinctive recipe. It has all the qualities of a great Italian dish: it’s fresh, it’s simple to prepare, it’s nutritious, and it’s satisfying. As soon as I got home, I used the jar of home-canned tomatoes he gave me to make it, and I pass Santino Giametta’s gift on to you. (See recipe on page 31.)

I met Enzo Condina at Arrivederci in Hillcrest, one of the many Italian restaurants in San Diego that he supplies with fresh produce — especially the signature “spring mix” of lettuces, greens, and herbs grown on his 26-acre farm in Escondido. We were supposed to meet for lunch at 1:00 p.m., but Condina did not show up until nearly 2:00, and I had just about finished a dish of pasta with arugula grown on his farm. Antonino Mastellone, the owner of Arrivederci, had arranged the meeting. Condina apologized profusely for being so late and said he could not stay long. He is a diminutive man in his 50s who seems constantly in motion. His cell phone rang several times while we talked, and we spent most of our brief time together that afternoon trying to arrange another meeting the next day in Escondido.

Condina’s farm is tucked into a grove of eucalyptus and oak trees. When I arrived, I was struck by the conjunction of the beautiful natural landscape and the discarded refuse of contemporary civilization. The place was strewn with automobile parts, rusting lawn mowers, plastic chairs, pipes of all sizes, piles of rubber tubing, discarded furniture, old refrigerators, and other junk, all dramatically lit by the sunlight filtering through the dense oak and eucalyptus branches. Condina greeted me wearing a plaid flannel shirt and baseball cap and apologized for the mess the place was in. “I’ve got to clean all this up,” he said, sweeping his arm to take in the littered landscape. He pointed me in the direction of a makeshift shed where a trio of workers sorted and washed piles of lettuce on a table frame covered with black netting. Speaking to one of the workers in an engaging mix of Spanish, Italian, and English, Condina told him to show me around and that he would be back in ten minutes.

I took a quick tour of the front garden, a plot about 50 yards square where row after row of spring greens flourished. (Again, it was January, so “spring greens” may be a misnomer.) Condina did return shortly, and we sat down at a nearby table and talked about his thriving produce business and how he got into it.

He was born in S. Eufemia d’Aspromonte, a little town in the very toe of the Italian boot, close to Reggio Calabria. Like Salvatore Giametta, he originally arrived in New York but was drawn to California because of the climate. “Southern Italians,” he told me, “don’t like the cold. In 1971, I started a restaurant business, and I was in the restaurant business for nearly 20 years, but I got tired of it. All the time I was running restaurants, I...
always kept a garden and grew my own produce. One of the reasons I decided to get out of the restaurant business is to work outdoors. From practically the beginning, I knew I liked gardening more than being inside all day. It started off just as a hobby — more for relaxing than anything else — but soon I discovered that I enjoyed it much more than I enjoyed taking care of restaurants. I love seeing things grow. So I started to plant more seeds, to grow a little bit more. Expanded. And you know, I have no experience in the beginning. But I know because my family in Italy had a farm. I was a kid then. I grew up on a farm. I remember so many things. When I was a kid I worked on the farm too. So I take the knowledge, and I remember from my father and my grandfather, my relatives over there."

As Condina shifts the conversation from operating restaurants to planting gardens, I notice a change in his demeanor. His face gets rosier; his manner becomes more animated. All the gardeners I spoke to talk of planting and growing vegetables in an almost mystical way. They seem in touch with age-old rituals connected to the cycles of nature. It is this connection that has been severed for so many of us who buy our food in supermarkets, and this is what T.S. Eliot had in mind when he wrote, "April is the cruellest month." It’s cruel because as nature blooms it reminds us how out of touch we are with the regenerative powers of the natural world.

"It’s an instinct," Condina says. "I use the common sense and the knowledge I got from growing up on a farm. Sometimes I call my uncle or my aunt over in Italy and say, 'How do you do this?' and they give me tips. But most of the time it was just instinct. So when I started growing these things, it was just for myself, for the restaurants. I have lots of friends in the restaurant business. We would be talking and I would say come and see the farm. And they liked what they saw, and I began selling to a lot of Italian restaurants in the area: La Strada, Panevino, Portobello, Greystone, Bella Luna, Arrivederci, all these restaurants. For nearly two years now, they get all their salad greens and herbs from me.

"It’s a very small operation. Sometimes I sell larger amounts to distributors, but I prefer to sell to restaurants because the other is too much pressure. When you sell to distributors you need to produce big quantities, and I don’t want that pressure. For me, watching these things grow is a pleasure, not work. When you need to meet deadlines and produce huge amounts, that’s work."

Originally, Condina grew all sorts of vegetables, but he learned that to succeed in a small business, it’s best to specialize. As nearly all restaurants serve salad, he set about to “design” a salad that would have a distinctive flavor and could be a refreshing accompaniment to virtually any meal. "When you have a restaurant you always look for something new, so I tested a lot of salad combinations. I wanted something special, something different. Mizuna and tosots give it some taste, make it a little spicy. Arugula is a little bitter. And the radicchio gives color. So we try to put together a combination of a lettuce with different tastes to give it a nice crispy texture as well." Condina spoke disparagingly of some of the supermarket salads called mesclun: “They put a few items together just to look good with the color. We want it to look good, but we pick our salad to really put a whole range of favors in one dish; they have to go...

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David of California Goldsmith
2725 Congress St., Old Town San Diego Reader July 3, 2002
together, they have to blend. Each one tastes a little different. People are tired of Caesar salad and tasteless iceberg lettuce, so we have to make something more distinctive.”

He settled on a mix of 13 to 14 greens and lettuces: lollo rosso, red oak, red romaine, green romaine, and tango; to that he adds friseé, some arugula, radicchio, and three items that are essentially oriental greens: mizuna, totsoy, and red mustard. Various other lettuces and greens are added depending on what flourishes in a particular season. As Condina described this, he made it sound like a formula for a fine Italian wine.

Condina walked me around the farm showing me the varieties and explaining how each was grown. Each large plot of tilled land consists of long three-foot-wide mounds. In each mound there are three rows of different greens. Two long rubber hoses or metal pipes run between the rows. This is the irrigation drip system that provides a steady supply of water, keeping the soil always moist.

“The first thing we do is to prepare the soil by mixing some steer manure in it and tilling it by machine. Then we dig channels about three feet apart, so we create small mounds of very fertile soil. After that we sow the seeds, making three long rows in each mound. The greens start growing right away. When the weather is normal, the arugula, mizuna, and totsoy start coming up after three or four days. Unlike tomato plants, which are usually started in containers, lettuce can be started right in the ground.

“Generally, from when you seed, to get to the first cut takes 35 to 40 days. Some kinds of lettuce will grow quicker than others. Lollo rosso, spinach, and Italian parsley take more time to grow than some other greens. But the arugula and the Japanese greens grow very fast when the weather is right. Of course, we grow the herbs in the greenhouse: rosemary, chives, dill, basil, oregano, mint, thyme, and marjoram.”

The lettuce is cut every morning. Each plant survives about three cuts. The day’s cut is brought to the shed and sorted on the table frame covered with black netting. Workers pick through the leaves to remove dead and inorganic matter. They are washed in a machine with a drum that spins out the water, packed in large plastic bags, and boxed. Condina then loads them in a van and delivers them personally to his restaurant friends in San Diego. He is the Italian greengrocer connection.

I asked him if he missed the restaurant business. “No, not at all. With the farm I get to spend time with my family.” Condina has 14-year-old twin girls and a daughter of 18. He and his wife Marisol, a Mexican woman he met on a vacation in Mexico, own a lovely home in Rancho Bernardo, not far from the Escondido farm. His is a busy but fulfilling life, lived close to the land, in touch with the cycle of the seasons, even in the eternal summer of Southern California. “How about a recipe for some of these greens?” I asked. “Ask Antonino,” he said, “he’s a much better cook than I am.” So I did. You can find this dish, Fettuccini with Arugula and Goat Cheese, on the menu at Antonino Mastellone’s Arrivederci Restaurant in Hillcrest, where you can have it with the arugula grown with love at Enzo Condina’s farm in Escondido. Or you can make it yourself at home with the recipe on page 37.

“If you recall, in Italy, and in Europe generally, you go shopping for your food every day, even if you have a refrigerator, it’s almost always a small refrigerator.

We have big refrigerators.”

Tony Di Bona is a San Diego native, born in the heart of Little Italy.
He reminds one of a character out of Lorenzo Madalena’s Confetti for Gino, the Italian-American novel serialized in the Reader a couple of years ago. His family came originally from Castellamare del Golfo in Sicily, just near Palermo, and they were mostly mariners. Di Bona’s father, Mario, became a tuna fisherman, and his family worked in the tuna-fishing industry in San Diego for many years.

I met Di Bona in the garden of a house he owns on Pontiac Street in the College Area. Though he and his wife Giovanna live in Kensington now, he rents this house to his father-in-law and maintains the garden here that he started many years ago. Di Bona is a jovial and upbeat man in his late 50s, with distinguished gray-black hair. On the day we talked, he wore a black “Roma” T-shirt with a drawing of the Roman Coliseum embroidered on it. Everything about Di Bona says “Italian.”

“I can’t remember not having a garden,” he said. “All the houses that we lived in, starting in Little Italy on Columbia Street, always had a little garden. I think it comes from Sicily, where around their own villages back home they had little gardens. My father used to grow vegetables — carrots and tomatoes, of course — and whenever he would go out to sea fishing, I would be given the task of maintaining the garden, especially the tomatoes. That was his main pride. I had to make sure they were watered and nourished, and I picked the ripe ones when they came due, and so that tradition sort of prevailed in my blood. Ever since that time when I was a little boy, until today, I have always been interested and inspired to continue that tradition. I was thrilled the other day when my son, who is 30 now, just bought a house in La Mesa and he got a little curious about this and said, ‘Dad, give me some tips, I want to start my garden.’ So I think the tradition is going to keep going.

“We used to have a large yard here with just nothing but grass, which I thought was a waste of water in this arid climate — to just keep watering the lawn and have it turn into crabgrass and all sorts of terrible things. I thought, well, I am going to expand the garden that I have here, which was very small at the time, to something that contains raised beds. I constructed 12 raised beds 3’ by 12’ and filled them with very good topsoil, nourished them with organic materials, and planted tomatoes. We had bumper crops of tomatoes for several years. I even canned the tomatoes and made nice sauce out of them. We still have a few bottles left from last summer.”

The garden at Pontiac Street is an area about 50’ by 50’. For sheer variety of vegetation, Di Bona’s is the most diverse garden I have seen. In the center sits a large apple tree that Di Bona says has acclimated itself to San Diego and makes Delicious apples in the summer. There are also citrus trees — lemon, lime, grapefruit, and orange — lining the garden’s edges. I looked around for a fig tree, since fig trees are ubiquitous in Italian gardens, “Where’s the fig tree?” I asked.

“When you go to someone’s house you can tell if they’re Italian because you will see a tomato plant for sure and a fig tree. I don’t have a fig tree, I did but it died. The reason I put one in is because that is part of the icon of the yard.”

Since Di Bona’s was the first garden I’d seen that was partitioned by wooden adobe in the soil around here, and it maintains a very wet substructure, which is really very good. The soil is better controlled, and I can till it much easier. I have an automatic watering system here which I maintain all the plants with. It has four zones which feed all of the boxes, and they are on timers. When it is not so hot I will water every other day. I can adjust the length of watering, so it is very well managed in that respect. I have my water set to run daily for four minutes during warm periods and every other day if it’s cool and overcast. I don’t want to get the soil excessively saturated. I have read that it is best to water during the day (1:00 p.m.). This

“Tunafishing, I would be given the toes for several years. I even canned the tomatoes and made nice sauce out of them. We still have a few bottles left from last summer.”

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FETTUCCINI WITH ARUGULA AND GOAT CHEESE, ARRIVEDERCI

STYLE

1 lb dry Fettuccini pasta
4 T finely chopped onions
3 cloves garlic, minced
2 cups diced Roma tomatoes
3 T extra-virgin olive oil
1/2 cup white wine
1 cup of your favorite tomato sauce
1 cup heavy whipping cream
Salt and pepper to taste
1 cup (tightly packed) fresh arugula, stems removed
4 oz goat cheese
Parmigiano cheese to taste

In a large pot, cook fettuccini according to package directions until al dente. Drain and set aside.

In a large skillet, sauté onions, garlic, and tomatoes in olive oil until onions are translucent and tomatoes are soft. Deglaze with white wine. Add tomato sauce and cream and reduce until sauce is thickened. Season with salt and pepper. Add arugula and toss to mix and slightly wilt arugula. Transfer to individual pasta bowls and top with crumbled goat cheese and Parmigiano. Serve immediately.

That’s something I read about that you should do, and another thing a Chinese gardener told me you have got to till the soil and let it breathe and rest for a while. That’s what I have been doing here: I tilled this about a couple of weeks ago and I let it breathe. Then I put my addition of manure and other organic materials in there, let it breathe more, then rake it smooth and start planting there. That keeps the soil full of nutrients. And you have to rotate your plants, and I think that is what most farmers practice as well: they rotate their plants. The thing you have got to watch out for is, if you do put chemicals in the soil, it eventually gets leached and becomes very high on the pH scale one way or the other. It gets either too acidic or too alkaline, which is more the case here with our water. You have got to watch the alkaline content, and I do test the soil for pH.

I asked Di Bona if he could recommend some specific books about gardening. I read some books, but it is really all a matter of experimentation and the school of hard knocks, if things don’t work. You just have to watch your seasons when it is too cold for things to sprout or to survive. These days, the Internet provides a lot of great information. There is a tremendous database of information available through the Internet, especially about organic gardening. That’s becoming very, very popular for obvious reasons: because we are trying to eat food that is not tainted with poisons — toxins — and you can do best with that when you grow the food yourself. One of the best ways to get gardening information is to open up the web browser Google and just type in ‘gardening, chard’ or ‘gardening, lettuce’. It will give you literally hundreds of contacts. I think that’s the best way to go. If you want some scientific information, UC Davis is a very big agricultural school, and you’ll find a lot of information on olives, tomatoes, everything like that.”

Di Bona reinforced my primary idea about Italian food. “The Mediterranean folk always like their food to be fresh, even the fish, so everything from the sea, from the land, to your table has got to be not more than one day old. If you recall, in Italy, and in Europe generally, you go shopping for your food every day; even if you have a refrigerator, it’s almost always a small refrigerator. We have big refrigerators. There you shop every day — go to the market and get fresh produce — and it tastes so much better and different than what we get here.”

Unlike Santino Giannetti, who grows only Romas and plants them all at the same time, Di Bona grows a variety of tomatoes and staggered their planting throughout the spring. “We really love tomatoes,” he says, “our whole family loves tomatoes, and of course, being Italian, we like them in our sauce, we like them in our salads, and we love them with basil. We love that, so as soon as possible I start to put basil in the ground and get it going so it goes along with the tomato plants, because basil and tomato is a marriage made in heaven. I do quite a mix of tomatoes. The San Diego tomato, the beefsteak, we like; the Romas, of course; and I always will have four to five cherry tomato plants. Even though they are small, their sauce, their juice, is very, very sweet. It is a good tomato, although it takes many more to make the sauce. But it is very sweet. There is one favorite dish I love to do, which is with tomatoes, basil, and onions and vinegar and a little bit of olive oil with the peppers. It is pure ambrosia when everything is just fresh and very ripe. If we get a big harvest of tomatoes we will make sauce with it. I do that. I make the sauce — usually a mixture of many kinds of...
In the summer we would go from Latiano and come from Brindisi to finally meet the cart, and then the cart would come and we would get in the car, and we as children would be delicate, and then we would wait for it to arrive and set up for another summer. "And my father, in the days before we arrived, would go to the small town to a place he had stored not only all the furniture but also all the windows and doors. At the end of every summer we would just strip the house of everything so that during the winter it would remain delicate, and then we would wait for the cart to ride to the house."

The image of the Calavita family in an automobile passing a horse-drawn cart filled with their possessions struck me as charming and a kind of image from the first half of the 20th Century that now belongs to history. "You passed the cart?" I said, "Yes, I remember that happening regularly. We passed the cart and then we arrived at the house; we would wait for it to arrive and set up for another summer."
“At night we would have lights on outdoors, and that created a romantic setting because the people from other country homes in the area would come to our house at night. We would talk, we would eat, there was dancing, and it is really a great memory to have of those evenings. Pepino kept a vegetable garden that was for his and our use. So we would have fresh vegetables every day, and the thing he would grow during the summer would be eggplants, peppers, cucumbers and tomatoes, lettuce, and melons.

“Generally these are the same vegetables that you would have during the summer season here, and often we would have these salads where we would put all the ingredients that we had in it, from the tomatoes to the cucumbers to lettuces. One way to do the salad was to have old bread, stale bread which had been placed in water and then would be squared and mixed with all the fresh vegetables, which is generally how it is done in Florence.

“Nothing was ever wasted in those days; the bread was usually baked on a weekly basis. So you would have fresh bread in the first couple of days, and the bread would get more and more stale and by the end of the week it would be hard bread and so you usually had something left over that could be utilized to do all sorts of different things — some would be grated, some would be crumbs, and some would be used in salad and for other things.

“The weather in Latiano was often very dry, so almost every night Pepino would go irrigate the plants, and I would be there helping him. He made an irrigation system like little rivers. The water would be thrown from buckets and run down a channel alongside the vegetables as a river. I would help Pepino with a little hoe to open and close the water entry to the different rows of the different vegetables.

“So I was very much part of that particular environment. I was fascinated with that, and of course I was part of the vendemmia. Just before we would leave the countryside, there would be the vendemmia, the harvest of the grapes. Other people would come from all around. There was a system of sharing. If you needed help on the day when you harvest your grapes, different farmers would come and help whoever had a harvest on a particular day, so there would always be lots of people doing that.

“It obviously was a great deal of fun for us kids when that would take place. There were lots of fruit trees, there were fig trees — there were so many fig trees that when we played, we would just use figs to throw at each other, like mock battles. We would choose the ripest of the figs and then throw them at each other.

“We had hoards of grapes — the table type of grapes — and I remember a particular grape which was called zibibbo, which was extremely sweet. I can still taste it today. During the season you had different fruits which would come in at different times, and that’s something that we have lost connection to — that there is an appropriate time for particular fruits and vegetables to come up.”

Calavita echoed a refrain I heard from all the Italian gardeners: “These days we go to supermarkets and we have everything all year round. You can buy corn at Christmas, which doesn’t make any sense, and of course peaches and other crops, which are summer crops, are available year-round. But when I was growing up it was a particular fruit appropriate to a particular time. So there were pears in the spring and then the figs, different types of figs would come earlier. In fact, fig trees often produced a small number of figs in June and then seemed to take a break for a period of a month or a month and a half, when no figs grow, and then in late summer or early fall you have figs in great abundance.

“We would have persimmons at the end of the season. Just before we left, it would be a good time for persimmons. So there was this complete communion with the growing and the consuming of vegetables and fruits throughout the entire time. We never bought fruits or vegetables for the entire two and a half months that we were there. Of course, there were no chemicals, nothing of that sort of stuff. Today we would call what we had organic fruits and vegetables, though nobody used the word “organic” in those days.”

“So how did you bring those traditions to this country when you arrived here?” I asked.

“I was 28 when I first came to the U.S. I was trained in urban planning, and I found a job as a planner in New Castle County Planning Department in Delaware. Kitty and I bought a house with a very long back yard, and immediately I started to grow vegetables and herbs in large quantities. The land was much more fertile than it is here in San Diego. We would go back to Italy almost every summer, and when we came back after three weeks or so, the garden would be all grown with weeds. Just because of the heavy summer rains and the fertility of the soil. But I would pull out the weeds and voilà, there were the fruits and vegetables. You could never leave a garden for three weeks in the summer in San Diego and find anything growing when you got back.

“So I grew again a typical spring-and-summer crop, especially tomatoes and peppers and eggplants and so on. We had also a place where we had zucchini, which actually had been left there from the previous owner of the house. At the end of the garden, there were two apple trees, which again provided continually because they were winter crops. Gardening was something that I enjoyed doing when I would come back from work, during late spring and summer nights. For me, working the earth with your hands is a very enjoyable way to relax.”

Sounding almost exactly like Tony Di Bona, Calavita added, “There is great pleasure in putting seeds into the ground and seeing them come up — the cycle of life that is continuous and sustained — and there is great satisfaction in having the fresh taste of all the vegetables that you grow yourself, as opposed to the ones that you buy in the supermarket.”

Even though Calavita does most of his gardening these days in pots, his harvest can be abundant. “You’d be surprised how many things you can grow in the pots. I grow tomatoes in the summer. I grow melons and herbs, especially basil. Basil is a must — you can never have enough basil. And I almost always grow zucchini, but not in pots, because they need room to spread out. I have several orange, tangerine, lemon trees in the back yard. The same thing with Italian parsley and other herbs. I grow lettuce.” Like Tony Di Bona, Calavita grows lettuce year-round. “I think lettuce is also one of those plants that everybody should grow, because in the winter and springtime they grow very well, and you want a salad, you go in the backyard and there is your fresh lettuce.”
This information does not address all legal situations, and the attorneys and law firms who provide this information are solely responsible for its content.

The attorneys and law firms who provide this representation for the purpose of obtaining worker's compensation.

To Be Proud You're Italian.

I don’t let it grow to be very large. I like to grow different varieties of baby lettuce in large quantities so I can cut them at the base and always have lettuce coming in.”

I asked him how he feeds all these plants. “We do composting, so we use that in the soil. But generally I use Miracle-Gro, the kind that you dissolve in a container of water and pour over the plants. But my son introduced me to fish meal, and that works very well with basil. I don’t mind the more chemical fertilizers; I am not too stuck on heavy organic stuff. I try to recycle. We have a container in the kitchen where we put all the kitchen scraps and so on and put it in the drum that my neighbor bought and then mix it with leaves and other garden types of things and create compost. I share that with my neighbor. But I am not averse to using chemicals.”

Calavita has a number of fruit trees in his garden. Planting them was one of the first things he did when he bought the house 15 years ago. “I planted four orange trees, one lemon tree, and a tangerine tree. The lemon tree is amazing; it’s always producing huge lemons. During my travels in Italy in the past few years I noticed this new custom, especially in the south. I was in Naples often in the past few years, and after meals in restaurants they often offer a liqueur called limoncello. Limone is lemon and limoncello is a lemon liqueur. So I asked relatives in Italy — actually, through an e-mail I received a recipe for limoncello from a nephew of mine, and it is very easy to do and extremely delicious. You want the recipe now?”

I told him of course I did, and it seems fitting to close this survey of Italian gardeners in San Diego with a little after-dinner liqueur. You find the limoncello recipe on page 39. Enjoy!

— Fred Moramarco

Fred Moramarco is editor of Poetry International and teaches American literature and creative writing at San Diego State. He is the coauthor of Containing Multitudes: Poetry in the United States Since 1950. His most recent book, coauthored with his son Stephen, is Italian Pride: 101 Reasons to Be Proud You’re Italian.
In 1851, Southern California was in a “three-sided struggle for survival,” writes William Evans. California became a state, and an influx of American settlers, on a rush for gold, usurped control from Californios and natives. Antonio Garra, Cupeño chief, saw his people taxed, their lands ransacked by invaders, and their lives by lost to the “white” disease, smallpox. Garra envisioned the mother of all warpaths: unite every Indian tribe — plus the Californios, some say — and kill every white person from Fresno to Yuma.

Garra attacked two targets: Camp Independence, on the Colorado River, and Warner Ranch. The first failed, ending in a quarrel over captured sheep. When the second began, Garra refused to fight, claiming he was ill.

American reaction was swift. Phillips: “Realizing their own weakness but exaggerating Indian strength, the whites of San Bernardino, Los Angeles, and San Diego made preparations for a long war.” The San Diego Herald — November 27, 1851 — announced that if all the natives from the Colorado to Warner Ranch and down to Baja “took up arms, an Indian mob numbering 10,000 souls would be involved.”

“We momentarily expect to be attacked by Indians,” wrote Thomas Whaley, “who under their great chief Antonio Garra are swarming by the thousands in the south.”

On November 26, martial law was proclaimed in San Diego. The town became a fortress. Sentinels stood on 24-hour guard at every approach to the city and questioned every Indian who came near.

One citizen claimed, “The whole number of men” — i.e., whites — “in the county will not amount to 100. So we are utterly unable to do more than protect ourselves and our families.”

While San Diego’s 35 married men stayed behind to protect the town, on November 27, every single male headed east to avenge the Warner Ranch murders. Led by Major G.B. Fitzgerald, they acquired muskets from the Army. At least half, they learned later, were defective (a Los Angeles journalist estimated that Southern California had only eight functioning muskets in 1851). When they reached Cupa, Garra’s deserted village near Warner Hot Springs, Fitzgerald set it on fire, calling it a “funeral pyre for the slain.”

Frontier community was ripe with…trigger-happy Indian haters.”

3. Monroy: “The revolt, an unthreatening episode in retrospect, terrified the residents of Southern California, who understood their own vulnerability but exaggerated the Indians’ military strength.”

4. Phillips: “The number of references made to Antonio Garra throughout the 1850s and 1860s suggest that the chief and what he stood for were never far from their [Americans’] thoughts.”
and the volunteers' camp. Each would arrive with only four to six men, and the meeting was to discuss the cause of the outbreak.

Garra needed allies. Although estimates of his force ranged in the thousands, he confessed he had “no more than 30 to 40 men with guns” and that he had “no communication with any other tribes than the Yuman and the Cahuillas.” He hoped to unite with the latter. On December 2, he wrote to Juan Antonio, chief of the Cahuillas: “This is the last chance, he said. “If we lose this war, all will be lost — the world. If we gain this war, then it is forever. Never will it stop; this war is for a whole life.”

There were thousands of Cahuillas. At least 3000 lived around the Lugo Ranch, also known as Rancho San Bernardino, and the volunteers' camp.

were the most powerful Indian society in San Bernardino and San Diego Counties. Their primary task was to defend the rancho against Indian cattle thieves and horse raiders.

Monroy: “They were exceptional... with respect to their relations with the Californios.”

The Cahuilla leader, Juan Antonio, “kept absolute order among his people.” He had at least 20 village captains and never appeared in public without an escort of 10 to 20 men. To prove his swift justice, Juan Antonio buried a murderer alive with the man he killed.

Juan Antonio was 5'4", “Wiry even in old age,” he had “an aspect about the eyes, nose, and brow that came nearer to that of an African lion.” Because of his reputation as “an impatient administrator
of justice,” his people referred to Juan Antonio as jimaroche — “quick mad.”

On November 25, the Los Angeles County judge, Augustin Olvera, advised Juan Antonio to contact Garra about the uprising. “If Garra could explain his grievances,” Olvera wrote, “the problem could be settled without further violence.”

Phillips: “Olvera warned Juan Antonio not to get embroiled with the rising Indians, that if he had any thoughts along these lines he should get rid of them at once.” Olvera told Antonio to “work hard and be content.”

In his reply, Antonio said he visited all of his villages, talked to all of his captains, and swore his people were peace-loving — even Cabezón, a Cahuilla captain “not on good terms with the white authorities.”

Phillips: “It is not known what effect Olvera’s letter had on Juan Antonio, but shortly after receiving it, he wrote to Garra suggesting that they meet at the village of Razon.”

At first Garra refused to go to the desert village, about 15 miles from Los Coyotes Canyon. But after several Cahuilla chiefs encouraged him, Garra rode to Razon, convinced Juan Antonio would give him 300 warriors and would urge wealthy Californios José Antonio Estudillo and José Joaquín Ortega to join his crusade. As a gesture of respect, Garra brought eight head of cattle. On the way, he pleaded with Juan Verdugo, a Sonoran, to join him. Verdugo said he’d rather die than ride to Razon.

Verdugo sensed trouble. So, possibly, did Garra. He failed to achieve unity with the Quechan tribe at Camp Independence and was against the attack on Warner Ranch. He heard that “Juan Largo” (John Warner) “and the Americans would come in a few days and kill all the Indians.”

Phillips: that Garra “had gone to meet Juan Antonio only under pressure suggests that he had become despondent and had lost his supreme position among the rising Indians.... One suspects that when he left to meet Juan Antonio, Garra knew he was riding into a trap.”

With trusted friends Juan Bautista and Cosme, Garra came to Razon late one night. Juan Antonio arrived the next day. He seized Garra and his men and had them stripped. Antonio accused Garra of being the “devil” and “always playing tricks.” Antonio, who also commandeered the cattle, sent word to the Cahuillas and the warring Cupéños that he had captured Garra and restored peace.

The tribes dispersed. Juan Antonio took Garra to Rancho Lugo and eventually turned him over to General Joshua Bean, who negotiated a treaty with Juan Antonio. “As long as Juan Antonio continued to act in a friendly manner toward...the citizens of California, he would be protected and would be maintained in possession of his lands.”

Of Juan Antonio, the Los Angeles Star wrote, “His course was influenced beyond a doubt by the hope of gain, and he had made a pretty nice calculation as to which side would pay the best.”

Juan Antonio died of smallpox, February 28, 1863. White settlers eventually occupied all of his territories.

Before Garra came to San Diego for trial, Captain Samuel P. Heintzelman and 46 soldiers attacked the Cahuillas at Los Coyotes Canyon. Chapuli, their chief, and 25 of
his followers returned fire, then fled. Phillips: “According to one soldier, the Americans were more frightened than the Indians, and had the Indians held their ground 15 minutes longer, they might have remained in possession of the field.”

Monroy: “The small skirmish at Los Coyotes Canyon, on December 20, at which Chapuli was killed, marked the end of the rebellion.” Heintzelman,

however, burned the Los Coyotes village and moved his troops to the Colorado where, for over a year, “He scoured the country and punished the Indians if they or their villages could be found.”

Fearing further attacks, the governor of California ordered a company of New York volunteers to protect San Diego. Forty men sailed on the brig North Bend, arriving December 23. Although the San Diego Herald called them “as fine a looking set of men as ever shouldered arms,” they caused a riot in Jamaica, and in Panama, the national guard broke up a major disturbance. San Diegans called them “The Hounds,” many swearing that the recruits caused more trouble than Garra.

Although their services were no longer necessary, within days one “Hound” slashed his captain with a knife. The next day they fought a duel with Colt revolvers. Later, San Diegian Phillip Crossbaitwaite shot Lieutenant Watkins in the thigh, causing him to lose his leg. Other “Hounds” threatened to sack Old Town. Lieutenant Thomas W. Sweeney and 19 regular soldiers were nearby, however, bayonets fixed. The “Hounds” left soon thereafter. Sweeney wrote, “It was the general opinion that if my men had not been present that day...the streets of San Diego would have been drenched with blood.”

Garra came to Old Town, in chains, January 9, 1852. Joshua Bean, who brought him from Rancho Lugo, said, “I know Antonio Garra well; I was with him constantly for 30 days, and had frequent conversations with him, relative to his revolt, and to a more prevaricating old scamper I never knew.”

Phillips: “Once captured, the Cupeño chief realized that all his efforts to unify the Indians of southern California had failed and that his followers, defeated in battle, were anxious for peace. He was aware that even if released his influence among his people would now be tenuous at best.” Garra tried to implicate Californios in the plot, but his swift trial named him “sole author” of the uprising.

Though he pleaded guilty only to stealing sheep, Garra was tried at 2:00 p.m. on January 10, 1852, and sentenced at 3:00 p.m. At 4:00 p.m., Padre Juan Hol- bein led Garra to the Old Town cemetery. Garra knelt before an open grave. Several hundred people gathered. As ten San Diegans with muskets, including Thomas Whaley, readied to fire, the Padre asked Garra to request the crowd’s pardon. Garra said nothing. The padre asked again. Just before he was blindfolded and shot, Garra raised his head, smiled, and told the crowd, “Gentlemen, I ask your pardon for all my offenses - and expect yours in return.”

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How Art Gets Made

I placed a jar in Tennessee
And round it was, upon a hill.

WALLACE STEVENS: “ANECDOTE OF A JAR”

want to write in my novel about that last summer before Neal shoots Toby and Toby’s brain tissue gets stuck in Danny’s expandable stainless steel Timex watchband. Toby’s father, for that last summer, had planned a three-week vacation. The entire crew — tall mom, tall Lincoln-esque dad, three tall teenaged boys, one tall teenaged girl — will bend and squeeze themselves into the two-tone Pontiac Grand Safari station wagon. They will sing cornball songs and suck Toby’s mom’s delicious fried chicken off its bones as the Grand Safari ferries them toward humid green Iowa to visit aunts and uncles and grandparents and cousins of every degree. The trip’s climax will be the five-day family encampment in a riverside state park. After Neal shoots Toby dead on an October Saturday afternoon, Toby’s far-flung kin (most of whom, like Toby’s family, are of Scandinavian extraction and blonde) will say how fortuitous it was that they organized that get-together. They will slip out from desk drawers the reunion committee’s elaborate mimeographed schedule, smudged with then by Iowa dirt and French’s yellow mustard, and reread the events list and smile. The smiles will not be big wide smiles that show teeth; they will be small sad smiles that don’t do much more than make skin around the lips wrinkle and unwrinkle and wrinkle again. The list will remind its reader that on those mornings, while the moms cleaned up, the dads supervised sack races and face-painting and pony rides for the little kids; afternoons there was softball and swimming and idle fishing and for the gals who wanted a taste of the city, trips to a nearby mall. Dinners were steak barbecues and wiener roasts. Every day the women fixed corn on the cob with corn out of local cornfields; the women soaked the unshucked corn all day in a vat filled with salt water and then when dinnertime came, the men threw the ears of corn onto the hot coals. When the corn was ready, you peeled back the husks and worried threads of silk from in between the kernels and you bit down and the corn juice flew. Folks said this corn was so good you didn’t even need salt and butter. While everybody was eating dinner, as This Fourth of July about which I am trying to write has to be the worst
Fourth of July
Danny remembers.

many as ten of the extra–physically fit men took turns manning ice cream churns. Every night they made chocolate and vanilla but there always were some other, fancier, even oddball flavors. The weirdest was black licorice. After dark, the men lit the campfire. The fire was as much for light and for burning trash as it was to frustrate mosquitoes. Stories were told, a barbershop quartet (all four guys, first cousins) sang, the chubby adopted Korean daughter, 11 years old, of one of the Michigan aunts, played Bach on her three-quarter size violin and everyone, even people who yawned at even the mention of classical music, sighed with pleasure. Little liquor was drunk and there was no sexual hanky-panky, even among the young people. One among many problems for the fiction writer is this problem of the future. You get interested in something that hasn’t yet happened. You leapfrog over the present to a spot months ahead where your characters start doing things that they have not yet done. That’s what I did. I was supposed to be writing about Danny’s vas-tation (more about vastation later) over Toby leaving town. I was supposed to write about the Fourth

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Her audience, shyly, smiled back. In this new silence, the fire’s crackle and snap sounded loud. Someone clapped. Someone, tears in his eyes, hugged his wife. The clapper was joined by other clappers and the hugger joined by more huggers and one of the Kansas cousins rushed up to the little Korean’s adoptive mom and said, “Oh, I want to get violin lessons for my Freddie.”

Yet another and different reason I got caught up with the family vacation and reunion details is that in the tiny forlorn family I grew up in, we never took vacations and we had no reunions. When I was young and listened to people talk about summer vacations and family parties I thought I would die from the sharp envy that cut at me hour after hour until I could get my mind off canvas tents and Coleman stoves and canoes and paddles and the baggage carriers like that atop Toby’s family’s Pontiac that those canoes got tied down to and paprika-dotted deviled eggs and long wooden docks and blue lakes lively with striped bass and fireflies trapped in Mason jars and the songs that big families can sing, in harmonious parts.

Anyway, to get back on track, Toby’s family’s trip is set to start right after the Fourth of July and end August first. Why the trip must end then is that Toby and his older brothers, big guys with big shoulders and big ham hands, are due back in Coraville for pre-season football two-a-days, and Toby’s teenage sister — a long-legged, bosomy blonde with amazingly deep cleavage — has cheerleader practice. Along in April, when Toby tells Danny about this trip, Danny gulps. Three weeks. How will he manage three weeks without Toby? For the six years they’ve been best friends Danny isn’t happy unless at least once a day he sees or talks with Toby, unless Toby says a few words more than hello to him. That’s the minimum — a few words. Otherwise, Danny goes crazy. He gives in to spurs of hot tears. When he doesn’t see Toby and Toby doesn’t have time for him, Danny’s so cavernously empty that even if he put his mouth down on the grass in the back yard and bit and gobbled the thick-bladed Bermuda grass and then went on and chewed and swallowed and chewed and swallowed the entire world, including sun and moon and stars and all the rain that ever would fall on all seven continents, he still would be hungry. He would tap the clay jar of himself and hear nothing but hollow.

All spring and early summer Danny hopes and even prays that some catastrophe will keep Toby stuck at home. Toby could slip on the proverbial banana peel and get a nasty compound fracture of the kind that their math teacher got skiing. Then Toby could stay at Danny’s house and chuck around downstairs on his white plaster cast while the rest of Toby’s lousy family hung around lousy Iowa. Toby could sleep in Danny’s bed and Danny could sleep next to the bed on the floor in his sleeping bag. Danny could wait on Toby, in Danny’s mother’s phrase, “hand and foot.” Poor Danny so dreads his friend’s absence that he toys with dynamiting Toby’s father’s station wagon or toys with dynamiting Toby’s father’s wagon or poisoning Toby’s father, a man Danny doesn’t like. One reason Danny doesn’t like Toby’s father is that he’s this skinny beanpole long-faced guy who makes smartass comments to Danny about how fat Danny is. Danny can’t stand Toby’s dad, and I don’t blame Danny, not one whit. The fatness remarks embarrass Toby, and when he politely asks his father to stop making them, his father says he’s sorry he hurts Danny’s feelings, but as far as he’s concerned, he’s doing that lardass a favor by telling him the truth. The kid eats too much and he sits around too much and he’s sneaky and he’d be happy if Toby never had another thing to do with him, because Danny’s a kid that one day will get in big trouble, and he’d hate to see Toby be with Danny when that happens.

So, no sooner does Danny consider explosion and poison than he hates himself for the idea of red sticks of dynamite or grains of arsenic trickled into

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Toby's father's coffee cup. When Danny steals or when he lies or when he desires some asshole dead, he knows he is the world's worst person. He is. He is a monster. Then he momentarily forgets he's a monster and thinks that maybe he could pound and mold arsenic into the shape of the tiny saccharine tablets Toby's father drops into his morning coffee. That way nobody else will swallow the poison. But for all that Danny connives in fantasy and wishes in real life, no one breaks a limb and no one keels over pop-eyed from poison or gets blown in a car to good old smithereens (according to two dictionaries, the American Heritage and Merriam-Webster, this peculiar word derives from Irish Gaelic smiodar, small fragment, and was first used in 1829). So that this Fourth of July about which I am trying to write has to be the worst Fourth of July Danny can remember. (Although when you’re 13, Danny’s age when this happens, how many Fourths of July do you remember, anyway?) Because all Danny thinks about is that the next day Toby will climb into the Pontiac Grand Safari. He will be packed into the station wagon with his over-six-foot-tall brothers and his almost six-foot-tall buxom sister and skinny mother and skinny stick of a father, the father taller than his entire family and as thin at 55 as he was at 15; Toby will clamber over the backseat and rest his towhead against the canvas seabag packed neatly with the family's clothes, and only a miracle, then, can stop Toby from leaving Danny alone in Coraville.

Danny's family's fireworks display starts this section. What happened was what always happened. Phil and Polly bought fireworks from Indians who kept the stand alongside the reservation that was one county over. With help from Matt and Danny, Phil sets off the fireworks. Once the sun's dropped behind the mountains, dropped resoundingly, like a silver dollar drops into a metal coin bank, Phil and Matt and Danny pass a lit punk back and forth among themselves and take turns setting the various gadgets alight. Phil doesn’t let the boys rush (although at 13 and 15 the boys are not quite boys, equipped as they are with stray chest hairs, with pimples and noxious whiteheads and blackheads, with chicken-soup underarm odor, pubic hair, and troublesome erections). "One at a time," Phil barks, as Matt and Danny grab at skyrocket boxes and firework strings, "one goddamn thing at a time, or we'll start a goddamn fire." ("He's being fireworks king," Danny thinks, about his father. What Matt, who’s bone tired from hay-bucking in 100-degree temperatures, thinks is that he wants this childish fireworks shit over with so he can get his dead ass to bed. What Phil's thinking is that he wished he'd never even married, much less had kids.)

Polly I allow to venture onto the page, because lately I've written so much about Danny that my heroine doesn't do much more than heave the occasional sigh and rattle pots and pans and stand on her tip-toes to reach the colander from its hook set high into the pegboard by the stove. For pages now she's served as no more than background. She is physical, sensuous red-haired, freckle-faced red background as she tends her spring garden or stirs applesauce-cake batter or tosses filthy clothes into the maw of the pink Maytag washer. She also is plot background, as her continued mourning for...
years, draws her attention keeps the atmosphere in a time. Polly's mourning more than a few hours at Polly has not felt happy for and sons. Since Phil's par-
dreary (and that dreariness has escapedPhil's and Polly's Coraville house and ended up here on my pages and in my own dog-walking, grocery-shopping, friends-and-family-visiting, gar-
den-planting, book-reading, workday, horsebracelet jangling, red pen-filling life). Polly's barefoot this evening, and she wears a skinny, pale blue-and-white checked Marimekko shirt that ends just above her freckled knees. Sun has not yet been declared a health hazard, and Polly's as tanned as any farmer worker or Hollywood star. While Phil and the boys sort fireworks and decide upon the order in which items will be set off, Polly sits on the concrete porch stoop. Her head's empty as an empty Atlantic because I have not thought one thought to stick into it. Matt hands her a lit sparkler. The time is almost 9:00. The sun then has fallen far below the nearby moun-
tains (that silver dollar lies flat on the bottom of the coin bank). The sparkler's tip throws sparks, and those sparks illuminate Polly's tanned face. She's in her 30s, but even under harsh light, which this isn't, you'd guess 25. If you're a guy, you might flirt. Polly uses the sparkler to make cir-
cles through the dark as she strides across the damp grass and squats next to Phil. She sits on her bare, burnished heels. She brushes aside the flyaway hair from Phil's sideburns (because not only is sun not yet a health hazard but sideburns are fashionable) and whis-
pers in his ear. I do not know what she says. But you can see that Phil smiles and then turns to his wife and kisses her cheek. A lit-	le scene like that shows me how tough life will get for my heroine if she per-
herits herself the slip into adulthood. She hasn't yet run into the guy who will tempt her, but she will, soon, and although this evening she enjoys Phil and the boys and the warm air and the freshly pressed Marimekko cotton against her bare skin and the lemonade she made from scratch that's in the tall, sweaty glass just inside the front door, tomorrow morning she will drag, long-
faced, around the back yard kitchen garden. While she picks green beans and yel-
low wax beans from the beans' supple vines, she will for the 93,000th time coun-
sel herself against suicide. But what else she's think-
ing, who knows? So much time has elapsed sinceLast wrote long scenes with Polly in them that she sounds empty to me. I knock and no one answers. My red-
haired darling rattles when I shake her. The few thoughts she does think are like the grammatically garbled maxims or terse oddball prophecies that you find printed on the tiny slips of cheap paper tucked into fortune cookies.

What fireworks Phil and his family set off are those same Indian-reserva-
tion fireworks that we had when I lived in the town I croppied and my daughter's were still young: firecrackers whose detonation clatter their downstairs windows and skyrockets and Black Cat bottle rockets and Happy Birds and an especially noisy Whistling Moon Traveler and bricks of Lady Fingers and Tasmanian Devil Ground Spinners and Ground Blooms and Jump-
ing Jacks and Roman can-
dles and Bombing Planes that fly into the air and spin and shoot fire and at the endPhil does the Killer Bee Fountain that whistles and shoots out an aurora bore-
alis of colors and then right before it's over, buzzes like a bee. Polly stands out of the way, behind the screen door, and watches. She doesn't like fireworks, (I don't either. They scare me.) She wor-
rries that the firecrackers will blow out one of the boy's eyes or take off Phil's thumb or index finger. Everywhere Polly looks she sees a potential accident scene; she sees blood, rivers of blood, deep red iron-
rich blood rising against riverbanks, rushing up and over floodgates and bul-
warks and that volunteers stack to keep away. At 11:00 that evening, the fireworks have been over for an hour. Phil and Polly are upstairs, tucked into their plump bed; per-
haps they're asleep, per-
haps awake. Matt is in his downstairs bedroom, in bed on his stomach. Already, his loud snores can be heard through his bedroom door. Hay-bucking's hard work. But the snore's not caused by work; it's his deviated sep-

Danny wanders the dark living and dining rooms and kitchen. He's dressed, his white T-shirt streaked with dirt and his husky-size jeans unstropped to let his stomach pooch (he ate four devilled eggs and two hot dogs in warm buns with chili and potato salad and coleslaw for din-
er, and later, when no one was in the kitchen, he ate four more devilled eggs). Danny is so fat, and, Polly lately has said to Phil, "get-
inning fatter every day." No one knows what 5'5" Danny weighs, but certainly he must weigh 200 pounds. I am as obsessed with Danny's fatness as he is and as his parents and his brother are. Matt avoids looking at Danny; he finds him that disgusting. Just to look at his brother makes Matt think, "Pig, fucking pig."

I want Danny, now, at several minutes after eleven, to step into the living room and to stare out the same screen door through which Polly watched the fireworks. The door is hooked shut. Danny presses his nose against the screen wire. Then he kicks open the screen door and leaps against the doorgamb.

He stands on the con-
crete stoop. The yellow porch light beams onto his red hair. A moth beats wings against the light globe.

The warm night air smells sulfurous, the way wooden matches smell after you blow out the flame. Danny also catches a sharper scent, acrid and ashy, like spent gunpowder. And he smells, off to his left, the deep perfume of Oriental lilies in his mother's lily bed.

I want Danny to look out on the sidewalk and see scourch marks where he and his dad and brother set off the fireworks. (In the dark, Danny can’t see the two-foot-wide burned

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Reader
San Diego Reader July 3, 2002
 patch of lawn where flames and sparks from a stack of spinners caught the grass on fire. I want Danny to hear stray firecrackers go off around town, a pop here and a pop there and then a rat-tat-tat tattoo of pops and then what Danny identifies as something like a 62-shot Beehive. Toby’s family didn’t have fireworks this year, and Danny didn’t see Toby this evening, because Toby’s father sent the family to bed early; they were to hit the road tomorrow as soon as the sun came up.

The sky’s ink black. Coraville sits alone, 100 miles from a town of any great size. Danny sees constellations overhead but I do not know what constellations. The Dippers? Big and Little? I could make stellations. The Dippers? stellations overhead but I Ripper I could call it. Is that up a constellation. Jack the great size. Danny sees constellations from a town of any row as soon as the sun came up. Coraville sits alone, 100 miles from a town of any great row, and Toby will leave the family to bed early; they were to hit the road tomorrow as soon as the sun came up. Toby is Danny’s sun. When your sun turns his bright-lit features toward you and gives you his gaze, you brighten. You live. He knows you better than anyone knows you, perhaps better even than you know yourself. His long glance draws the hidden sliver of you out of yourself, and his hand knows how to find in you the secret ingredient and stir, stir, stir. Imagine that your sun were to leave you. You’d be in Danny’s shoes.

— Judith Moore

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Max Miller arrived in San Diego in the 1920s and went to work as a reporter for the San Diego Sun. In 1932 he wrote *I Cover the Waterfront*, the book that made him famous. Until his death in 1967, he wrote a book a year and lived many of those years in La Jolla, the town he writes about in his 19th effort, *The Town with the Funny Name*. Its 58 essays, divided by chapters, “range from faintly bawdy but civilized anecdotes to nature appreciations which would not have to blush beside Thoreau,” wrote one reviewer. The Reader hopes to hasten Max Miller’s rediscovery by reprinting these essays, continuing over the summer.

CHAPTER 4

These were the kind of mornings he liked best, he told me. But, then, I believe he liked every morning best. Yet just the same I could see why he especially might like this morning. For it was an October morning, and he had almost a gunnysack full of lobsters, and we already were heading back towards shore.

His outboard motor (which he recently had repaired for the opening of the season) was purring away as it should have been doing, these first lobsters would bring approximately a half-dollar apiece wholesale, and ahead of us was the old familiar shoreline — each inch of it seemingly a part of his earthly belongings.

The Fish and Game wardens would be out in force today, of course, and perhaps already were watching through binoculars from shore. But he did not mind. He was ready for that and for them.

Today, being the first of the season, he had played smart, he had played very smart. He had tossed overboard all the oversized lobsters, and he had his new commercial license right with him. He grinned at me, and at the shore, then tapped the hip pocket of his dungarees. A huge safety pin was fastened to the pocket where he tapped, meaning that with the license he was taking no chances. It had cost $10.

And I rather believe he wished he would have the opportunity to show the license to some deputy. For Perky to be doing nothing wrong or illegal whatsoever was in itself such a novelty that I believe he was pleased about this too — the same as with the October morning.

But then, as I may have mentioned before, it seems that Perky, for as long as I have known him, could be pleased about everything or anything.

He owned his own rowboat, he owned his own ocean, and he always seemed to assume that he owned the whole town. It was as if he had inherited all these. Nor, with the possible exception of the rowboat, could the assumption have been far from wrong. For he had been born here, and had been nowhere else, and so in a sense...
his heritage did include the people of the town, the new ones as well as the old.

I know that whenever any of us would go away and come back we invariably would ask about Perky, almost as if in fear he might not be still around.

But he would be around, all right. Otherwise the town would not seem the same.

For in his case, God not only was good but God liked Perky Adams very much, and God was choosy. And God liked Perky Adams very much, and all the lobsters in the gunnysack God liked, and all the traps out here under the sea God liked, and all the lobster buoys, especially those marked with Perky’s own red band of paint. God liked these buoys extra well.

“I think,” Perky said, “— I think I can see a game warden’s car right up there behind the palms. We’ll head for the nearest cliff. It’s getting too dangerous out there. We’d better get away before Perky sees us.”

“I know that whenever we timed ourselves, we rode in with the swell, and we both jumped out of the boat and held the bow fast there against the backwash. We knew that the next low swell would ride the boat higher, now that our own weight was out of it.

We timed ourselves, and no sooner had we made the boat fairly secure on the higher sand than Perky grabbed the sack of lobsters and began running with them.

“Let’s pretend we’re in a hurry,” he whispered back at me.

“Why?” I asked.

“That’s all. Just pretend.”

So I pretended, by running along behind him, and feeling like a fool doing so. The weight of the lobsters did not seem to bother him very much, and we headed for the nearest cliff trail. But nothing happened.

Nobody with a badge intercepting us, or yelling to us, or did anything.

“Oh, those bastards,” Perky sighed. “Oh, those lovely bastards. We ought as well have used the other beach.”

CHAPTER 5

We took the lobsters over to Perky’s house to boil them. He said he still could get more money for them that way. And all of this could have been a quarter of a century or so ago, and not today at all. Nothing about Perky himself ever seemed to change. He was among the first people I had known on coming to this little town. But, then, he was among the first people a lot of others got to know on coming here.

I would go away and come back, and he still would be around, and still
Perky’s house now, and had been equivalent to in the same block which number of frame houses days there had been any the Cove, and in the earlier ocean front lot not far from located. The lot was an value of the property on about the house was the born, in which he always now, and he still would be come back, the same as would go away again and doing the same things. I with the value of the height-budged this house out of companies. But these other houses could have kept it com-pletely, and to be no longer be made to vanish com-pletely, and to be no longer a detriment to the rather beautiful homes in the rest of the block.

But neither law nor pleadings nor offers could budge this house out of its place. Yet this was the house in which Perky had been born, in which he always had lived, and apparently it was the one item of all his miscellaneous collections which he positively would not sell or trade or give away, and despite the arguments and pleas of real-estate agents. Obviously they saw a mighty good thing in that lot if only the funny frame house, built in old Eastern style with gingerbread and all, could be made to vanish completely, and to be no longer a detriment to the rather beautiful homes in the rest of the block.

I cannot say that Perky held out in devotion to his father, or for any other such memories. For I do not know how Perky felt about such matters, since he never mentioned them. But I certainly am aware, and the whole town is aware, of the many tracts of land Perky’s father did own around here in the old days. There are places which still bear the father’s name, and as if just out of habit. We do not know exactly how all the property dwindled away, leaving only this house at about the time of Perky’s birth. But we do know it definitely dwindled, the same as did Perky’s own old man. There are many stories told about the old man, and most of them, I think, are true. But again, none of this is really any of my business.

With the gunnysack of lobsters we went around the side of the house to the back yard.

The belongings in the back yard had not changed very much, except that now there were more of them.

I forgot to say that from the top of the cliff Perky had carried the lobsters in his own run-down car, and that I had followed in my own. For long ago I had learned how smart it was to have one’s own car available whenever going around with him. He suddenly could go off on so many tangents, and for reasons...
strictly his own, that a fellow likely could wind up anywhere, or be left marooned, if depending on Perky’s own vehicle which had no runningboards. In fact, his car hardly could be said to have a standard make, but appeared to be a composite of many makes put together. For Perky, it seemed, rather enjoyed putting things together.

And so it was with his own back yard.

After we had parked the cars and had gone around to the rear of the house, a fire of driftwood, I noticed, already was burning beneath the reconverted oil drum in which Perky always boiled his lobsters. The oil drum was hoisted upon some rows of bricks, and the fire was burning under there.

Being optimistic as usual, he obviously had started the fire before he left that morning for his boat, and before I had joined him. For the water in the drum already was warm, although as yet not boiling.

But Perky, as I remembered now, was of the school around here which believes that it is easier on the lobsters, and keeps them more tender, if they are not thrown directly into water which already is boiling. He was the first around here, so far as I know, who fell on an idea that warm water relaxes the lobsters, sort of puts them to sleep and that they are better off curled up instantly, as when tossed directly into boiling water, and their tendons and meat as a result remain softer. Certainly the lobsters do not flop around as much, if they flop around at all, and the water gradually comes to a boil when, as he words it, “they are sleeping.”

Yet in regard to all this, whether rightly or wrongly, I do think I was the first one around here to write a feature story about Perky Adams and his lobsters. But all of this was long, long ago, on my first coming to this section, and when everything around here was spectacularly new to me, including the local clawless lobsters.

At that time Perky, on my request, had been the first to take me out lobstering, showing me how it was done, and all of the rest of it. My little story could not have amounted to much, and even must have seemed pointless to all the local natives who had been raised knowing these things. But just the same I, at least, had been impressed, almost as if I had made the discovery. For until then a lobster always had been something which had big claws on it, the same as those on the East Coast. And in cartoons, or in the funny papers, we would see these big claws on it, the same as those on the East Coast. And in cartoons, or in the funny papers, we would see these big-clawed lobsters pinching people on the seats of their swimming suits. For all cartoons and all funny papers at that time apparently had been drawn in the East. I was not originally from the East. Far from it. Nor, of course, was I originally of this section. Yet I do wish now that all these things here could seem new to me again.

And this goes for so much else, the same no doubt as with everybody. For even this same surf, once such a startling observation in itself for the first time — even this same surf still comes in as it did in the beginning, and as it will afterwards.

And this surf is more like years than we may realize sometimes. Each surf comes in, each breaks, and each is no more…

Anyhow, I helped Perky put more wood in the fire, and we dumped the lobsters into the big drum. He asked me the time, and I looked at my watch and told him. For his own watch, he explained, was being soaked in kerosene until he could get around to taking it apart and cleaning it. He said he had gotten his watch wet in the ocean a day or so ago, and that accurate timing was necessary for good cooking.

While we were waiting for the lobsters to be boiled I asked him how things had been going with him lately, and while I had been away, and he answered: “Mighty good. Yep, mighty good.”

But, then, he always answered like that, and so I did not pay much attention to his answer.

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**San Diego Reader** July 3, 2002 15
fore could afford to gang around with anybody who interested me.

But the telephone at home does not ring very much, and certainly not in regard to lavish offers requesting an immediate decision; instead, when the telephone does ring, the call usually is about some local thing, or some request, or for some donation, or to buy tickets for something which does not interest me whatsoever.

So that horrible moment has come perhaps, as it must come to so many of us, when we realize for sure that we are not going to be all that we had hoped to be. And therefore we must keep on searching and searching, trying and trying, and even though our efforts day after day seem to come to no point or to get anywhere definite.

We are still just where we started, and even though we do have with us now many additional memories. We have brought them back with us, and so many of them all other places, other events, other countries, other friends.

We upbraid ourselves for not being able to do more with these things, these memories, or to use them as an everlasting source material for an easy living. We even may upbraid ourselves for our own lack of gumption to trick them up a bit, to use them over and over like pieces of worn-out dough. But no, with so many of us these things, once written, or once recorded, or even once told, we no longer seem to have any more. Any reporter can feel the same after turning in a hard day’s story. It is out of his system, a thing lived and seen and done.

Montana, Nevada, California, Washington, Alaska, Mexico, the Orient, Australia, Baja California, England, France, Ireland, Africa, Italy, the Pacific Islands — all of these and more since first I came to know Perky and at a time so long ago. And yet it does not seem so long ago. But here I am back again, back beneath the same sky, along the same ocean, in the same little town. Yet gray-haired now. That is all. But Perky who has not seen any of these places, or so far as I know, even been concerned with them — he is not gray. And, as I previously may have mentioned, the most he has been offshore, and while conducting small fishing parties, is perhaps ten miles.

But, for all of that, he does seem to have the answer for so much. I wish I knew this answer.

Or, if ever I do learn it, there are moments when I wish I had learned it in time. For while I have been slugging out my brains looking for an answer, and even looking at distances as if for an answer, Perky has been going on along right here and, I think, living quite as much.

CHAPTER 6

The lobsters had been boiling for about 20 minutes now, which should be enough. And I was helping Perky dump both the lobsters and the water from the drum when a car drove up in front of the house and began honking. I could not see the car, but I could hear the honks, and because I am not especially fond of people who honk like that, and no matter where and no matter who, I said to Perky:

“It seems you’ve got visitors. I think I’ll beat it.”

“And, stick around a while,” he answered. “I’ve got a friend I want you to meet.”

“I’ve met some of your friends before,” I told him. “So I think I’ll beat it. Besides, I’m way late now.”

“But I’m not sure you’ve met this one —”

And just then a tall apparition rounded the house. She was arrayed in what appeared to be a mixture borrowed from the Sioux, the cowboy, and a little from the gaucho. And this apparition — wearing boots and britches today — seemed more to be swimming than to be striding as she rounded the side of the house and continued swimming right on towards us. The swimming effect was caused by the manner with which she propelled her fringed arms in front of her, as if both pulling herself along and at the same time clearing the way of any possible obstacles.

My God, Mrs. Billings. My God, Mrs. Billings. I may have signed it out load or I merely may have sighed it in my mind. Yet in either event the spectacle of Mrs. Billings never failed to startle me, and regardless of the lapses of time between seeing her. For, in addition to her other characteristics, she is the only woman I ever knew who so masterfully could get her evenings and her mornings, her daytime and nighttime, all mixed up into one. She was a wizard of combining them. Whatever she wore in the morning would do for evening too, or the other way around. And though she preferred dressing in multicolored boots, britches, and beaded jackets, the fringes of her sleeves seemed to be what she liked the most, so long as they were of many colors and she could wave them. But as for ever being around horses, or on them, her attitude was that horses would only be in her way. But she did like the West.

“Perky boy,” she said, meanwhile ignoring me, “Perky boy, I just knew you wouldn’t forget my lobsters. I just knew.”

“Hello, I never forget anybody,” Perky grinned. “You know that.” Then he glanced at me. “Have you ever met Mrs. Billings?”

“Oh yes,” I answered. “We’ve met.”

“Oh yes,” Mrs. Billings added, and then immediately back to Perky.

“Where were you all last night?” she demanded. “I kept looking for you, looking and looking —”

“I was out with another girl,” he lied. “We were down on the beach. Wow, she had everything. Honest to God, she sure had everything.”

“Now, Perky boy, how often have I told you not to talk that way just to make

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game called Everquest. Not anymore, and I don’t know whether to be happy or sad. I worked as a texture/concept artist at Verant/Sony Interactive for a period of close to two years (working on the last two expansions), with four of the last five months working 12-hour days and half-time both weekend days. Because of various problems, the team (working on the newest expansion, Shadows of Luclin) had to work an incredibly hard schedule for what seemed like a very long four months. I labored through this, partly because I had pride in the game and my part in it and partly because I knew we would get a payoff afterwards (Sony pays the employees that work on the game royalties on copies sold, a very generous thing, in my opinion…unfortunately, you don’t get the royalties if you no longer work there).

Towards the end of this grind, after three instances of being told "this is the last time" when being asked to keep up the schedule a few more days or another week, I just had to stop and work normal hours. My family was suffering from my never being around. Working hours like that takes its toll when you have a family. Most of the employees there are single guys without this responsibility. However, the work I did was being accepted and complimented, and I liked the game and respected my hardworking coworkers, so I did my best to cope with the schedule. I was looking ahead to the royalties as well, to be honest (which could number in the thousands with each quarter). After this big crunch finally ended, the month of "rest time" passed, and we started on the new expansion, I was let go. The reasons given were dubious to me, to say the least. Were there other reasons? I will never know.

One sentence that hit home was "pale young men…cluster around the parking lot, smoking and talking." I was not a part of that, being a nonsmoker (I have never been at a company composed of so many smokers, spending untold hours outside the doorway smoking). I preferred to spend my breaks reading while taking a walk, or playing Ping-Pong or Foosball, with fellow employees. Was this a reason for my dismissal? I will never know.

What I do know is this. I spent two years of my life at a company doing work I really
Wake up with your makeup

loved, working with people who, for the most part, I really liked and admired (who, strangely, save for one or two, I have not heard a word from since my dismissal). I worked ungodly hours for that four-month period (and yes, there were some who worked even more), loving the work I was doing and waiting for the payoff that never came. We are now moving across the country because of the difficulty of finding new jobs in this tough San Diego market. Maybe I will work in the gaming industry again — I very much hope so. It is one of the few jobs I have had where I actually got to do a lot of actual drawing.

I would have loved to stay at Sony, working on a game that is fun and bucks the trend of bloody killing as the main draw. What people should know, though, is that creating and maintaining games like Everquest takes its toll on the creators. I might have gladly paid that toll for years, but...I will never know.

Ken Meyer Jr.

Check Your Information

I have just finished reading Jay Allen Sanford’s article “Flame Out” (Pop Music, June 20); the fact is, I have read it twice and can’t figure out if he was writing an article on Blotzer and DeMartini, on Robbin Crosby’s tragic death and the great loss of a nice guy that got hooked on the wrong things, OR, the bashing of Stephen Pearcy. Who did Sanford speak with? No, let me guess. It was Blotzer and DeMartini and brother-in-law Decker. To what purpose or end did Blotzer and DeMartini feel that all of the ups and downs of Ratt should be put into the same article as a memorial for Robbin? They may have the rights of using Ratt, but they will never have the fame that Stephen Pearcy brought them. Did Sanford research any of the information that was given to him? Was he at the memorial service to see what a mockery and circus Blotzer and DeMartini turned it into? Do they need the exposure so badly before going out on tour that they used Robbin as an excuse to exploit dirty laundry? I know these guys, and they have had their share of women, drugs, etc. They are not clean. Check the Internet and see what defamatory statements they have put on the Web about Pearcy, Robbin, and Juan Croucier. In fact, we were at the Hard Rock Cafe prior to the memorials and were told by the bartender that Warren and Blotzer had scheduled a jam (gig) in Robbin’s honor. Who is kidding who? They must be a little concerned about the upcoming tour of theirs... Bashing of public figures is expected, but there is a time and place for that; it certainly was not at Robbin’s memorial! This face that they would piddle out on surfboards with Robbin’s ashes is pure bunk. Robbin hadn’t seen any of those guys for years, up until he spoke up about his condition. The fact is, there were no ashes! Everyone knows in the business that Pearcy started Ratt years before anyone ever heard of Blotzer or DeMartini, all of the original band members of Mickey Rat were present at the memorial. They should have also told you that Pearcy and Croucier refused to play a gig at the cafe H.R. right after the memorial. What poor taste and disrespect to Robbin!

I am closing this letter with a little advice; check your information thoroughly so as not to deceive the public or trash Pearcy or anyone else.

I know all of what I have written above as I happen to be a huge fan of Pearcy’s; I am 40 years old, have seen him do quite well with his other bands and ventures, which I and a lot of his friends and loyal fans admire. How do I know all that? I happen to be a very close friend of the Pearcy family; our families have been neighbors for 34 years.

John W. Nelson
San Diego

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Death Drinks

I'm responding to two letters about the Carlsbad Police Department (May 30). One is entitled “Tear Cocktail”; the other one is entitled “Entrapment Cosmetics.” These two guys are idiots. They need to get their heads together and quit trying to impress this Mr. Tardy, whoever he is. I don’t live in Carlsbad; I live in El Cajon. The Carlsbad Police Department, as far as I’m concerned, did a good job and a good thing when they issued these guys citations for letting teenagers drink in their bar.

The first thing they need to learn is that Cinco de Mayo means May 5. It is a holiday that is celebrated in Mexico. Second thing they need to learn is that their job is to card everybody that comes into that bar or establishment that serves drinks. And if they are a minor, it’s their job to refuse service.

They say that the police department of Carlsbad acted unfairly and they’re discriminating against them, and poor bartenders cannot get a job in Carlsbad’s harassment. I say baloney. They’re not harassing anybody; they’re doing their jobs, as you state in your columns and letters. Their job is to protect everybody — not just you, everybody. Those teenagers are being protected by the law you’re supposed to enforce, and you’re not doing a good job of it when you get cited for serving beverages to these teenagers. Just once, I wish that you guys would go to the doorstep of some family and tell their mom and dad that their teenager that you served the drinks to is dead, because you served them drinks.

God Bless Ed

Ed Bedford “Tin Fork” is so good that I can’t believe you don’t charge just to read his column. No matter how busy I am, I always read his column. I don’t even know if he realizes how well he writes and how much he gives this border town a face and a heart. God bless the Reader, and especially Ed Bedford.

Michael Wagner

G. Nelson
San Diego
AWESOME SUMMER DEAL!

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Roots Rock Raza

San Diego’s a terrible town to be under 21 in,” says Victor Payan, “because it’s oriented toward getting musicians who play for the tourists as opposed to the kids. The bands booked in the Gaslamp are tourist-friendly. They aren’t the guys who play ‘Won’t Get Fooled Again’ or ‘Get Off My Cloud’ or something that will really change the world. It frightens me, but there’s a movement called ‘cultural tourism.’ It means you bring tourists into communities to bolster the economy. But that turns places into haciendas or plantations. You’ll see it in Tijuana, where everyone sells what they think tourists buy.”

Payan, who is 33, coordinates the four-month-old Roots Rock Raza series in the downtown space called Voz Alta. Two years ago, during the troubles at the Centro Cultural de la Raza in Balboa Park, the Save Our Centro Coalition was formed. Instead of saving the Centro, the group began a new organization for the Mexican/Chicano/Latino arts community. Roots Rock Raza is one of its progeny.

“When we lost the Centro, we lost access to funding,” says Payan. “And so we, like all grassroots culture, started at the bottom again. We had been having our events at different venues. When Voz Alta opened about five months ago, there was finally a space to fill the void that the closure of the Centro had left.” Payan characterizes Voz Alta as “independent, artist-run, and not owned by Clear Channel.” An idiom, voz alta roughly means “out loud.” The literal translation is “loud voice.”

The monthly format of Roots Rock Raza is part music, part discussion. Every first Saturday, a featured musician performs then talks with Payan onstage. The interview is interspersed with Q&A from the audience, whose members are encouraged to approach the acoustic open mike with music of their own. “After the discussion,” says Payan, “people are, hopefully, brave enough to get onstage, having realized that they can have something important to say, too, and that everyone started small.”

Still, the participants need coaxing, which is provided by Payan. “I get up there and do some numbers. And I joked with the last month’s audience that in everybody’s musical experience, there’s one person that inspires you to say, ‘I can do that.’ Hopefully, I can be that person for everyone.”

What ages have been attracted to the venue? “We’re getting not only the musicians’ fans but the musicians’ families. So we’ve had 10- and 12-year-olds, as well as people in their early 20s who want to know about how to write a song.”

Any Latino wannabes in the crowd? “Well, they’re honorary Latinos as opposed to wannabes. We’re not getting any Ricky Martin types.”

No particular style dominates the venue; synthesis is the point. “Here in San Diego–Tijuana, over the last 30 years, everything under the sun has fed the musical creative community,” says Payan. “Blues, rock, classic rock, jazz, ska, metal, reggae, funk, punk, norteno. There’s also mod, as we’re having with Bart Mendoza this Saturday. And it’s funny, because last month we had Quino, who’s with [the San Diego reggae band] Big Mountain. He grew up in the suburbs and is now doing Bob Marley–style revolutionary reggae. This is a guy who, when he was 13, saw Bob Marley on 60 Minutes, and now he’s part of that tradition. Bart is the other half of that tradition. He’s the other way around. He grew up in the barrio and got turned on by mod music, like the Jam and early Who, so he’s riding around in the barrio on his Vespa. It’s hilarious when you think of what that represents.”

Is mod coming back? Vespas and Quadrophenia are everywhere in the wind these days.

“Things are cyclical,” says Payan. “And since this is a very young community, there’s always somebody who’s mad at the world. There’s always somebody who’s listening to ‘London Calling’ for the first time.”

That may be so, but some things do evolve — and devolve. For example, Payan, who counts the Clash among his own early influences, regrets that “everything rock and roll has stood for — self-expression, the do-it-yourself aesthetic — are disappearing. It’s sad. Downtown on a typical Saturday night, you’ll probably hear a disco band or disco deejay. It’s harder and harder to walk in off the street and hear a Bob Dylan or the Beatles in their rathskeller days.”

How can Payan tell if Roots Rock Raza is making a difference? “We don’t know how to gauge it. A cultural transmission is going on, but you can’t track it in a ledger, like corporate management people do. Voz Alta isn’t located next to a bus stop, but that would be the ideal: if somebody — a bus boy walking home from work — would hear the music and come in. And actually that has happened.” — Jeanne Schinto

Roots Rock Raza
Saturday, July 6, 8:00 p.m.
Voz Alta
917 E St., Downtown
Cost: $7 ($5, students; seniors)
2 off with online flyer: www.vozalta.org
Info: 619-230-1869
**SANDIEGOREADER.COM**

**Calendar**

**LOCAL EVENTS**

Events that are under consideration for inclusion in the July 11... HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information. To READER EVENTS, Box 85803, San Diego CA 92186-5803. Or fax to 619-881-2401. You may also submit information online at www.sandiegoreader.com by clicking on the events section.

**BAJA**

Anglers Seeking Big Fish, Don Eddie’s Landing Sport Fishing Tournament takes place on Friday and Saturday, July 5 and 6, in San Quintin Bay. The tournament begins at 5 a.m. on Friday. The entry fee is $50. Dial 611-52-664-621-1244 for more details. (SENORADA)

**OUTDOORS**

The Heat of Summer will most likely reach its feverish peak in inland San Diego County during the coming month — July. (Coastal San Diego is different since it's climatically greatly affected by the slowly warming mass of ocean water adjacent to it, coastal temperatures usually peak in August or September.) The weather station at Borrego Springs is currently measured miles up - summer highs in the 10s Fahrenheit (the record high is 127°, a reading set on June 25, 1990), but certain locales in the low-laying, barren basins of Anza-Borrego Desert State Park — notably the Borrego and Carrizo Badlands — probably experience even higher temperatures. Overnight camping in the desert in summer is relatively carefree — little or no shelter is needed, and early-morning temperatures are delightfully tepid. Prospective explorers of the desert in summer should take along enormous quantities of water and inform a responsible person of their whereabouts.

**Native Lilies, such as the Humboldt lily, are blooming this month in widely scattered locations throughout San Diego County’s higher mountains. To find them take a walk on the Noble Canyon Trail in the Laguna Mountains, or explore the pine woodlands of Palomar Mountain and Cuyamaca Rancho State Park. The large, nodding flowers of the lilies — orange or yellow with brown spots — grow in clusters on stems two to eight feet tall.**

_{No Moon Appears in the evening sky after dusk on Independence Day, thereby allowing fireworks displays a..._
slight competitive edge in illumina-
tory, Northern Hemisphere sum-
times tend to be slightly cooler as
they otherwise would be. At the same
time, the Southern Hemisphere, which experiences winter during our
“summer” months, has winters that
tend to be slightly cooler as well.

Mission Hills-Meadow, enjoy great
views and see picturesque homes and
gardens during an outing planned by
Walkabout on Friday, July 5. The
one-hour, moderate walk over flat
terrain starts at 5:45 p.m. at Espresso
Mills (1920 E. Stockton Blvd., free.
619-231-7463. (MISSION HILLS)

Desert Guns, Mule Skinner Jim and
his cohorts plan an “Old West per-
formance” around the campground at
William Heise County Park on Sat-
day, July 6, at 6 p.m. Expect to hear
“some really true stories and some
tom-edy.” Find the park at 4943 Heise
Park Road; 839-694-3049. The fee is
$2 per person. (SAN BERNARDINO)

Meet Blue Sky, naturalist Chuck
Border leads a canyon hike focusing on
wildlife in Blue Sky Ecological Re-
serve on Saturday, July 6. Buy on
the site! Naturalist Gillian Pinksky
leads a general nature hike through
the park on Sunday, July 7.

Both hikes begin at 9 a.m. Find
the park on Escondido Road, one-half
mile north of Lake Poway Road. Call
(DAY USE)

San Diego Sun Club
POWAY
leads a general nature hike through
San Diego Sun Club
POWAY
on Saturday, July 6. Busy on
Saturday, July 6, at 10 a.m. and learn
about the importance of dog care
when in Mission Trails Regional
Park. Bring water for yourself and
your canine friend, along with a
bag to pick up after your pet. Join the
group in the Kumeyaay Campground
parking lot, Two Father Junipero Serra
Trail. Dial 619-668-3275 for
details. Free. (MISSION BAY)

Explore the Plant World around
the Mission Trails Regional Park’s visit-
center with a ranger during a
native plant walk on Saturday, July 6,
from 8:30 to 9:30 a.m. Many native
plants from different habitats around
Southern California are found in the
park. Find the center at One Father
Junipero Serra Trail. 619-668-3275.
Free. (MISSION BAY)

Rescuing Wild Animals in Trouble
is the job of Wildlife Assist volunteers,
with two orientations planned on
Saturday, July 6, at 9 a.m. Get the infor-
mation at the San Eliseo Lagoon Con-
servancy (in Carlsbad-by-the-Sea
Community Center at San Ilieo Ave)
and at the Clairemont Community
Service Center in Clairemont Town
Square (behind Vons, at 4731 Claire-
mont Drive). Participants are involved
in all aspects of the work. 619-921-
6148. Free. (MIRA MESA)

Over 40 Million Years Ago an ocean
covered San Clemente Canyon; fos-
silized snails and clams from that pe-
tiod are still found in the canyon
walls today. Take a pleasant family
walk through San Clemente Canyon
entrances, call 858-674-2275 x5. Free.
(MIRA MESA)

Learn Kumeyaay history and oral
traditions when Heather leads a four-
hour hike in San Dieguito River Park
on Saturday, July 6, at 9 a.m. and 준-
to 11:30 a.m. For reservations and di-
cussions, call 838-674-2275 x5. Free.
(MIRA MESA)

The Thin Vanishing Crescent Moon
teams up with Saturn very early on
Monday, July 8, with both bodies ris-
ing from the eastern horizon about
90 minutes before sunrise. Two days
after the new moon occurs on that
night, July 10, the “re-
born” waxing crescent moon will first
appear over the west horizon at
1.2-foot tide at 5:49 a.m.

Wednesday, July 10, features a minus
1.1-foot tide at 4:30 a.m. On
Thursday, July 11, there’s a minus
1.2-foot tide at 3:09 a.m. And on Fri-
day, July 12, there’s another minus
1.2-foot tide at 5:49 a.m.

DANCE

Coffeehouse Turned Swing Club,
head to Cafe Savoy for “swing danc-
ing to the best in DJ’ed music from
big band and classic jazz to boogie-
woogie and the blues” on Friday,
July 5. Doors open at 8 p.m., intro-
ductive swing lessons commence at
8:15 p.m., followed by dancing from
9 p.m. to 11:30 p.m. Find Cafe Savoy at
590 El Cajon Blvd.

Kern River Tours
Whitewater Rafting
Wild To Wild!
800-844-7238
The coolest thing this summer. Approximately 5 hours from San Diego!
River trips 1 hour-3 days! Come call the reservations office to book your
trip! 800-844-7238

Leucadia Inn By the Sea.

Come & stay at Hotel Hacienda Beach Resort.

Cafe Savoy
590 El Cajon Blvd.
619-287-9877 ext 5 or 800-718-8810 ext 5. 7 days, 8am-8pm.

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590 El Cajon Blvd.
619-287-9877 ext 5 or 800-718-8810 ext 5. 7 days, 8am-8pm.
July 3, 2002

Reader

6:30 p.m., at the Starlight Dance Workshop on Saturday, July 6, at 8:30 p.m. The cover is $5. For information, call 639-536-3500. (NORTH PARK)

The Other Side of AIDS will be shown at the SDSU Continuing Education Center, beginning with the 1935 black-and-white version of A Midsummer Night’s Dream directed by Max Reinhardt and William Dieterle. Catch the film at 1 p.m. on Thursday, July 11, in the CEC classroom at 16777 Bernardo Center Drive, suite 110A. The moderator is David Blitchblau. The fee is $43 for the series, or $12 per film. For information, call 619-347-4464. (SAN DIEGO)


Six Summer Films are being shown at the SDSU Continuing Education Center, beginning with the 1935 black-and-white version of A Midsummer Night’s Dream directed by Max Reinhardt and William Dieterle. Catch the film at 1 p.m. on Thurs-day, July 11, in the CEC classroom at 16777 Bernardo Center Drive, suite 110A.

Follow the cinema series for all Middle Eastern dancers with Arabic style/belly dance, at the Weingart/City Heights Community Center (1230 Vermont Avenue), beginning with the 1935 black-and-white version of A Midsummer Night’s Dream directed by Max Reinhardt and William Dieterle. Catch the film at 1 p.m. on Thurs-day, July 11, in the CEC classroom at 16777 Bernardo Center Drive, suite 110A. The moderator is David Blitchblau. The fee is $43 for the series, or $12 per film. For information, call 619-347-4464. (SAN DIEGO)

Back to Basics, the North San Diego County Genealogical Society hosts a beginners’ class from 9 a.m. to 3 p.m. on Saturday, July 6, at the Cale Li-brary (1250 Carlsbad Village Drive).

FILM

The German Comedy: The Advertising Rules! (2001) screens for the Sunday matinee on July 7, at 2 p.m., at the San Diego Public Library (820 E Street). This absurdist satire on the high-stakes world of modern commercial- ization is in German with English subtitles. 619-236-5800. Free. (DOWNTOWN)

Summer Operas, a variety of comic operas are being presented in large-screen video format by the UCSD department of music in Erickson Hall (B-210) at UCSD’s Mandeville Cen-ter. The five-opera series continues on Monday, July 8, from 8 to 8:45 p.m., with Giacchino Rossini’s Il Barbere di Siviglia. Free. For more information, dial 638-354-4800. (LA JOLLA)

Up for a “Superbly Twisted Psycholog-ical Thriller?” Writer-director Kevin Kelly’s Don’t Die is said to incorporate elements of sub-urbanite into a dysfunctional family portrait in the service of a compelling mystery. The film — starring Jake Gyllenhaal, Mary Mc-Donnell, Katherine Heigl, Patrick Swayze, and Drew Barrymore — will be shown for the Film Forum at the San Diego Public Library on Mon-day, July 8, at 6:30 p.m. Free. Find the library at 820 E Street, 639-236-5800. (DOWNTOWN)

“The Other Side of AIDS” will be shown at the San Diego Independent Media Center on Tuesday, July 9, and filmmaker Robin Scovill and Christine Maggiore will be on hand for discussion. Local poet Kimberley Dark will read some of her work. Doors open at 7 p.m., films start at 7:30 p.m., followed by poetry at 9:30 p.m., at La Casa (4862 Valhara Street). The suggested donation is $5, but no one is turned away for lack of funds. 619-233-5502. (OCEAN BEACH)

The Pictures at Pico II, take in a three-course meal at the Prado Restaurant Patio-Terrace and then see a film when this series gets underway on Friday, July 12, at 7:30 p.m., followed by poetry at 9:30 p.m., at La Casa (4862 Valhara Street). The suggested donation is $5, but no one is turned away for lack of funds. 619-233-5502. (OCEAN BEACH)

For reservations and information call 619-236-9211. (NORTH PARK)

Champagne Sunset Sail Now Included! Dinner!

For the first time over, the JADON is now offering a full dinner with its sunset champagne cruise. You will enjoy San Diego’s breathtaking sunsets aboard our magnificent 71-foot sailboat. Your three-hour experience includes a full dinner, beer, wine, champagne and soft drinks.

For reservations and information call 619-236-9211.
What Was the Lifestyle of the First Crocodiles? Find out when vertebrate paleontologist Nicholas Fraser considers "Crocodiles — A Group Ahead of Their Time" on Monday, July 8, at 7 p.m., at the San Diego Natural History Museum. Crocodiles date back to the beginning of the age of dinosaurs, but they were very different from the somewhat sluggish semi-aquatic reptiles that they are today. The fee is $8. For reservations, call 619-232-8201 (Baldwin Park).

Life Is but a Dream? What happens to your soul when you sleep? What do your dreams mean? These dream questions will be answered during the lecture planned on Monday, July 8, at 8:30 p.m., at the Kabbalah Centre (3889 Towne Centre Drive). Admission is $10. For details, dial 858-535-0447 (GOLDEN TRIANGLE).

Learn to Document Your Lineage when retired teacher Martha Gujda explores the use of "DAR and SAR Lineages Using the Internet" for the Computer Genealogy Group of the North San Diego County Genealogical Society on Tuesday, July 9. The talk starts at 1 p.m. in the Carlsbad City Council Chambers (1200 Carlsbad Village Drive). 760-723-1342. Free (CARLSBAD).

Cooking With Roberta, the Italian Community Center hosts an Italian cooking class led by Roberta on Wednesday, July 10, at 6 p.m. Find the center at 1669 Columbia Street. To reserve a spot, call 858-488-9315. The fee is $20 (ITALY).

Perspectives on Ocean Science, the lecture series at the Birch Aquarium-Museum continues when Scripps researcher Melany Puglisi examines "Survival in the Sea: Biochemical Warfare" on Wednesday, July 10. How do seemingly harmless insects and seaweeds defend themselves against predators? Find out when Puglisi speaks at 7:30 p.m. Admission is $8. The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive). 858-534-7336. (LA JOLLA).

Art Talk, assistant curator Rachel Tovey leads an art tour of "Language: Form and Function" on Thursday, July 11, at 11 a.m., at the Museum of Contemporary Art, Downtown (1001 Kettner Boulevard). Admission is free. 619-234-1001. www.mima.org.

Explore the Life and Times of the great French impressionist painter when Museum director Steven Kern presents "An Introduction to Renoir" on Thursday, July 11, at 6 p.m., at the museum. Kern will highlight works in the current exhibition "Idol of the Moderns: Pierre-Auguste Renoir and American Painting." Free. For more information, call 619-232-7931. (BALDWIN PARK).

Art in the Afternoon, the series hosted by the Timken Museum of Art resumes when Monseratt Sánchez explores portraiture with an emphasis on artist Bartolomeo Veneto on Thursday, July 11, at 3 p.m., at the museum. Sánchez, a professor from the Centro de Humanidades de Baja California, will present the lecture — in Spanish — at 1 p.m. Admission is free. Questions? Call 619-531-9636 for answers. (BALDWIN PARK).

Start Your (Writing) Engines! Tom Bird "has spent the past quarter-century proving, refining, and teaching his revolutionary approach to writing at schools such as Duke Universi- ty," Penn State, and many others. The prolific author plans writers' workshops for SDSU's College of Extended Studies on July 11 and July 13.

Explore "How to Get Published" on Tuesday, July 16, at 6:30 p.m., subjects on Saturday are "90 Days or Less to the Completion of Your Book or Screenplay… in Your Spare Time" (9 a.m.) and "Making Writing Pay" (1 p.m.). The fee is $55 per class, enroll in two or more for $49. Workshops convene at the San Diego State University Gateway Center (5250 Campanile Drive). To register, dial 619-594-5152. (SDSU).

Ask questions during the lecture planned on Monday, July 8, at 6:30 p.m., at the San Diego County Administration Building (202-500 Park). The lecture is free. For details, call 619-232-7931. (BALDWIN PARK).
A Guide to Unexpected San Diego and Beyond • By Jerry Schad

Right off the 94 Freeway in San Diego’s Oak Park neighborhood, a dense grove of eucalyptus trees conceals one of the more pleasant oases of the inner city: Chollas Lake Park. On any warm, summer evening, as the sun’s copious rays and a cooling breeze sifts through the aromatic leaves, a hundred people or more are making their way on foot or bikes around the curving, unpaved trackway surrounding the lake. People-watching along the lake’s 0.8-mile looping path is always interesting, as you’ll see a fairly representative cross-section of San Diego’s diverse ethnic population. Most people circle this perimeter path in the counterclockwise direction. If you travel the opposite way, you’ll soon have a nodding acquaintance with nearly every visitor.

Chollas refers to the native coastal cholla cactus that grows in sometimes dense clusters on undisturbed hillsides from here through parts of east and southeast San Diego County. Cultivated specimens of this fearsome plant can be seen along the park’s short nature trail, which rises north of the lake. Below (west of) the earthen dam lie more chollas in their native habitat, clinging to steep, dry slopes.

The below-the-dam section of the park, a broad canyon rimmed on its north side by a tall and observable cliff, is crisscrossed by dirt roads and single-track pathways — all good for additional exploration. At one time this bowl-shaped depression was slated to receive municipal refuse, but that never panned out. Today, planners look forward to converting this somewhat raw-looking landscape into more civilized parkland — and indeed the picnic and grilling area in the canyon rim and a new ball field in the canyon bottom are partial realizations of this goal.

The entrance to Chollas Lake Park is located on College Grove Drive, 0.2 mile west of College Grove Way and west of the College Grove regional shopping center. The main parking lot often fills to capacity, but plenty of additional off-street parking is available in the picnic area farther west on College Grove Drive. The park is open from 6:30 a.m. to sunset. Call 619-592-7683 for more information.

Contiguous Community Pride, the Sherman Heights Community Center presents the 12th annual Latin music festival on Sunday, July 7, from noon to 7 p.m. The event promises live music by bands including Los Alacranes, Sismo Musical, La Droga Electra, Grupo Difusion, Emanue, Randa la Leyenda, Kokopelli, and many others; dancing, food (for sale); carnival games, and more. Admission is free. Find the center at 2236 Island Avenue (between 22nd and 24th Streets). 619-232-3181. (SHERMAN HEIGHTS)

Quail Concerts, the summer concert series at Quail Botanical Gardens continues with a concert by Jimmer Doolin and Quartet on Sunday, July 7, at 5 p.m. The $20 ticket (for non-members) includes the music, light supper, and coffee. Find the gardens at 230 Quail Gardens Drive. To make the suggested reservations, call 760-438-3036. Don’t bring food or beverages, chairs, or blankets. (ENCINITAS)

Summer Organ Festival, the 15th annual festival at the Spreckels Or- gan Pavilion continues when organist John Kurmaia performs on Sunday, July 7, at 7:30 p.m. Admission is free. Call 619-792-8114 for information. (BALBOA PARK)

Hot Stuff, learn about The Chili Pep- per Diet when author Hush Allston signs books on Tuesday, July 9, at 7 p.m., at Barnes and Noble Bookstore in Grossmont Center (5550 Grossmont Center Drive). Free. 619-667-2870. (LA MESA)

Why Am I Here? What Is Your Pur- pose in Life? In Familiar Strangers, Gotham Chopra travels to China, Sri Lanka, Kashmir, Chechnya, and the Yukitan in search of answers to these questions. Chopra will discuss and sign his book on Tuesday, July 9, at 7:30 p.m., at Warwick’s Bookstore (7812 Girard Avenue). Free. 858-454-0347. (LA JOLLA)

“Living Your Authentic Life” is the subject of author Rachel Schonewerk, author of Relaxes, You’re Already Perfect, visits Barnes and Noble Bookstore to present a workshop and sign books on Tuesday, July 9, at 7:30 p.m. Find the store at 10755 Westview Parkway; call 858-684-3166 for information. (MIRA MESA)

The Second Bubbles Yablonsky Book, Bubbles in Trouble, will be signed by author Sarah Strohmeyer—who will appear at the event as “Bub- bles” herself — on Tuesday, July 9, at 7 p.m., at Warwick’s Bookstore (7812 Girard Avenue). Free. 858-454-0347. (LA JOLLA)

NEED EXTRA INCOME? WHY NOT EARN IT WITH YOUR VOICE OR LOOKS by acting in TV commercials or voice-overs in animated cartoons or narratives? Great money. Lots of fun. It works!

TV COMMERCIAL & VOICE-OVER TRAINING ATTEND A FREE CLASS: Learn the facts about choosing a legitimate school for voice-overs. Have you been licensed? Do we sell photo packages? No! Are our students successful? Yes!

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FREE MEDITATION SEMINAR ART OF RELAXATION AND CREATIVITY Welcome to a spiritual journey of the soul within. A free, heartfelt talk and practical experience of the celestial Sound Current and Divine Light will be offered by representatives of Sant Thakur Singh. Explore your higher Self through Self-Realization and discover the purpose of life.

Saturday, July 13, 1:30 p.m. PACIFIC BEACH LIBRARY 4275 Cass St., Pacific Beach Sunday, July 14, 1:30 p.m. LA JOLLA LIBRARY 7555 Draper Ave., La Jolla Monday, July 15, 6:30 p.m. TWIGGS CAFÉ 4590 Park Blvd., University Heights

NEVER A CHARGE — 760.751-0777 — ALL ARE WELCOME

NEED EXTRA INCOME? WHY NOT EARN IT WITH YOUR VOICE OR LOOKS TV COMMERCIAL & VOICE-OVER TRAINING ATTEND A FREE CLASS: Learn the facts about choosing a legitimate school for voice-overs. Have you been licensed? Do we sell photo packages? No! Are our students successful? Yes!

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NEVER A CHARGE — 760.751-0777 — ALL ARE WELCOME
PATRIOTICS

Yesterday a little girl got slapped to death by her daddy, out of work, alcoholic, and estranged two towns down the river. America, it’s hard to get your attention politely.
America, the beautiful night is about to blow up and the cop who brought the man down with a shot to the chops is shaking hands, dribbling chaw across his sweaty shirt and pointing cars across the courthouse grass to the real put on.
It’s The Big One more time, July the 4th, our country’s perfect holiday, so direct a park.
And pointing cars across the courthouse grass to the real put on.
America, it’s hard to get your attention

Patrick deWitt

but her family’s own? The comfort of a welfare plot,
a stalk of wishing prayers? Our fathers’ dreams continue to be nightmares.
So the first bomb blows and echoes through the streets and shrubs, red, white, and blue sparks shower down, a plague of patriotic bugs. Our thousand eyeballs burn aglow like punks.
America, I’d swear I don’t believe in you, but here I am, and here you are, and here we stand again, agape.

— David Baker

From Like Thunder: Poets Respond to Violence in America, edited by Virgil Suárez and Ryan G. Van Cleave, published by the University of Iowa Press. Copyright © 2002 by Virgil Suárez and Ryan G. Van Cleave. All rights reserved.

SPORTS

Rev It Up and Go to Cajon Speedway, Thursday, July 4. On Saturday, July 6, take in racing in the speed trucks, street, bombers, and pony categories.

RIO CAN BE MURDER!

Mystery Performance hosted by the Bahia Resort Hotel and Mystery Cafe

WEDNESDAY NIGHTS FROM JULY 10–AUGUST 28, 2002

7:00 PM BOARDING • 7:30 PM CRUISING

• Cruise Mission Bay on the elegant William D. Evans
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ROLLING STONES

November 11

Emerson, Lake & Palmer
August 15
Charlie Zaa
August 16
Lee Ann Womack
August 18
John Mayer
August 19
Cree Scott
August 20, 21
Renee & The Runaways
August 22
Tom Petty & The Heartbreakers
August 23
Zap Mama
August 24
Gary Rossington
August 25
The Doobie Brothers
August 26
Jeremy Camp
August 27
Tammy Byrnes
August 28
Audra McLaughlin
August 29
Camino Real
August 30
Huey Lewis
August 31

JEWEL

July 28

JIMMY BUFFETT

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Hang Out with a Russian Child

Ten Russian children will be visiting San Diego July 15-21 hoping to adopt a family.

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Come fall in love with a Russian child.

FREE CONCERT SERIES • JULY/AUGUST SCHEDULE

Sunday, July 7
Kokopelli
Memorial Bowl, 4 pm
3rd Avenue and Park Way

Sunday, July 14
Bill
MacPherson
Memorial Bowl, 4 pm
3rd Avenue and Park Way

Sunday, July 21
Rhythm Makers Band
Memorial Bowl, 4 pm
3rd Avenue and Park Way

Saturday, July 27
Quiet Storm Community Park, 5 pm
(Adjacent to Eastlake High School)

Sunday, August 4
Breezin’
(Sarfer Moic)
Memorial Bowl, 4 pm
3rd Avenue and Park Way

Sunday, August 11
The Heroes
Memorial Bowl, 4 pm
3rd Avenue and Park Way

Memorial Bowl, 4 pm
3rd Avenue and Park Way
Boys of Summer, street, then right one block to the Drive, left for two blocks to Wing Highway 67, and use the Bradley exit.

Fleming Ford is an Alabama girl exiled to the West Coast, where she is torn between devotion to her husband and a dangerous love for an older Englishman who seeks to embody the formality and culture lacking in her new home. California is to Fleming a desert of many kinds, but ultimately she is reluctantly drawn into the culture that she satirizes — its beaux-arts California is to Fleming a desert of many kinds, but ultimately she is reluctantly drawn into the culture that she satirizes — its beaux-arts California is to Fleming a desert of many kinds, but ultimately she is reluctantly drawn into the culture that she satirizes — its beaux-arts California is to Fleming a desert of many kinds, but ultimately she is reluctantly drawn into the culture that she satirizes — its beaux-arts

A CONVERSATION WITH THE AUTHOR: Ms. Lemann is one of two children of her parents’ union. Her brother, Nicholas Lemann, also is a writer. Author most recently of The Big Ticket: The Story of the American Meritocracy, he is a staff writer for the New Yorker. I asked, “What did your parents make of having these two really brilliant children? Really, it must have been just amazing to have two of these kids scribbling away in the background?” Ms. Lemann laughed. “You have to be a writer now to get into the Lemann family. My father remarried, to a writer, and my brother has been married to two writers. [Dominique Browning, the New York Times real estate editor of House and Garden and author of the recent Around the House and in the Garden: A Memoir of Heartbreak, Healing, and Home Improvement, which reveals her sorrow at the breakup of her 15-year marriage to Nicholas Lemann.] His second wife is also a writer, Judith Shulevitz [who writes for the New York Times]. It’s all great! Interesting, an entire line of very talented prose writers. And there’s, in fact, sort of an anti-intellectual streak to that town. So, again, I wish my father were here. We could ask him how he feels about it.”

I said that when I’d interviewed Ms. Lemann’s brother that he had mentioned that their mother is a psychologist. “She was, and we sort of get Freud up here, since we were little. I knew a lot about Freud, growing up.” I said that probably was unusual, what with Ms. Lemann’s parents first wedding and for her mother’s job, Ms. Lemann thought that it was unusual. “She was from New Jersey, my mother was. So she had to come into that New Orleans culture, and it took her 35 years to adjust. Thirty-five years. That was tough.”

“Yes, Our ancestor, his forebear, came in 1836 from Germany. And we are invited to family is quite interesting in that it’s got Jews and Catholics. We’re Jewish, but there’s many, many Catholics in the Lemann family. The ancestor who came as 1836, the German Jew, he married a French Catholic girl in the country. So down through the generations, if you married a Catholic then you converted. The original French Catholic girl, she converted to Judaism. So then it just went down — some people converted to Catholicism if they married Catholics, and then if people married Jews they converted. And then there’s blacks and whites in the Lemann family. So it’s quite interesting.

‘There’s a whole town called Lemannville in Louisiana that’s entirely black. That’s caused by this historian who was inspired to write his book, The Promised Land: The Great Black Migration and How It Changed America. I have a very poignant, haunting picture of the 1st-century U.S. Army base, a town that had to be abandoned because of a war, and then this historian who was inspired to write his book, The Promised Land: The Great Black Migration and How It Changed America.

Lemann and her husband Mark Clein, an investment banker, published by Knopf and edited by Gordon Lish and received excellent reviews — accolades, really. Ms. Lemann lived in Manhattan for 15 years, during which time she married and became mother to a daughter. In 1996 Lemann and her husband Mark Klein, an investment banker, moved to San Diego, where Claire until recently taught at Scripps College, a health-care company that has merged with Psychiatric Solutions, Inc. In 1998 the couple had a second child, a daughter. And now the family is leaving San Diego and moving on, to Washington, D.C.

The 3/8-mile track is located in Escondido (CHULA VISTA) and the old-world haunts of Escondido and the old-world haunts of Escondido and the old-world haunts of Escondido and the old-world haunts of Escondido.

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SPECIAL

Star Party, view celestial objects through the 21-inch Buller telescope at SDSU’s Mount Laguna Observatory and see a slide show in the auditorium at sunset on (most) Friday and Saturday evenings. Admission $5. Staff members are on hand to answer questions, and visitors are encouraged to bring binoculars or “sky scopes” to use. No Big Hills are in the route planned by San Diego Bicycle Touring Society riders on Sunday, July 7, heading through Poway, Escondido, San Mar-
my brother when he was a little, teeny-weeny boy standing on a perch of an old rickety building that says ‘Lemannville’ on it, and he’s wearing little, itty-bitty horn-rimmed glasses and looking very perturbed.

I changed the subject, to seersucker. I said that in all Ms. Lemann’s four novels, the men wear seersucker suits.

“That’s because I grew up in New Orleans, you know. And then when I was 18 or 19 I went away to college, up North, and then I returned to New Orleans after that, and only when I returned, having been away in the North, did all this stuff hit me with the seersucker. It’s not a man different into seersucker. That means he can abandon his dark-colored business suit and wear these kinds of ancient-looking, rumpled, kind of incredibly dapper-looking suits. It just seems so quaint. New Orleans is like the Old World. It’s probably the closest you could get outside of Europe, like Venice, it has a very ornate, old carnival; it’s very elaborate, with elaborately calibrated social traditions. You don’t get any of that out here. At least in San Diego. I hear that you get it in San Francisco.” Ms. Lemann paused, then said, “If only you could be talking to my father right now about seersucker, and he could just give you the complete history of it all.

Do you know how someone would read you, and they would want to know about seersucker.”

“And now with my mind going,” Ms. Lemann said teasingly, “all that I can’t recall things as sharply, it could be because of California. Doesn’t California kind of blot everything out of your head because of the blasting sun and everything? And also I think seersucker pretty much came as a product of the hot weather.”

“Because,” I said, “it’s a fabric that breathes.”

“A man in the South would wear white linen or seersucker.”

“Oh, khaki,” I said, “Men in the South also wear khaki suits.”

“Yes,” said Ms. Lemann, “khaki is very big.”

You never see seersucker suits out in this part of the world. Do you?

“Probably they never had them out here, wouldn’t you think? This thought is just so different. I mean, as I said in the book, you know, I come from the South, and then I lived in the North, and the conflicts between the North and the South are very marked and neat, and they all fit together. But then when you add the West to the equation, it just all gets blown out the window. Because the West is completely different and just has completely different conflicts, and it’s really not a part of that North/South conflict.”

I said, about Malaise, “This book has kind of a happy ending.”

“A happy ending — let me think. Happy ending.” Ms. Lemann laughed. “I’ve been having mental problems since I’m getting up there.” She laughed again. “Okay, the ending of my book. Happy ending. Let me think. Well, you mean because Fleming Ford comes to believe in an afterlife?”

“Let me go to the last page,” I said. I read the last few lines:

“...There would be no more mountains to climb with him. But I would climb them still. He showed me where they were. The heights-to-scale would seem less exalted without the courtliness and fascination of his personality. For he was also a heartthrob. It was more than a fond dream. It was my very reality. What gets me is that he didn’t make it out of the 20th Century.”

I said, “As an ending, that’s not like, ‘My God, I’m going to roll over and die.’”

“Well, hey, I’ve always had a pretty positive attitude, even though I seem to be brooding and misanthropic.”

I wondered, why did Ms. Lemann name the San Diego—like town in her novel Esperanza?

“In the first draft it was called Santa Clara. But I found that there was a Santa Clara, and I had a whole page of candidates, which, with my forgetful mind now, God only knows where that is. Let me see if I can recolect any of them. I was looking in the atlas in Spain and North Africa and Mexico at various saint names.”

“Esperanza,” I said, “doesn’t it mean hope?”

“Yes, again, I have a positive attitude. That’s why I’m a perfect Gadjo.”

I laughed. “Right. So, another thing a person notices who reads your books is that your heroines engage in hero worship. Your female narrators are starstruck, adoring, usually of wonderful older people.”

“I honestly think it’s all part of my positive attitude. I always believed that my writing has about it something uplifting, some...thing to aspire to, something to console, something to look up to. That’s what you need to get through this life. So we can all aspire.”

Her principal male character, I said, reminded me a bit of one of Ms. Lemann’s real-life heroes, Walker Percy.

“That’s true, that’s true. That’s very true. But, I mean, really, the whole thing was one giant fantasy or wishful-thinking type thing. It was like one giant wishful thinking because I was here all alone in California, like some kind of a pioneer woman, with not one single speck of a relative for thousands of miles. This was just like one giant daydream that somebody, somewhere would pay me mind, you know. Pay me some mind. Because it never happened until, like, my review the other day in the New York Times Book Review.”

“That was a great review.”

The Times reviewer devoted many paragraphs of praise to Malaise. Here is one of those paragraphs: “Lemann is not simply a quirky stylist steeped in the sometimes impenetrable ways of the South, not just a sharp observer of the less regional, if equally mystifying, ways of the human heart. She’s also ter-}
day as 9/11. It was just horrendous. I kept wanting to, at least, insert the date ‘999’ at the top of the book or something to indicate this book takes place in 1999. It was before anything like that was ever done. I had no idea what was going to happen. And yet, I have to say that writing with Malaise and everything, Anyway, in the book it is mentioned two or three times that it is the last year of the 20th century and then goes into the very beginning of January 2000.”

I asked Ms. Lemann when she was moving from San Diego.

“At the end of the summer. So I’m a little worried about nuclear annihilation. I have just been at this Mainly Mozart concert that we heard about this morning, so I get to see the humanity, it achieves, what’s the point of annihilating it?”

“San Diego,” I suggested, “is not the safest place in the world.”

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For more information, call 619-685-3045. (Balboa Park)

Learn 23 Secret Lessons on how to handle the joys and sorrows of being a child when the San Diego Junior Theater presents the fast-paced musical How to Eat Like a Child July 5-21. The production features book by Delia Ephron, John Forster, and Judith Kahan, with music and lyrics by John Forster.

Performances begin at 7 p.m. on Fridays and at 2 p.m. on Saturday and Sunday in the Casa del Prado Theater. Tickets are $7 to $10 adults, $5 to $8 seniors and children 13 and under. For reservations, call 619-239-8355. (Balboa Park)

Take an Adventure when Barnes and Noble Bookstore hosts a reading of Dora’s BackPack on Saturday, July 6, at 11:30 a.m. Every kid will receive a press-on tattoo of Dora. Find the shop at 10775 Westview Parkway; 858-684-3166. Free. (Mira Mesa)

“Big Sharks, Little Sharks,” from tiny to giant, sharks are fascinating to many young children. This program for preschoolers at the Birch Aquarium-Museum includes hands-on experiences with shark teeth, shark eggs, and baby sharks; video, role-playing, and an art project. The date: Saturday, July 6. The fee is $20 (with an adult admitted free). The aquarium is located at 1/3-mile drive east of I-5 at the Del Mar Fairgrounds. For more information, call 858-753-3474. (La Jolla)

Create a 3-D Turtle during the family day activities planned at the San Diego Natural History Museum on Saturday, July 6, 11 a.m. to 3 p.m. The workshop is included in regular museum admission. For information, call 619-232-3821 x203. (Balboa Park)

“Mammalodies, Glyptodonas, and Brautheoritums — Oh My!” Learn about the herbivores that grazed the earth after dinosaurs became extinct during this class for kids in grades one through three, scheduled at the San Diego Natural History Museum on Saturday, July 6, 1 to 3 p.m. The fee is $20 for nonmembers. Register by call- ing 619-232-3821 x203. (Balboa Park)

Teeth and Beaks, can you tell what animals eat just by looking at their teeth and feet? Learn about what animals eat and how they chew through games and activities at the San Diego Natural History Museum on Saturday, July 6, 10 a.m. The fee is $10 for nonmembers four to six years old (with an adult). To reserve a spot, call 619-232-3821 x203. (Balboa Park)

Reef of Very Little Brain, meet Winnie-the-Pooh when he greets participants of the story time planned on Sunday, July 7, at 2 p.m., at White Rabbit Bookstore (7755 Girard Ave.). Free. Call 858-454-3518 for information. For children three and older. (La Jolla)

Join our social mixer Thursday, July 11, for cocktails, buffet and great company at Palomino

Single Gourmet Call us for reservations. 619-233-1661 www.single-gourmet.com

$5 to $8 seniors and children 13 and under. For reservations, call 619-239-8355. (Balboa Park)

“Little Squirts,” kids in grades one to three are invited to spend Sundays in July from 1 to 2:30 p.m. onboard the Star of India listening to storytelling, learning knot tying, angling sea churritos, and enjoying other salty pursuits. The fee is $15 for nonmembers. Call 619-234-9133 for information. Find the Star at 1300 North Harbor Drive, along the Embarcadero (at Ash Street). (Downtown)

Catch of the Day, enjoy the book Paddle Fish by Ruth Galloway and create a fishing pole like Mark Twain might have made when Barnes and Noble Bookstore hosts a story time on Tuesday, July 9, at 11 a.m. Find the shop at 1040 North El Camino Real; 760-943-6400. Free. (Encinitas)

Join the fun Friday, July 12, 6:30 p.m., at the San Diego Junior Theatre for a free sing-along performance of Peter Pan. Call 858-454-3518 for information. (La Jolla)

High-Flying Fun, over 30 local children will take part in the summer community musical Peter Pan, taking flight at the Poway Center for Performing Arts from July 11-14. Performances begin at 7 p.m. on Thurs- day, at 8 p.m. on Friday, and at 2 p.m. on Saturday and Sunday. Find the center at 15498 Espola Road (at Titan Way). Tickets are $15 for adults, $10 for children 18 and younger, available by calling 858-748-0505. (Poway)

The (Young) Architect’s Dream, workshops are being offered by coach Terry Martin throughout the summer at UCSD to improve speed, endurance, and technique for athletes aged 8 to 17. The next session runs July 8-19. The fee is $129. To register, dial 858-822-0379. (La Jolla)

Missouri High-Flying Fun, over 30 local children will take part in the summer community musical Peter Pan, taking flight at the Poway Center for Performing Arts from July 11-14. Performances begin at 7 p.m. on Thurs- day, at 8 p.m. on Friday, and at 2 p.m. on Saturday and Sunday. Find the center at 15498 Espola Road (at Titan Way). Tickets are $15 for adults, $10 for children 18 and younger, available by calling 858-748-0505. (Poway)

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Adrenaline equipment related not only to agriculture but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and parlor, a steam-operated saw mill, and 1/3-scale train. Find the museum at 2040 North Santa Fe Avenue. For further details, call 760-941-1791. (Oceanside)

Bonita Museum and Cultural Center, the museum highlights the his- tory of the Sweetwater Valley from the mid-1800s, with historical pho- tographs; artifacts, tools, and farming implements; the district’s 1933 fire engine; and bound copies back to the 1930s of the Chula Vista Star News. Find the museum at 4035 Bonita Road. Dial 619-267-5141 for additional information. (Bonita)

La Jolla Sea Caves Tour! Explore the coastline from La Jolla Shores to the mystic Sea Caves. A fun and exciting 2-hr. tour!

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PHOTO BY DAVE KENNEDY

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Teeth and Beaks, can you tell what animals eat just by looking at their teeth and feet? Learn about what animals eat and how they chew through their games and activities at the San Diego Natural History Museum on Saturday, July 6, 10 a.m. The fee is $10 for nonmembers four to six years old (with an adult). To reserve a spot, call 619-232-3821 x203. (BALBOA PARK)

The (Young) Architect’s Dream, architecture Robert Venturi and Denise Scott Brown are known for combining elements from a wide range of sources in their work. During the Museum of Contemporary Art’s Free-for-All First Sunday activities on July 7, workshop participants will make architectural creations led by MCA’s education staff. Events run 2 to 5 p.m. at 700 Prospect Street. For information, call 858-454-3541. (LA JOLLA)

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High-Flying Fun, over 30 local children will take part in the summer community musical Peter Pan, taking flight at the Poway Center for Performing Arts from July 11-14. Performances begin at 7 p.m. on Thursdays, at 8 p.m. on Friday, and at 2 p.m. on Saturday and Sunday. Find the center at 15498 Espola Road (at Titan Way). Tickets are $15 for adults, $10 for children 18 and younger, available by calling 858-748-6505. (POWAY)

MUSEUMS
(Art museums are listed in the Reader’s Guide to Art.)
Antique Gas and Steam Engine Museum, the museum’s activities include locating, collecting, documenting, and preserving historical gas-, steam-, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and parlor, a steam-operated saw mill, and 1/3-scale train. Find the museum at 2040 North Santa Fe Avenue. For further details, call 760-941-1791. (VISTA)
Bonita Museum and Cultural Center, the museum highlights the history of the Sweetwater Valley from the mid-1800s, with historical photographs, artifacts, tools, and farming implements, the district’s 1935 fire engine; and bound copies back to the 1930s of the Chula Vista Star News. Find the museum at 4035 Bonita Road. Dial 619-267-5141 for additional information. (BONITA)

The San Diego Junior Theater presents the fast-paced musical How to Eat Like a Child July 5-21. The production features book by Delia Ephron, John Forster, and Judit Kanah, with music and lyrics by John Forster.
Performances begin at 7 p.m. on Fridays and at 2 p.m. on Saturday and Sunday in the Casa del Prado Theater. Tickets are $7 to $10 adults, $5 to $8 seniors and children 13 and under. For reservations, call 619-239-8355. (BALBOA PARK)

Take an Adventure when Barnes and Noble Bookstore hosts a reading of Dora’s Backpack on Saturday, July 6, at 11 a.m. to 3 p.m. The workshop is included in regular museum admission. For information, call 619-232-3821 x203. (BALBOA PARK)

“Mammathos, Glyptodonts, and Brontothorax — Oh My!” Learn about the herbivores that grazed the earth after dinosaurs became extinct during this class for kids in grades one through three, scheduled at the San Diego Natural History Museum on Saturday, July 6, 1 to 3 p.m. The fee is $20 for nonmembers. Register by calling 619-232-3821 x203. (BALBOA PARK)

Teeth and Beaks, can you tell what animals eat just by looking at their teeth and feet? Learn about what animals eat and how they chew through their games and activities at the San Diego Natural History Museum on Saturday, July 6, 10 a.m. The fee is $10 for nonmembers four to six years old (with an adult). To reserve a spot, call 619-232-3821 x203. (BALBOA PARK)

The (Young) Architect’s Dream, architecture Robert Venturi and Denise Scott Brown are known for combining elements from a wide range of sources in their work. During the Museum of Contemporary Art’s Free-for-All First Sunday activities on July 7, workshop participants will make architectural creations led by MCA’s education staff. Events run 2 to 5 p.m. at 700 Prospect Street. For information, call 858-454-3541. (LA JOLLA)

Junior Speed and conditioning clinics are being offered by coach Terry Martin throughout the summer at UCSD to improve speed, endurance, and technique for athletes aged 8 to 17. The next session runs July 8-19. The fee is $120. To register, dial 858-822-0379. (LA JOLLA)

Catch of the Day, enjoy the book Fudgy Poi by Ruth Galloway and create a fishing pole like Mark Twain might have made when Barnes and Noble Bookstore hosts a story time on Tuesday, July 9, at 11 a.m. Find the shop at 1040 North El Camino Real, 760-943-6400. Free. (ENCINITAS)

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Mainly Mozart offered a remarkably interesting chamber concert at the Neurosciences Institute, consisting almost entirely of music for wind instruments. The single exception was a performance by John Lill of Mozart’s Piano Sonata in F, K. 332 — and this was there mainly to give Lill a bit more presence on the program, where his only other participation was in the Poulenc Sextet for Piano and Wind Quintet.

By “wind quintet” is meant the ensemble of flute, oboe, clarinet, bassoon, and horn that became standard in the 19th and early 20th Century. Before that, the standard for such ensembles had been the “Harmonic,” the name given to a wind band originally playing various kinds of outdoor music, and usually made up of oboes, clarinets, bassoons, and horns, all in pairs (note the absence of flutes, whose sound does not carry well in the fresh air). Mozart’s greatest wind serenades were composed for the Harmonie.

The wind quintet is a more intimate affair, like the string quartet. It exposes the individual voices more clearly and offers a greater range of tone colors (the addition of the flute makes a big difference). In fact, one of the greatest pleasures of this repertoire is the pure sensuality due to the sonorities of the two double-reed woodwinds (oboe and bassoon), the one single-reed woodwind (clarinet), the flute (a reedless woodwind made nowadays of silver), and the horn (of the brass family), in their innumerable solos, doublings, counterpoints, and chords.

One could enjoy this immediately in the opening work, a Wind Quintet in B-flat by the German composer Franz Danzi. Danzi wrote a considerable number of works for the same combination of instruments, all of them pretty much alike. The Opus 56, No. 1, composed in the early 1820s, is a perky and elegant work, beautifully written for the winds, shapely in its structure, but rather routine in its musical ideas. Even when as zestfully and precisely played as by flautist Timothy Day, oboist Laura Griffiths, clarinetist Greg Raden, bassoonist Steven Dinh, and horn-player Jerry Fossum, it failed ever to strike fire in the listener’s mind, even while it continually pleased the ear.

Still, a moderately endowed artist like Danzi can redeem himself with his sheer competence, for it is always delightful to encounter a composer with so comprehensive a mastery of his craft, even if the music he produces is little more than craft-music. I should mention that Danzi’s charms are considerably more in evidence in his concertos, most impressively in his wonderful Sinfonia Concertante for flute and clarinet. But as for wind quintets, it really would have been more enlightening to hear something by Atonin Reicha, a composer of far greater talent, whose quintets served as the model for the less inspired Danzi’s essays in the genre.

French composers (including the little-known though magisterial Paul Taffanel) have always had a particular feeling for the wind instruments, and French wind players traditionally have a distinctive sound and style. It’s the flawless Gallic style of Taffanel’s G Minor Wind Quintet (c. 1878) that gives it its memorable qualities, rather than any depth of thought or originality of invention. What the Mainly Mozart players brought out, as well, was the music’s exquisitely judged succession of expressive moods, all ultimately integrated in a confident affirmation, and buoyed up by a steady flow of technical mastery — that of the composer and that of the musicians themselves.

Poulenc’s Sextet belongs to the same French tradition, but at a later and more troubled stage (it was written in an extended process throughout the 1930s). There is the same subtle understanding of the instruments and of the interplay of their piquant timbres. But in matters of structure, mood, and style, Poulenc had to contend with the fragmentations and uncertainties of the 20th Century (of which he was one of the greatest composers).

The Poulenc Sextet is a very strange creature indeed. The styles range from aggressive modernism to vulgar music-hall romps, and the moods from blithe insouciance to unbearably poignant nostalgia and bleak despair. In each of the three movements, there is a radical reversal of the ear.

The Model Search will be the featured attraction at the Courvoisier Ballers Bash III Pool Party the weekend of July 26 & 27, 2002, in Las Vegas.

Winners will have a chance to be Ring Girls at the Ruiz/Johnson Heavyweight Title Fight in Las Vegas on July 27, and also be eligible to win cash prizes and a modeling contract.

Must be 21 years or older to enter.
Produced by Ethnik Entertainment in conjunction with Global Entertainment Network.

For more information call (619) 885-5013.

Where's Reicha?
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The Road To The 2003 Super Bowl in San Diego begins at Moondoggies National Model Search

Ladies, if you think you have what it takes, then come on down! Where: Moondoggies 832 Garnet Ave., Pacific Beach When: Saturday, July 6, 2002 and the following two Saturdays Registration & selection begins promptly at 6:00 pm What to wear: Cocktail attire (and don’t forget your swimsuit!!!)

CHORUS BREVIARIII SAN DIEGO
- Gregorian Chant Study and Liturgical Prayer Group - JULY EVENTS CALENDAR

Tuesday, July 9, 2002, 6:30 pm ~ VOTIVE REQUIEM MASS ~ For all the Faithful Departed St. Maximilian Kolbe Roman Catholic Church 1735 Grand Avenue, Pacific Beach

Tuesday, July 16, 2002, 6:30 pm ~ MISSA CANTATA ~ 10th Anniversary Mass of Father Burt Boudoin’s Ordination Mary Star of the Sea Roman Catholic Church 7727 Girard Avenue, La Jolla Music to include: Palestrina: Missa “Brevissima” Trained musicians interested in singing at this liturgy should contact choir director Ruben Valenzuela at: 760-738-1891

Sunday, July 14, 2002, 3:30 pm ~ GREGORIAN VESPERS ~ (The Office of Evening Prayer for Sundays) and ~ BENEDICTION ~ St. Augustine’s Monastery Chapel 3266 Nutmeg Street, North Park

For further information, call group administrator Ron Clemente at: 858-410-5327 or visit our website at: www.chorusbreviarii.com
emotional tone right in the middle — not briefly (as one might find in Mozart or Dvořák) but at such length that the momentum seems permanently altered. The tone is so variable, and the changes are so obscurely motivated, that — for all the gorgeous and lively tunes, and all the pungent harmonies, and all the vivid colors — you never really know where you are or where you’re going.

Like everyone who has heard this dazzling work, the audience at the Neurosciences Institute seemed nonplussed when the final movement ended in a prolonged section of slow, numbed anguish, without the expected return to the raucoous prestissimo. One cannot help supposing that some hidden emotional narrative underlies the Sextet from beginning to end, some story of fun and disillusionment, of anger, tenderness, and heartbreak. But the story remains private and indecipherable, in spite of the music itself being so upfront, so thoroughly ingratiating and gripping at every moment.

All the players (they were an absolutely first-rate collection of musicians) showed a powerful grasp of how this music should be performed: as exuberantly, as expressively, as intensively as possible. But pianist Lill had a special prominence, as though he were a hurricane driving the others along. It’s not that he ever outstepped his role, or played too loudly, or indulged in stage dramatics. On the contrary, he proved an attentive collaborator, allowing his playing was powerful in the big Lill way when the score demanded it; it was also of infinite delicacy in the numerous passages where the piano recedes to the background and provides an atmosphere rather than a voice. It was Lill’s typical concentration and seriousness that helped to give this exceptional performance of the Sextet its unique explosive and tragic tone.

Alas, Lill’s musical personality, so perfect for the Poulenc, once again showed itself out of tune with the spirit of Mozart. His performance of the F Major Sonata never seemed to catch the essence of that marvelous work. As in his earlier Mozart playing in the festival, the powerful, driven, dramatic passages were electrifying, while the graceful, shapey, galant passages were curiously dull. It seems ridiculous for a critic to opine that one of the world’s greatest pianists has no feel for Mozart — but there you are.

Events that are underlined occur after July 15.

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to READER CLASSIFIEDS, MDJN, Box 85803, San Diego, CA 92186-5803. Or fax to 619-881-2401. You may also submit information online at www.SanDiegoReader.com by clicking on the events section.

Summer Pops, a special “Salute to America — A Fourth of July Celebration” is planned when the San Diego Symphony’s series continues Thursday through Saturday, July 4-6. The symphony is joined by the Student Adelante Chorus, the San Diego Chorus, and the Third Marine Aircraft Wing Band for a performance including “Stars and Stripes Forever,” “America the Beautiful,” “The Star-Spangled Banner,” and other patriotic favorites. All concerts include fireworks.

Concerts begin at 7:30 p.m. (gates open at 6) at Navy Pier (560 North Harbor Drive). If you’d like, bring a picnic (no glass containers or alcohol). Single tickets range from $15 to $59. Tickets are available by calling 619-235-0064 and through Ticketmaster (619-220-TIXS).

Beethoven, Completed, last summer, native son Gustavo Romero presented part one of his “Athenaeum Beethoven Festival.” This year, the pianist returns to complete his Beethoven cycle, with the remainder of Ludwig van’s piano sonatas. The “Athenaeum Beethoven Festival,” part two, commemorates the 175th anniversary of Beethoven’s death.

The series commences on Sunday, July 7, at 4 p.m., at the Neurosciences Institute (10640 John Jay Hopkins Drive). The program includes Opus 7, Opus 49 — No. 1, Opus 10 — No. 2, Opus 26, and Opus 81a (“Les Adieux”). Tickets are $25 per concert or $92 for all four. For reservations and information, call 858-454-5872. (LA JOLLA)

Opera Arias, Art Songs, and Broadway favorites may be heard when the Small Opera of San Diego presents “I Love Opera” at the Academy of Sound and Music (3354 Kettner Boulevard). Singers of all ages perform on Sunday, July 7, at 7 p.m. A professional accompanist is provided. The suggested donation is $5. Call 619-725-0777 for more information.

Wild Willy Parsons with Tim Thomson

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Must be 21. All shows 2-drink minimum.
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- Latin
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- Clay Sculpture
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**Society Glue**

**“We live, I regret to say, in an age of surfaces.”**

Lady Bracknell questions Jack Worthing’s eligibility as a husband. “A man who de

**review**

**JEFF SMITH**

**The Importance of Being Earnest, by Oscar Wilde**

**North Coast Repertory Theatre, 987 D Lomas Santa Fe Drive, Solana Beach**

**Codirected by Rosina Reynolds and Sean Murray; cast; Jim Chovick, Sandra Ellis-Troy, Annie Hinton, Julie Jacobs, Jeffrey Jones, Don Lopez, James Saba, Jessa Watson; scenic design, Sean Murray; lighting, Chris Ryme; costumes, Shulamit Nelson; sound, George Ye**

**Playing through September 8; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. For information call 858-481-1055.**

1776, music and lyrics by Sherman Edwards, book by Peter Stone

**Starlight Bowl, Balboa Park**

**Directed by Jeanette Thomas; cast; Brian Wells, Greg Kerke, Ola Kittelson, David Humphrey, James Cooper, Cynthia Marty, Candace Nicole, Barry Bowser, David Gold, Kurt Norby, Dan Regas, Geoff Hemingway, Ed Hollingsworth, Greg Othorn, Robert Stark; scenic design, Victoria Petrovich; costumes, Kathy Auckland; lighting, Eric Latzy; sound, Steve Stopper; musical director, Parmer Fuller; choreographer, Jack Tygett**

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The characters not only speak in two voices; with typical late-Victorian hypocrisy, most lead
double lives. Worthing is “Jack” in the country and “Ernest” in the city. Lady Bracknell climbed
umerous rungs up the social ladder, through marriage, and now soapboxes for Malthusian
control of the lower class. Even in the “Grigby Episode,” which Wilde scratched from the final
draft, the solicitors Grigsby and Parker are the same person; he’s Grigsby “when on unpleasant
business” and Parker “on occasions of a less serious kind.”

Many critics, to this day, treat Earnest as a comedic bauble, airy as angel food cake. It is one of the
funniest plays ever written. But Wilde has cross-thatched his jokes with a scathing social
commentary so subtle it’s almost unnoticed. Of the play’s philosophy, he wrote, “We should treat
all the trivial things of life seriously, and all the serious things of life with sincere and studied triv

cality.” But like the characters, many find it
easier — and safer — to enjoy Wilde’s farcical situ
tions and not heed what his people say.

Lady Bracknell explains, “We live, I regret to say, in an age of
surfaces.” For the North Coast Repertory Theatre, codirector
Sean Murray’s scenic design in
ccludes walls so hyper—lime green they might be
a new Gatorade. As you enter the space, these
surfaces blare that you aren’t in Kansas, or just a
comfy farce, anymore. In fact, when combined
with the propriety of fin de siecle furnishings and
Shulamit Nelson’s white and beige period cos
tumes, they create a tableau much like Wilde’s
play: a surreal rationalism.

Murray and codirector Rosina Reynolds have
assembled one of NCR’s strongest casts.
Through this summer, they will perform
double roles. Beginning July 14, Earnest runs in repertory
with Tom Stoppard’s Travesties (which decon
structs the dapper Earnest). Although the opening
performance was a tad shaky, Wilde’s farce is def
initely a show to see and savor.

When William Butler Yeats met him, Yeats
observed that Wilde seemed always to “speak in
complete sentences.” The only persisting prob
lem at NCR: the cast often speaks more
naturalistically than artificially. In 99 percent of
theater, one shouldn’t play the jokes or craft di
alogue with precious textures. Earnest is an
exception, and the NCR actors would be for
mous in their roles as Lady Bracknell, at once the funniest
and scarcest creature in captivity. After all, these
carefully constructed sentences might be the only
thing holding Wilde’s artificial society together.**

Reviews of shows at Starlight Bowl always require
a surgeon general’s warning: “CAUTION — this
production contains aerial upstaging.” The
Starlight opened its 57th summer season with
North Star, a musical outside the mold.
**THE HIT MUSICAL RETURNS!**

4 WEEKS ONLY! BEGINS SUNDAY, JULY 7 TICKETS ON SALE NOW!

"Love, Janis is the best show in town!"
- San Diego Reader

"Love, Janis is ultimately an unabashed celebration."
- USA TODAY

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**STARLIGHT BOWL, BALBOA PARK**

**Directed by Jeanette Thomas; cast; Brian Wells, Greg Kerke, Ola Kittelson, David Humphrey, James Cooper, Cynthia Marty, Candace Nicole, Barry Bowser, David Gold, Kurt Norby, Dan Regas, Geoff Hemingway, Ed Hollingsworth, Greg Othorn, Robert Stark; scenic design, Victoria Petrovich; costumes, Kathy Auckland; lighting, Eric Latzy; sound, Steve Stopper; musical director, Parmer Fuller; choreographer, Jack Tygett**

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**July 3, 2002**

**San Diego Reader**
Lady Bracknell questions Jack Worthing’s eligibility as a husband. “A man who desires to get married,” she says with the entitlement of Empire, “should know either everything or nothing.” Trivial question. When Worthing answers “nothing,” Bracknell relieves. “I do not approve of anything that tampers with natural ignorance,” she temporizes. “Ignorance is like a delicate exotic fruit; touch it and the bloom is gone.”

Temporarily in England, she continues, on a roll, “education produces no effect whatsoever. If it did, it would be a serious danger to the upper classes.”

Wilde called Earnest a “Trivial Comedy for Serious People.” And running commentaries like Bracknell’s occur throughout. His characters aren’t just eccentrics. They’re completely nuts! They’re supposed to be stiff, emotionally correct manikins but rank among the most trivial, yet open and honest people in theater. Fortunately for all, they don’t listen to each other. They’re too busy honing their next bon mot. If they did, it would prove a serious danger to the upper classes.

The characters not only speak in two voices; with typical late-Victorian hypocrisy, most lead double lives. Worthing is “Jack” in the country and “Ernest” in the city. Lady Bracknell climbed numerous rungs on the social ladder, through marriage, and now soapboxes for Malthusian control of the lower class. Even in the “Griggsby Episode,” which Wilde scratched from the final draft, the solicitors Grigsby and Parker are the same person; he’s Grigsby “when on unpleasant business” and Parker “on occasions of a less serious kind.”

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Society Glue
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Many critics, to this day, treat Earnest as a comedic bauble, airy as angel food cake. It is one of the funniest plays ever written. But Wilde has cross-thatched his jokes with a scathing social commentary so subtle it’s almost unnoticed. Of the play’s philosophy, he wrote, “We live, I regret to say, in an age of surfaces.”

The Importance of Being Earnest, by Oscar Wilde
North Coast Repertory Theatre, 987 D Lomas Santa Fe Drive, Solana Beach
Codirected by Rosina Reynolds and Sean Murray: cast, Jim Duvall, Sandra Ellis-Troy, Annie Hinton, Julie Jacobs, Jeffrey Jones, Don Loper, James Saba, Jessa Watson; scenic design, Sean Murray; lighting, Chris Ryniec; costumes, Shulamit Nelson; sound, George Ye
Playing through September 8; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. For information call 858-481-1055.

1776, music and lyrics by Sherman Edwards, book by Peter Stone
Starlight Bowl, Balboa Park
Directed by Jeannette Thomas: cast, Brian Wells, Greg Kerkle, Ole Kittleson, David Humphrey, James Cooper, Cynthia Marty, Candace Nicole, Barry Benworth, David Gold, Kurt Norby, Dan Regan, Geoff Hemingway, Ed Hollingsworth, Greg Osborn, Robert Stark; scenic design, Victoria Petrovic; costumes, Kathy Auckland; lighting, Eric Letsch, sound, Steve Stopper; musical director, Partner Fuller; choreographer, Jack Tigges
Playing through July 7; Thursday through Sunday at 8:00 p.m. For information call 619-544-7827.

Society Glue
“We live, I regret to say, in an age of surfaces.”

L
ady Bracknell questions Jack Worthing’s eligibility as a husband. “A man who desires to get married,” she says with the entitlement of Empire, “should know either everything or nothing.” Trivial question. When Worthing answers “nothing,” Bracknell relieves. “I do not approve of anything that tampers with natural ignorance,” she temporizes. “Ignorance is like a delicate exotic fruit; touch it and the bloom is gone.”

Temporarily in England, she continues, on a roll, “education produces no effect whatsoever. If it did, it would be a serious danger to the upper classes.”

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Society Glue
“We live, I regret to say, in an age of surfaces.”
marbled legends have human traits: Washington's "the gloomiest man on the continent"; John Adams, who led the fight, has few friends beyond wife Abigail; Thomas Jefferson would rather farm than write "Virginia's Resolution on Independence"; and the congress, as a whole, is "torpid."

The result, hindsight tends to forget, was a compromise. 1776 vividly illustrates the giving and taking needed for the colonies to declare war against England — especially the slavering clause, which "had to go" — and also suggests the Civil War gestating in those concessions.

Starlight's offering is also a compromise. Parmer Fuller's 23-piece orchestra's in top compromise. Parmer Fuller's 1776 to forget, was a compromise. A Feast of Fools celebrates the women beyond wife Abigail; Thomas Jefferson, who led the fight, has few friends besides the "John Adams, who led the fight, has few friends besides the..."
A Feast of Fools

World premiering at La Jolla Playhouse, the show could be re-titled “Hoyte’s Greatest Hits.” It includes eight pieces from Geoff Hoyte’s 25-year career as a clown/comedic ac- tor. The quality’s a mite uneven (some stories get communicated better than others, and others, like Hoyte the insect magician, are pre- dictable). But at his best, as in “Two Waiters” — one suave, the other uttering a word. Hoyte’s hyper-lexicon for the 80-minute short show eloquent eyes, a body — supple as a gymnast, floppy as a scarecrow, dancer’s feet (three, at one point); and impeccable timing. Hoyte’s a performer on a music hall-like prosce- nium setup, only the familiar rect- angle’s got a warp, stage left. So does Hoyte’s performance, which combines traditional forms of clowning with postmodern twists. David Lee Curtin’s nuanced lighting and Gini Leishman’s effusive musical accompaniment are major plusses. Leishman, who deserves her own retrospective, plays familiar (piano accordion) and unfamiliar instruments (in particular, rows of glasses that shimmer sounds as if from under- water). And her Marlene Dietrich takeoff, in which “Falling in Love Again” becomes “Falling Apart,” is an empyrean hoot.

Worth a try.

THE DUBLIN SQUARE IRISH PUB & GRILLE, JULY 6—THURSDAY THROUGH SATURDAY AT 8:00 P.M., WEDNESDAY AT 7:30 P.M., FRIDAY AT 2:00 P.M., SATURDAY AT 4:30 P.M., AND SUNDAY, AT 7:30 P.M.

Fiddler on the Roof

Christian Community Theater stages Joseph Stein, Jerry Rock, and Sheldon Harris’s popular musical about Tevye, his family, and chang- ing times threatening tradition. DIRECTOR: STEVE CONNORS. For days and times of performance, call 619-295-4999.

Worth a try.

EAST SIDE REPERTORY THEATRE, JULY 13; TUESDAY AND SUNDAY AT 8:00 P.M.

The Importance of Being Earnest

Directed by Karen Carpenter

IN THE OLD GLOBE THEATRE, JULY 18, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Until Imving’s direction, Diversionary Theatre turns in yet another solid effort. The ensemble cast (especially Dan Gruber as Ken- neth Talley and young Mortie An- geline as Shelly Talley), David Weiner’s indoor/outdoor sets (the change from one to the other just a short miracle), and Corey Johnston’s costumes make valuable contributions. And R. B. Mercer, as the emotional loose cannon Gwen Lansd, is unforgettable.

Worth a try.

DIVERSIONARY THEATRE, THROUGH JULY 27: THURSDAY THROUGH SATURDAY AT 8:00 P.M. AND SUNDAY AT 2:00 P.M.

Fritz Blitz of New Plays by Cali- fornia Playwrights

The Fritz’s eighth annual “blitz” of new plays stages Complicated Heroes by Annie Wood and
gender as an unwritten code of conduct. And part of the tragedy is that few men, Othello included, sustain this standard. Sylvia Ma'at Thompson, an African-American and one of San Diego's best actors, plays Othello against another stereotype: a black male. Her Othello's no virile stud (as Iago, and Roscoe Carnell, a corporal who longs — onstage!); Roscoe Carnell (Darren Phillips), a corporal up to little good, the "Black Widow of Rio," Cordelia Rancheta (Bonnie J. Stone); and, of course, Uncle Fritz, played by James Pascarella, one of the famous people in San Diego. The set's a kick. The show takes place aboard the William D. Evans, at the Bahia Hotel. The evening includes a funny show (with the audience making big contributions), a three-course dinner, a harbor cruise, and a mystery to boot! Worth at $10.

Mystery Cafe, cruising aboard the William D. Evans at the Bahia Hotel, through August 28. Wednesday days at 7:30 P.M. For information call 619-544-1800.

SUITCASE THEATRE AT THE PANTAGES
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The Tragedies
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LION KING

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Seven MORE Weeks of Greeks!
What a great idea! To reacquaint local audiences with the master-works of ancient Greek tragedy, 6th @ Penn Theater offers a series of staged readings, produced by Linda Castro and David Cohen. I caught the first, Euripides’ Medea, and it was a huge success. The approach is refreshing. There is no attempt at polished work or choices set in stone. Instead, the actors treat the text as if this were the first day of rehearsal: the threshold of exploration. They read in a semi-circle. There’s some movement, a slight shout, “I’ll deck anyone who says...” Or does he? There’s also the headstrong Rita Sambina (Laura Arnold, back where she belongs — onstage!), Roscoe Carnella (Darren Phillips), a corporeal up to little good, the “Black Widow of Rio,” Cordelia Rancheta (Bonnie J. Stone); and, of course, Uncle Fritz, played by James Pascarella, one of the famous people in San Diego. The set’s a kick. The show takes place aboard the William D. Evans, at the Bahia Hotel. The evening includes a funny show (with the audience making big contributions), a three-course dinner, a harbor cruise, and a mystery to boot! Worth at $10.

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SAT. AUG. 22 & 29; 7:30 P.M.
The Taming of the Shrew

The Globe Theatres opens its festi-
val season with Shakespeare’s con-
troversial comedy, wealthy in Padua. John Rando di-
rects.

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FORMING ARTS, THROUGH AUGUST 4; TUESDAY THROUGH SATURDAY 7:00 P.M.

Theatre Sports

A cross between improvisational comedy and Family Foul Improv, making up a funny scene as you go along, is tough enough. Add competitive scmemaking, with the audience awarding points to the winning team. Purists might balk at the admissibility of compar-
sions, but TheatreSports’ “game show” is a hit. The 90-minute evening uses various formats. The show I caught had “Teem Sports” — two pairs of players competed, taking suggestions from the audience; and “Gorilla Theatre” — five “directors” in-
vented scenes, using the other four as actors. The winner got a banana, the loser a “forfeit.” Some teams went nowhere (I repeat: improv is tough, I did it in my mind, as hindsight reveals, callow youth).

In Dillstar Productions’ interactive dinner show, the audience pays last respects, dinners a jig, spits Irish food, drinks whiskey, and tries to console the O’Malley fam-
ily.

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Vulpara

In Don DeLillo’s harrowing drama, the villain is privacy, and the media functions like a police state. When Mike Margaretts flies to Vulparia, Chile instead of Valparaiso, he CVS.

On opening night, the choice...
There's Something Living in the House That Jack Built by Jason Connors. For days and times of each, call 619-544-1000.

LYCEUM SPACE, 79 MORTON PLAZA, DOWNTOWN, THROUGH JULY 26, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Godspell
Must be a local first: due to huge advance ticket sales, prior to opening  Godspell, the Playhouse extended the show’s run a month. The original version (1971) had a humble, minimalist look: Tans at a playground retelling the gospel according to Matthew. Over the years, Lamb’s has staged the musical three times, each new version expanding the stage. Now Mike Buckley’s set, a prop-rich potpourri of stuff, has become a gigan- tic trunk that contains the world. And the “Leader” (Rick Meads as a casual, childlike Nazarene) is neither lion nor lamb. He’s a cool dude, hip to popular culture, which he and the cast use to retell the story with “bound” items. Directed by Robert Smyth, with choreogra- phy by Pamela Turner, the show boasts fluid ensemble work, lively numbers (especially when Tracy Hughes grabs a mike and cuts loose), and kaleidoscopic meshing of colors and textures. The show favors the cute, and the first act still goes a parable too far, but the ad- vance-ticket sales were on the nose. If Lamb’s could find a home for it away from home, Godspell could run indefinitely. (Note: Lamb’s has extended the show’s run twice.) Worth a try.

Fiddler on the Roof
Christian Community Theater stages Joseph Stein, Jerry Rock, and Sheldon Harnick’s popular musical musical about Tevye, his family, and chang- ing times threatening tradition. MT. HELIX AMPHITHEATER, THROUGH JULY 6. THURSDAY THROUGH SATURDAY AT 8:00 P.M.

Fifth of July
Lanford Wilson’s comedy-drama — Us-text for the movie The Big Chill — is about the day after the fireworks. It’s 1977, and the 60s are long gone. Jean Baudrillard went a parable too far, but the ad- vance-ticket sales were on the nose. If Lamb’s could find a home for it away from home, Godspell could run indefinitely. (Note: Lamb’s has extended the show’s run twice.) Worth a try.

JULY 6; THURSDAY THROUGH SATUR- DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Enjoy Shakespeare’s boisterous comedy as Petruccio courts and wins the shrewish Kate.

Shakespeare in Balboa Park
A CLASSIC TALE TOLD UNDER THE STARS
AT THE OUTDOOR LOWELL DAVIES FESTIVAL THEATRE

Taming of the Shrew

By William Shakespeare
Directed by John Rando
2002 Tony Award® winning director

Runs through Aug. 4
ASL-interpreted performance July 7 at 7PM

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Worth a try.

JULY 6; THURSDAY THROUGH SATUR- DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

CRITIC’S CHOICE!
“Entertaining and eloquent…”
The San Diego Union-Tribune

SHIRLEY'S, 7868 EL CAJON BOULE- VARD, LA MESA, OPENENDED RUN. FOR INFORMATION CALL 619-565-8673.

Joey and Maria’s Comedy Italian Wedding
The Culty Theater hosts “not-so-or- dinary interactive dinner theater,” as Joey and Maria tie the knot.

CULTY THEATER, 338 WEST SEVENTH AVENUE, ENGLEWOOD, OPENENDED RUN. FOR INFORMATION CALL 800-944-JOEL.

Louis and Irene
East Side Rep Theatre stages the world premiere of David Weintra’s drama about Louis B. Mayer and Irving Thalberg. During the early years at MGM studios.

WAYNE ALLEN ERTECA DIRECTED.

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THE CULTY THEATER, 338 WEST SEVENTH AVENUE, ENGLEWOOD, OPENENDED RUN. FOR INFORMATION CALL 800-944-JOEL.

The Big Chill
Lanford Wilson’s comedy-drama — Us-text for the movie The Big Chill — is about the day after the fireworks. It’s 1977, and the 60s are long gone. Jean Baudrillard went a parable too far, but the ad- vance-ticket sales were on the nose. If Lamb’s could find a home for it away from home, Godspell could run indefinitely. (Note: Lamb’s has extended the show’s run twice.) Worth a try.

JULY 6; THURSDAY THROUGH SATUR- DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Enjoy Shakespeare’s boisterous comedy as Petruccio courts and wins the shrewish Kate.

Shakespeare in Balboa Park
A CLASSIC TALE TOLD UNDER THE STARS
AT THE OUTDOOR LOWELL DAVIES FESTIVAL THEATRE

Taming of the Shrew

By William Shakespeare
Directed by John Rando
2002 Tony Award® winning director

Runs through Aug. 4
ASL-interpreted performance July 7 at 7PM
gender as an unwritten code of conduct. And part of the tragedy is that few men, Othello included, sustain this standard. Sylvia Mafla Thompson, an African-American and one of San Diego's best actors, plays Othello against another stereotype: a black male. Her Othello's no virile stud (as Iago, and most interpreters of the role, assume). He's a lot older than Desdemona—and how well he hath "done his office twixt the sheets". Although the WRT acting's uneven, the pacing at times other performances shine: especially Gayle Feldman-Avery's wily Iago and Gina Alvarado's splendid Cassio, one of the best.

San Diego

the show's most intriguing performers, one might overlook one of Rio's most interpreters of the role, as—his "done his office twixt the sheets". Although the WRT acting's uneven, the pacing at times other performances shine: especially Gayle Feldman-Avery's wily Iago and Gina Alvarado's splendid Cassio, one of the best.

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ten one of the few brilliant books guru, Keith Johnstone, has written. The group is talented in hindsight reveals, callow youth). Improv is tough; I did it in my, as Theatre” — five “directors” in Sports” — two pairs of players show” is a hoot. The 90-minute balk at the odiousness of competitive scenemaking, with improvising a funny scene as you go along, is tough enough. Add comedy and controversial comedy about wiving competitive scenemaking, with improv, Hugh Butternutt’s done his Hugh Butternutt’s done his making up a funny scene as you — LA Times’ I’ve ever read about making up a funny scene as you go along, is tough enough. Add comedy and controversial comedy about wiving competitive scenemaking, with improv, Hugh Butternutt’s done his Hugh Butternutt’s done his making up a funny scene as you go along, is tough enough. 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The Reader offers $25 for news tips published in Blurt. Call us at 619-235-3000, ext. 456, or e-mail your tip to chickens@ix.netcom.com

“Kids, you’re gonna help me pay rent,” and I’m gonna help you on the path that you dream about. That’s how the relationship works.”

That was the tough love business model Len Paul used to develop SOMA, his all-age live music venue that dominated the local music scene from 1986 to 1998. After four years of sailing to Costa Rica, Panama, and Mexico, Paul is back in town and ready to re-enter the music scene. He says the new all-age, non-alcohol SOMA San Diego will reopen in late September in an 18,000-square-foot building immediately east of the Sports Arena that formerly housed a Mann Theater sixplex. Sports Arena general manager Ernie Hahn controls the former Mann Theater brick building and will be Paul’s new landlord. Paul said most of the interior walls have been torn down to accommodate the new SOMA. He said the upstairs dressing rooms. One theater will remain as a “side stage” with a 300-person capacity. From 1986 to 1994 SOMA was located downtown at a three-floor warehouse on Union Street. From 1994 until 1999 SOMA was housed in a Bay Park warehouse next door to Tia Leo’s. Paul said he decided to return to San Diego and reopen SOMA at the request of SOMA regulars blink-182, Pennywise, and Face to Face. From 1994 until 1999 SOMA was housed in a Bay Park warehouse next door to Tia Leo’s. Paul said he decided to return to San Diego and reopen SOMA at the request of SOMA regulars blink-182, Pennywise, and Face to Face. From 1994 until 1999 SOMA was housed in a Bay Park warehouse next door to Tia Leo’s. Paul said he decided to return to San Diego and reopen SOMA at the request of SOMA regulars blink-182, Pennywise, and Face to Face.

The following is the result of Paul’s first local interview in eight years.

Q: How big will the new SOMA be?
A: We are expecting an occupancy of 2,500. San Diego’s weak link is that it has no venue between 1,500 and 4,000. I want to fill that void.

Q: Your landlord Ernie Hahn and his Sports Arena have an exclusive arrangement with Clear Channel [concert company and radio group]. What does that mean for SOMA?
A: People are making assumptions that I was going to automatically work exclusively with Clear Channel. I want to make it clear that the door is open as much to Clear Channel as it is to 92/1 or any other station in the market.… Given the choice, there are a lot of bands that would prefer to work with me over Clear Channel or House of Blues. These are people I worked with before who know how I do business. If everybody comes into this with the right attitude, it can benefit the entire San Diego music community.

Q: What changes have you noticed since you left the scene four years ago?
A: The corporatization of radio has been devastating on the local front.… I shudder to think about the power that these organizations have.

Q: How many nights a week will you be open?
A: Two to three at the beginning.

Q: You showcased punk before punk went mainstream.
A: Green Day played for us before anybody knew who they were. Green Day was offered their record deal at SOMA. Punk music is the predominant force in Southern California. It’s not like that in the rest of the U.S.

Q: Which major local bands played SOMA?
A: blink, Unwritten Law, POD, Eddie Vedder played in the dungeon [downstairs room at the Union Street venue] with a band called Bad Radio. Stone Temple Pilots shot their first video with us.

Q: What about hip-hop and rap at the new SOMA?
A: I have no intention at this time to have hip-hop. I see some of the influences of those bands as not having a positive effect on young people. We will do reggae. We may try jazz.

Q: What about Ticketmaster?
A: I physically drove tickets to 15 independent record stores like Lou’s, Off the Record, and Music Trader. I do not believe in exclusivity with Ticketmaster. We may try jazz. I don’t want it to be a $10 show. I want it to be a $10 show. I want it to be a $10 show.

Q: How long is your lease?
A: Five years is a good amount of time. I could have it for more, I could have it for less. It depends on the City of San Diego. They own the land, you know.

— Ken Leighton

“At Poway High, it’s not cool if you listen to metal,” said recent PHS grad Jeff Calhoun, 18, whose metal band Datura did not place in the top three in the recent end-of-the-school-year battle of the bands sponsored by the Poway High student club SAVE (Students Against Violence Everywhere). “It’s all horse country,” said John Mullen, 15, of pop-punk band All Time High, which was judged third at the contest. “Poway kids have nothing better to do. Plus their parents are so rich. They buy their kids’ equipment.”

Anthony, Flea, Chad and John are serving up another heapin’ helpin’ of the funk, punk and groove blend they practically invented. “By The Way” is the new Chili Peppers disc, and it’s yours at Lou’s on July 9th. Be sure to also pick up “Blood Sugar Sex Magik,” “California” and One Hot Minute.” Get them while they’re hot.

San Diego Reader July 3, 2002

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Humphrey's Concerts by the Bay
Celebrating Our 21st Anniversary!

July

Dan Fogelberg with special guest Cindy Bulzema
Wednesday, July 3 • 7:30

Cheap Trick
with special guest Harmony Riley
Sunday, July 7 • 7:00

Norah Jones
with special guest Richard Julian
Monday, July 9 • 7:00

Lynyrd Skynyrd
Tuesday, July 10 • 6:00

KC & The Sunshine Band
Wednesday, July 11 • 7:00

The Chieftains
Tuesday & Wednesday, July 16 & 17

American Idol
Thursday, July 18 • 9:00

Indigo Girls
Tuesday, July 22 • 9:00

Carrot Top
Sunday, July 21 • 6:30

August

David Sanborn
with special guest Poncho Sanchez
Thursday, August 1 • 7:00

Big Bad Voodoo Daddy
Friday, August 2 • 8:00

Gordon Lightfoot
Sunday, August 4 • 7:30

Guitars & Saxes
Thursday, August 8 • 8:00

Michael McDonald
with special guests
Tuesday, August 13 • 7:30

Herman's Hermits
with special guests
Thursday, August 15 • 7:00

Foreigner
Thursday, August 15 • 7:00

Joe Satriani
with special guest King's X
Friday, August 16 • 8:00

Joshua Redman Elastic Band
Thursday, August 22 • 7:30

Diana Ross
Sunday, August 25 • 7:00

September

John Hatt
The Goners
with special guests
Monday, September 2 • 9:00

Young Dubliners
with special guests
Tuesday, September 3 • 7:00

Dwight Yoakam
Wednesday, September 4 • 7:30

Ray Charles
Thursday, September 5 • 8:00

Fourplay/Rick Braun
Thursday, September 12 • 8:00

The Doobie Brothers
Friday, September 13 • 7:00

Joan Baez
with special guests
Thursday, September 19 • 8:00

October

Ozomatli
with special guests
Tuesday, October 1 • 8:00

Acoustic Alchemy
Strunz & Farah
Thursday, October 3 • 7:30

Bobby Caldwell
Friday, October 4 • 8:00

Al Jarreau
Friday, October 11 • 7:30

Sergio Mendes
Brasil 2002
Thursday, October 10 • 8:00

Classic Comics
of Late Night TV
Saturday, October 5 • 8:00

Dickey Betts & Great Southern
Tucker Band/Poco
Sunday, October 13 • 6:00

November

Smokey Robinson
Friday, November 22 • 8:00

Michelle Shocked
Friday, November 29 • 8:00

Linda Eder
Thursday, December 5 • 8:00

The Stendhal Syndrome
with special guests
Saturday, December 7 • 8:00

Tickets also available at Humphrey's Restaurant, Ants In, 10th St., L.A., W.R., 20th St. Market, USC, SDSU, Concord & Rino Latino.
San Diego Reader, July 3, 2002

Reader said Mike Hacker, 17, of his studio time. We got screwed," winning band would receive [Tritium] had $1000 mikes." something. The first band have wireless hookups, and funded. "Go in and watch the rock scene is well Poway’s teen bandmate Ricky Gist, 17, of now," said Kevin music scene doesn’t have a lawyer, "really S

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FRIDAY, JULY 5
 Zone 4
 15 Minutes
 SATURDAY, JULY 6
 Crawl Space Season of Decay Life Hates Me

FRIDAY, JULY 12
 Acts of Aggression The Flower City Knuckle Heads and Guests

SATURDAY, JULY 13
 Fortress W36 Saturday’s Child

HAPPY HOUR
 Mon-fri 4-8pm * Bar only * $15 domestic drafts * $2 well & wines * $2.50 import drafts * 5% price select appetizers *

BTW

IS POWAY THE STRAITAWAY TO FAME?

[Straitaway] to give it at least until fall to get [a recording session] worked out. — Ken Leighton

[2002-07-03]

IS CLEAR CHANNEL CEO THE EVIL ELVIS?

Congressman Howard Berman (D-Los Angeles) and U.S. Senator Russ Feingold (D-Wisconsin) have both said the government should begin to scrutinize large media groups over anti-competition claims. Meanwhile, a cottage industry has sprung up over the anti-Clear Channel sentiment. Websites like www.clearchannelscucks.org and www.cheap-channel.com run stories that follow the excesses of Clear Channel. Michaels’s boss, Clear Channel CEO Lowry Mays, stunned some recently when, according to the Chicago Sun-Times he asked his employees to give a percentage of their paychecks to finance the company’s lobbying efforts in congress supporting radio deregulation. Deregulation is what has allowed one company like Clear Channel to acquire so many stations. "The effects of consolidation are felt in San Diego far more than any other city in the country," said one former San Diego radio exec who now works in another city. "It’s the only major-market border city with such a concentration of radio stations on both sides of the border. Of their 14 San Diego stations, 5 are Mexican. If the consolidation shit ever hits the fan [with the government], it will be in San Diego." — Ken Leighton

“Yeah, that’s right, Tim Mays from the Casbah. He did this thing where he had a bunch of bands play; he had this whole section of this ballroom/convention center.
saturdays are back!

newly remodeled

this saturday, july 6

dj greyboy

Upcoming djs:
7/20: Kingsley
7/27: Hektik
8/3: Mix Master Mike
(of The Beastie Boys)

Unbelievable
Sound System
5 Rooms
5 Bars
Huge Dance Floor
Smoking Patio
Plenty of Free Parking
Rooftop Deck
Overlooking the Ocean
Dress to Impress

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3105 Ocean Front Walk
Mission Beach
www.canesbarandgrill.com
INFO: 858.488.1780

San Diego Reader July 3, 2002
“It was kind of an accident. I just walked out, I was so fed up, walked into this, I guess it was kind of like the kitchen. All these rooms are connected. I saw this other door, and I opened the door, and it was the disco room, and I saw a stack of power amps — by the way, they had tons more power amps than they had for us. It was so loud and ridiculous, and I just went out there” —

The Reverend went next door and unplugged the DJ’s P.A. He thinks the DJ’s name was Techno Ray.

“The guy got really mad at me. I went out on the dance floor, and it was totally quiet in that room — because we had stopped too. All these people had stopped dancing on the dance floor. So I said, ‘Hey, there’s a band next door right now,’ so I had about 50 people [following me], and I brought them back into where we were playing. The disco guy was mad at me, but big deal. ‘Are you a tall guy?’ ‘I’m average height and weight. I’m a lover not a fighter.’” — Jennifer Ball

“Are you a tall guy?”

“I’m average height and weight. I’m a lover not a fighter.” — Jennifer Ball

“Lance’s Hero (2002)"

Initially, the Del Mar pop-punk band Lance’s Hero comes across sounding similar to the countless pseudo-punk bands out there that are attempting to emulate blink-182. However, upon a second listen, the band does possess a certain addicting style, due in part to the fast tempos, which have a natural tendency to draw the listener in. While Lance’s Hero might not possess a very distinct sound, and at some points is unduly repetitive, the majority of their songs have a beginning, middle, and an end, which is becoming an anomaly nowadays amongst many songs in both the pop and punk genres. The most promising track on the band’s five-track EP is entitled “So Here I Am…,” a song that thoughtfully describes the feelings of a young man during and after a breakup with his girlfriend. Lead singer Gabriel Rodriguez sings, “You took me / we talked / you know that / this is the end / and this heart that you thought you could break / you could barely bend.”

This song is just about as melodic as punk can get.

“LANCE’S HERO – AS MELODIC AS PUNK GETS" — Mary Montgomery

To get your local CD reviewed, please mail it to Jennifer Ball, Local CD Reviews, San Diego Reader, P.O. Box 85803, San Diego CA 92186-5803.

Contributors
Jennifer Ball (editor), Josh Board, Kristen Collart, Edwin Decker, Dave Good, Randy Hoffman, Ken Leighton, Ryan Loyko, Mary Montgomery, David Moye, Derek Plank, Jay Allen Sanford

Victors on the Bay Presents

**Leftover Salmon** with John Brown’s Body

**Summer Tour**

**Sunday, July 7, 2002**

**Ticket Price:** $15 Adv. / $15 Doors

**After Party by Grove**

**Venue:** 2702 N. Mission Bay Drive • 858.490.3389 • ticketweb.com

**Particle**

**Saturday, July 20, 2002**

**After Party Guests:** Spaceman Spiff

**Ticket Price:** $10 Adv. / $6 PM All Ages

**President Brown** & The Orchestra of Judah

**Friday, July 26, 2002**

**Venue:** 2702 N. Mission Bay Drive • 858.490.3389 • ticketweb.com

**Ticket Price:** $12 Adv. / $7 PM All Ages

**Upcoming Concerts**

**Victors on the Bay Presents**

**Leftover Salmon**

**with John Brown’s Body**

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MUSIC ON THE MOVE

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NO PURCHASE NECESSARY. ENTER IN STORE OR ONLINE.

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Void in Florida and where prohibited. Sweepstakes ends July 8, 2002.


Sweepstakes opens June 26.

Starts Thursday July 4 ... Ends Sunday July 7


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Liberty: quality that's as natural as the landscape. Vehicles are built to roam.

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ENDS SUNDAY 7/7

LIMITED TO STOCK ON HAND. NO RAINCHECKS. NO DEALERS.

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Sweepstakes opens June 26.
Got Guinness?

Cristiana, Bartender
Holly, Manager
Janine, Guest Bartender
Megan, Cocktail Waitress

Voted "Best Irish Pub 2002"
Backstage Lounge & Music Club

Holiday Special
Wednesday, July 3

LATIN ROCK
Viva Santana

Friday, July 5

GREAT DANCE TUNES
FROM GLENN MILLER TO RICKY MARTIN

The Heroes

Saturday, July 6

HUMPHREY’S FAVORITE DANCE BAND

Makai

Sunday, July 7

KIFM 98.1 SMOOTH JAZZ

Quiet Storm

FEATURING

Calvin Romance

Special Events

Thursday, July 11

“Naked Songwriters”
REAL SONGS • REAL PEOPLE
REALLY GOOD SHOW!

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What's Inside Us

“You can’t trust anybody, and you have to go out and get what you want without paying attention to anybody.”

Amy Ly
Age: 18
High school: Helix
Hobbies: reading, writing, singing, dancing, playing basketball, skating
Favorite movies: Pride and Prejudice, Beauty and the Beast, and Sabrina ("the old version")
Favorite female stars: Audrey Hepburn, Julia Roberts, Sandra Bullock
Favorite male stars: Hugh Grant, Colin Firth, Freddie Prime Jr.
Videos owned: over 150
Movie snacks: popcorn, candy at theater; chips, soda at home
Grossest scene ever: “The chopping up of a red-coat soldier in The Patriot

Amy Ly watched Pride and Prejudice (originally an ABC miniseries) with her mom. The younger Ly bought the six hours’ worth of videotapes and watched it about once a month after first getting it. “Recently my friend bought me the DVD set because my videos are starting to look a little worn,” she says.

“I like the mother [character in Pride and Prejudice],” Mrs. Bennett, because the actress who played her did a very good job at exaggerating all the little minute characteristics that make her funny and comical. Sometimes when she talks about, like, ‘Oh, my God, I think I have a headache.’ And it’s not even that bad, but that’s about, like, ‘Oh, my God, I think I have a headache.’”

Amy Ly says she hasn’t yet worn out her Sabrina videotape — she’s seen it only five or six times. Similar to her appreciation of Beauty and the Beast, though, Ly liked a male character most in Sabrina.

“I forgot his name,” says Ly. “It’s ‘the older brother. He is stiff and rigid at times, and I guess everybody is like that when they are serious.” (Ly does recall the leading actors: “Ah, I think Humphrey Bogart and Audrey Hepburn.”)

“I liked when Sabrina was coming back from Paris and she was at the train station. One of the characters, David, who has been in love with for a long, long time, drives up and doesn’t recognize her and she picks her up not realizing that she is the poor chauffeur’s daughter. Things don’t always turn out as you expect them to be. Like, you can fall in love with one person and then you think you are in love with one person and then turn around and find someone who is a lot better and more suited for you.”

Greta Ann Sloan
Age: 17
High school: Patrick Henry
Hobbies: shopping, golfing, writing poetry, creating art
Favorite movies: Amelie, Gattaca, and Best in Show

Greta Sloan has seen Amelie 11 times, more than either of her other two favorites. What scene makes this film most memorable?

“The scene where one of the characters (Parker Posey) is yelling at a pet-shop owner because he can’t find the right doggie toy for her dog; she gets very angry and lashes out on him. It’s hilarious!”

Which character does Sloan identify with the most?

“None of them because they are all psycho!” Any life lessons in this film?

“It taught me not to be a weirdo!”

Sloan has seen Gattaca 11 times, more than either one of her other two favorites. What scene makes this film most memorable?

“None of them because they are all psycho!” Any life lessons in this film?

“My life lessons are: ‘It taught me to be aware of the future, and not to let what other people think of you get to you.’

Ly’s seen Beauty and the Beast 16 times, first in “December of 1991 or ’92, whenever the year it came out. And I saw it in a movie theater with my cousin’s girlfriend and my brother and my little cousin. … I like the ballroom-dancing scene, when they walk out into the large hallway. The animation and the graphics were very nice.”

Ly says she has’t yet worn out her Sabrina videotape — she’s seen it only five or six times. Similar to her appreciation of Beauty and the Beast, though, Ly liked a male character most in Sabrina.

“I forgot his name,” says Ly. “It’s ‘the older brother. He is stiff and rigid at times, and I guess everybody is like that when they are serious.” (Ly does recall the leading actors: “Ah, I think Humphrey Bogart and Audrey Hepburn.”)

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“It taught me not to be a weirdo!”
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Favorite male stars: Kevin Smith, Will Farrow, Sean Connery

Videos owned: over 200

Favorite movies: Mallrats, A Night at the Roxbury, and Big Trouble in Little China

Favorite female star: Rene Russo

Favorite movies: The Wizard of Oz, Fight Club, and Evil Dead 2

Favorite female stars: Linda De Fiorentino, Christina Ricci, Angelica Huston

Favorite male stars: Brad Pitt, Anthony Hopkins, Bruce Campbell

Movie snacks: “everything [at theaters]: candy, popcorn, hotdogs, nachos, buffalo pieces”; “what we have gets eaten” at home

Grossest scene ever: human birth on PBS

The very last scene in which they are standing in the distance, watching the buildings explode.

What scene did Orvis find most memorable?

What lessons in life did the movie teach Orvis?

What life lessons did this film teach Orvis?

What character did Orvis identify with the most?

Why did Rock find a scene most memorable?

What scene helped it get there?

Rock's seen about 15 over 30 times?

Rock's seen over 10 times?

It's a very graphic scene. … I identify with Bruce Campbell because he is just a very common man, and through the course of the movie, through circumstances beyond his control, he is forced to become better, faster.

What lessons in life did the movie teach Orvis?

Evil Dead 2 taught me that independent filmmakers can really succeed and that you don’t have to be part of a studio to make a successful movie.
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Impure Tune

“In 1933 my son Peter pleaded with us to teach him the piano. I had a daring idea and undertook this task myself.”

The title page of The Well-Tempered Clavier, Book I reads:

The Well-Tempered Clavier or Preludes and Fugues through all the tones and semitones including those with a major third or Un Re Mi as well as those with a minor third of Re Mi Fa. For the profit and use of musical youth desirous of learning and especially for the pastime of those already skilled in this study composed and prepared by Johann Sebastian Bach at present Capellmeister to His Serene Highness the Prince of Anhalt-Celle, and director of his Chamber Music.

Anno 1722

In 1720 Bach gave his eldest son Wilhelm Friedmann a notebook in which father and son collected pieces that contained elements of what would later be known as the Little Preludes, the Two- and Three-Part Inventions and 11 of the first preludes from The Well-Tempered Clavier, Book I. Bach was a lifelong teacher, and it was his philosophy that musical intelligence be developed hand in hand with technique. Of the assorted pieces in this notebook, the Clavierbüchlein, many are in young Wilhelm Friedmann’s own hand. Along with learning to play the keyboard instruments, almost certainly the clavichord, the youngster was simultaneously learning to compose.

Three clavier in Bach’s time could be assigned to any among a host of instruments: the harpsichord, clavichord, spinet, virginal, muse-

The notation of musical temperament is musi-

cally involved. In these 24 Preludes and Fugues of Book I, Bach set out to write one Prelude and Fugue for each key, major and minor. The notion of a "well-tempered clavier" is the result of a discovery, contemporary with Bach, that by substituting a slightly "impure" tuning for the mathematical tuning of a keyboard instrument, any note could be taken as the tonic (the keynote of a scale) without the necessity of retuning. I will spare you the contracting of a purity fifth to the ratiocination of an imperfectly tempered fifth, which would be less than its theoretical 3:2, etc.

Clavier, during the Baroque era (approx. 1600–1750), was designed as an introduction to an instrumental suite, usually for keyboard.

Preludes, early in their development, began as a series of introductory chords, arpeggios, and a brief melody with homophonic (as opposed to polyphonic, multiple voices) accompaniment. The fugue, to put it in a shocking oversimplification, would consist of a set of multiple-voiced variations on an introductory theme provided by the prelude or not. When you see the word fugue, think counterpoint and polyphony, a succession of complex forms in which two or more voices (parts) take up the given subject (motive, motif) note for note. Think of two or three people singing "Bow, Row, Row Your Boat," by putting it in at different places. In the case of J.S. Bach, the difference between a canon and a fugue is equivalent to the difference between a burgher’s modest home and a Gothic cathedral. While, as complex as the almost superhuman architecture of Bach’s 24 Preludes and Fugues, The Well-Tempered Clavier manages at the same time to explore the entire range of human emotion. That is Bach.

Bach never intended his Well-Tempered Clavier to be performed necessarily as a cycle of pieces in a particular order, as he did with his Goldberg Variations. We have a fascinating record extant from the son of one of Bach’s students, named Gerber, about what it would have been like studying with Bach:

At the first lesson he set his Inventions before him. When he had studied through to Bach’s satisfaction, there followed a series of suites, then the Well-Tempered Clavier. This later work Bach played altogether three times through for him with his students, and my father counted these among his happiest hours, when Bach, under the pretext of not feeling in the mood to teach, sat himself at one of his fine instruments and thus turned these hours into minutes.

Bela Bartók, a few days before leaving Hungary and Europe behind to take up his exile in America, explained the origin of the 6 books and 153 piano pieces of his Mikrokosmos to a Hungarian journalist from the daily Magyar Nemzet:

One Mikrokosmos piece was originally prepared as the tenth of the Nine Little Pieces but which somehow was omitted from the publication in 1926. Already at that time I was thinking of writing very easy music for the teaching of beginners. It was only in the summer of 1932 that I really began working on it, and that time I composed about 40 pieces, and an additional 20 in the following year. Finally, in 1938 I had 100 odd pieces together. But there were still some gaps. I filled these last year, and among others, completed the first half of Volume I. I had an excellent opportunity to test these pieces in practice right at home. In 1933 my son Peter pleaded with us to teach him the piano. I had a daring idea and undertook this unaccustomed task myself. Being a great admirer of J.S. Bach’s 20 children, 10 reached maturity. Wilhelm Friedmann and three of his brothers became notable composers: Carl Philipp Emanuel, Johann Christian, and Johann Christoph Friedrich. Peter Bartók, whatever his musical virtues, appears never to have made a significant musical contribution. But this is not to be interpreted as a commentary on the respective pedagogic virtues of their keyboard masterworks. Both began as teaching exercises and developed, over time, into explorations of Bach’s and Bartók’s musical universes.

With Bach, that universe is about counterpart and its architectural expressive possibilities. With Bartók it is about something else. His Mikrokosmos, like The Well-Tempered Clavier, is an encyclopedic collection of musical materials that attend both to the development of keyboard skills and a summation of contemporaneous compositional ideas, on display in all their variety. But if Bach is about the possibilities of fugue, with Bartók, his studies are explorations of chords, rhythms, modes, pentatonic scales, wholetone scales, diatonicity, chromaticism. The musical allusions are eclectic and far-ranging, from Bach, Beethoven, Schumann, and Debussy to folk song and jazz.

My idea was to write piano pieces intended to lead students from the very beginning through the most important technical and musical problems that were treated and in some cases completely solved” in his earlier piano works. Upon finishing Book 6 in 1939, Bartók would never compose another solo keyboard work.

J.S. Bach, The Well-Tempered Clavier

J.S. Bach, The Well-Tempered Clavier Book I, Angela Hewitt (Hyperion CDA67381/2)


Bartók, Mikrokosmos/44 Duos for Two Violins (Hungaroton HCD-31184-56)

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**EXTENSION 4000**

**THIS WEEK’S CONCERTS**

**THURSDAY**

The Rippingtons: 6012, Humphrey’s Concerts by the Bay, Tuesday, July 2, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-523-1010.

**Friday**

Billy Ray Cyrus: The Casbah, Thursday, July 4, 8:30 p.m., 143 South Cedros Avenue, Solana Beach: 619-220-8497 or 858-481-8140.

**Saturday**

The Cranberries: Belly Up Tavern, Friday, July 5, 9 p.m., 143 South Cedros Avenue, Solana Beach: 619-220-8497 or 858-481-8140.

**Sunday**

Choppy Trick and Harmony Rikky: Humphrey’s Concerts by the Bay, Sunday, July 7, 7 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-523-1010.

**EXTENSION 4001**

**UPCOMING CONCERTS**

**July**

The Glenn Miller Orchestra: Concerts Golden Hall, Thursday, July 11, 7 p.m., Third Avenue and B Street, downtown: 619-570-1100 or 619-220-8497.

American Analog Set, Her Space Holiday, and Lez Millen: The Casbah, Thursday, July 11, 8:30 p.m., 2501 Kettner Boulevard, midtown: 619-220-8497 or 619-523-1010.

**Monday**

Lyle Lovett & His Large Band: Humphrey’s Concerts by the Bay, Monday, July 1, 9:30 a.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-523-1010.

The Rippingtons: *Soul* and David Randall: Humphrey’s Concerts by the Bay, Thursday, July 4, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-523-1010.

**Tuesday**

Marina McBride: **6012**; Humphrey’s Concerts by the Bay, Tuesday, July 9, 8 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-523-1010.

**Wednesday**

*70’s Soul Jam* featuring the Stylistics: **619**; The Casbah, Thursday, July 11, 9:30 p.m., 2501 Kettner Boulevard, midtown: 619-220-8497 or 619-523-1010.

**Thursday**

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Join us in paradise July 4th, from 6–10pm and meet celebrity chef Rich Davis, founder of K.C. Masterpiece, at our authentic Kansas City Style Family BBQ. There'll be grills and smokers flaring up great food and special live entertainment all evening.

After the BBQ, experience San Diego's largest fireworks display! Enjoy the show and then stay the night in our beautiful tropical island resort!

It's guaranteed to be the hottest (and coolest) July 4th in San Diego!
San Diego Reader
July 3, 2002
99

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JANAH
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James Moody
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Isaac Hayes in Concert
August 15

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Tchaikovsky’s
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San Diego Symphony is funded in part by the City of San Diego Commission for Arts & Tourism and the County of San Diego
CONCERT SOUNDBOARD

1. Press the 4-digit extension above the category that interests you (for example, 4001 for upcoming concerts).
2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

OCEAN FRONT WALK, MISSION BEACH.
850-488-7180.

Dianne Krall (6575): Humphrey’s Concerts by the Bay: Thursday, August 15, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.


Charlie Zaa

Thursday, August 15, 9 p.m., 143 South Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Diana Krall: Humphrey’s Concerts by the Bay: Thursday, August 15, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Drew Ray and the Brown Boys: Humphrey’s Concerts by the Bay: Thursday, August 15, 7 p.m., 2050 Entertainment Circle, Chula Vista. 619-231-4343 or 619-220-8497.

Diana Krall: Humphrey’s Concerts by the Bay: Thursday, August 15, 8:30 p.m., 2050 Entertainment Circle, Chula Vista. 619-231-4343 or 619-220-8497.

Denis De La Rue: Humphrey’s Concerts by the Bay: Friday, August 16, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Air Supply: Humphrey’s Concerts by the Bay: Sunday, August 18, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Linda Eder: Humphrey’s Concerts by the Bay: Sunday, August 18, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Ronny Jordan: Humphrey’s Concerts by the Bay: Monday, August 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Casbah: Humphrey’s Concerts by the Bay: Monday, August 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Linda Eder: Humphrey’s Concerts by the Bay: Monday, August 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Bobby Caldwell: Humphrey’s Concerts by the Bay: Monday, August 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Mike Curb: Humphrey’s Concerts by the Bay: Monday, August 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.


Diana Krall: Humphrey’s Concerts by the Bay: Thursday, August 15, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

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Diana Krall: Humphrey’s Concerts by the Bay: Thursday, August 15, 8:30 p.m., 2050 Entertainment Circle, Chula Vista. 619-231-4343 or 619-220-8497.

9 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.
Thurs., July 4: Independence Day Party

Caribbean Steel Band

Sunday Brunch...
All You Can Eat Buffet (Served 9:00am until 1:00pm)
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Wednesday Night
Super cheap drink night & more!

SAN DIEGO READER
July 3, 2002
101

THEME

WHITEOUT

SATURDAY
JULY 6TH
10 PM – 4 AM

Dj’s
John Bishop
Johnny Quest
Aaron Stewart

21 & UP

AT SNO

Hip Hop Room
Smoky
Mike Cycoch

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Elite Entertainment presents: Club Fusion w/Dj’s Martino, Mylar
Joes & Dazb • $2.00 U-Call-Its, Complimentary Buffet!
1. Press the 4-digit extension above the category that interests you (for example, 4002 for alternative rock).

2. At the next prompt, press the 4-digit extension number that interests you (for example, 4002 for alternative rock).

Press the 146 button for the The Bitty Bums and the 147 button for the GoGoGo Airheart.

The Sand Band currently do not have recordings.

Please call the Reader at 619-235-3000 x 261 to include your music in Soundboard.

---

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8PM-2AM
PAUL OAKENFOLD
CD LISTENING PARTY AND CD GIVEAWAY

1ST VACATION GIVEAWAY

Bring your pay stub for your official Sin Night card

Do it in the upstairs bungie (dress casual)

---

**BAND SOUNDBOARD**

DREAM STREET

★ Now hiring door security personnel. Apply in person. ★

BANDS WANTED!
IN-HOUSE BOOKING
CALL BILLY: 619-222-8131

Wednesday, July 3
SWEATING BULLETS
OTHER NATURAL FLAVORS
LEROI
LARRY BIGEL
THE STEAMIES
God Bless America
Thursday, 4th of July
3-P-SOOP
FRICION SWITCH
AFTER BLACK
40 FOOT FAKEOUT

Friday, July 5
THE DAISIES
TRIP WEST
FILM NOIR
THE EXPERIMENTS
Mike & Troy's Birthday Bash!

Friday, July 12
KING DUB
DRAMA BOMB
LODUS
RED ROX

Saturday, July 6
PRIEST UNLEASHED
VIII FRAUD
tragic ritual
PROOF OF BURDEN
Wednesday, July 10
DEFECTS
REVENGE OF DOH
FULL FEATURE
PLUG UGLIES
Thursday, July 11
PSY-FI
STAR STRANGLER
BASTARDS
DEMIT
CILANTRO

Thursday, July 18
AFTER BLACK
DAMA
CANOBILSS
NATIVE FLUX
Upcoming Saturday, July 20
HOT BOX
120 PAIN
FALLEN FIVE

Friday, July 5
THE ABUSE
LIFE HATES ME
18 BONEZ
FRICION SWITCH

E-mail Band Bookings: DreamStreetLive@hotmail.com
2928 Bacon Street • Ocean Beach • 619.222.8131

San Diego Reader July 3, 2002 103
1. Press the the 4-digit extension above the category that interests you (for example, 4001 for upcoming concerts).
2. At the next prompt, press the 4-digit extension next to the performer you wish to hear. (Performers without 3-digit code that is next to the performer example, 4001 for upcoming concerts).
3. At the next prompt, press the 4-digit extension above the category that interests you (for example, 4001 for upcoming concerts).


BAND SOUNDBOARD

The New Breed Band: The Alley
Northstar: Moe’s Irish Pub and Grill
Jack Pauley: Shermans Bar and Grill
Glen Fisher con Alma: The Westgate Hotel
Joe Lattieri: The Bayou Jazz Bar

Judy Chamberlain: The Butcher Shop
Steve Nichols: Dizzy’s
Chuck Haire: The Room
Bobby Allison Cole: The Boathouse

The Big Band: The LPS Express
Kenny Hammons: The Beach House
Steve Nichols: Dizzy’s
Denny Fowlie & Company: The Beach House

Jazz Bar: Aja
Dancing Bar: Jimmy Love’s
Villa Caffe: Jimmy Love’s

EXTENSION 4005
JAZZ/ BIG BAND
The Ray Norris Big Band
The Gene Ammons Society
The 8-Bit Player: Belly Up Tavern
Bob Hamilton: Dizzy’s
Vince Mendoza: Dizzy
The Inner Voyager: The Bayou Jazz Bar

Barbara Jamerson: Hotel del Coronado
Jazzmaz: The Hotel del Coronado
Jazztet: The Hotel del Coronado

EXTENSION 4006
REGGAE/ SKA

EXTENSION 4007
COUNTRY

The California Ramblers: The Ramblin’ Roosters Restaurant
Cheese Saitz: Joe’s Cocktails

EXTENSION 4008
ACOUSTIC/ FOLK

Affinity: The Room
The Room: The Room
Eric Anderson: Humphrey’s
The Room: The Room

4th of July Weekend Events

La Jolla’s Exclusive Dance Venue

Featuring
X • Joe Strummer & The Mescaleros
Reverend Horton Heat
Hank Williams III • The Blasters
Lee Rocker
Nashville Pussy • Tiger Army
Kingsway • Original Sinners
James Intveld • Hot Rod Lincoln
3 Bad Jacks • Russell Scott

Sunday, July 7
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Includes V.I.P. Wristband and Vintage Shirt!!

4th of July Weekend Events

Friday • July 5
Live Rumba & Spanish Guitars with Affinity
Join us for Tantric – newest and hippest dance lounge – with DJ Eduardo and guest DJ until 2 am.

Saturday • July 6
Live Pop, Jazz and R&B with Stage 4
DJ Luis takes you on a journey to Ibiza.
Euro Latin House from 10 pm-2 am

Hottest venue in La Jolla. Make dinner reservations and get on our no-wait Priority Guest List by e-mail at: ilfornobistro.com/theroom

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Escondido
Friday & Saturday
July 5 & 6 • 9 pm

Blind Luck
Every Wednesday & Thursday
6 pm-close
Every Sunday 4-8 pm

Country & Western DJ & Dance Lessons!

Santee
Friday & Saturday
July 5 & 6 • 9 pm

Rockoholics

Special Ongoing Events

Every Wednesday
(Navajo location 8-11 pm)
Bucky's Roommate
Acoustic Music

Every Sunday
(Escondido location 4-8 pm)
A Little Bit of Country

July 3
(Santee location 9 pm)
Serious Guise

Wednesday Drink Specials
6 pm-close • All 4 Locations

$1.50 Domestic Beer & Well Drinks

Karaoke!

Navajo • Sunday-Tuesday at 9 pm. Hosted by Jerry Hulce (Sunday), Bob Eyler (Monday & Tuesday).
Sanee • Saturday 3-7 pm hosted by Bob Eyler. Sundays at 9 pm hosted by Bob Eyler.

Monday & Tuesday at 9 pm hosted by Jerry Hulce.

Escondido • Sunday 5-8 pm-Midnight. Monday & Tuesday 9 pm-1 am.

Navajo
8515 Navajo Road
619-465-1730
(Alum Rock between Georgia & Navaro & Lake Murray)

North Park
2306 El Cajon Boulevard
619-298-6008
(One block west of Texas Street)

Sanee
8528 Magnolia Avenue
619-596-8350
(Corner of Cuyamaca & Magnolia)

Escondido
1320 E. Valley Parkway
760-746-7408
(Corner of Ash & E. Valley Parkway)

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America’s Tenor Danny Rodriguez

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Hear the New York City police officer who took center stage in the aftermath of September 11th.

Oatmeal Stout

Oatmeal Stout

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11.99
CD

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19.99

The self-produced 'Holas & Hadas' is further proof that Dolly's vision and talent are beyond compare.

A punk, ska and reggae inflected album that simultaneously makes a huge splash and gracefully cuts the surface with songcraft perfected over the band's 15 year existence.

By The Way blends new rhythms, sounds and styles into the Red Hot Chili Peppers mix, resulting in one of the major new albums of the summer.

A punk, ska and reggae inflected album that simultaneously makes a huge splash and gracefully cuts the surface with songcraft perfected over the band's 15 year existence.

The self-produced Halos & Horns is further proof that Dolly's vision and talent are beyond compare.

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A punk, ska and reggae inflected album that simultaneously makes a huge splash and gracefully cuts the surface with songcraft perfected over the band's 15 year existence.
UNDERGROUND MUSIC SCENE

**DANCE CLUBS**

**STICKFIGURE • WHO CARES**

The last Saturday of every month, DJs Joe Forester, Reverend Apocalypse, Brian Kazy, the Rooster, and special guests. Sunday mornings, beginning at 10 a.m., Divine Groove, house, techno, trance, and breaks with resident DJs Mike E. Euphoria, Chad Fortin, Fat Albert, and others. Wednesdays, Turntable, house, reggae, hip-hop, scratch music, and classic hip-hop. Bennett Buffalo Joe’s, corner of Fifth and Market, Gaslamp, 619-236-1614.

**The Brass Rail**

Thursdays, Nacho Latino, the finest in Latin pop, dance, cumbia, merengue, and salsa. Fridays, Brooklyn Bar, good vibes and premier urban music. Saturdays, Nacho Latino Americano, Latin and American dance music, strictly the best from both sides of the border. Mondays, Fresh Organic, with Chad Fortin, Eric Diaz, and Jared Joseph. 3798 Fifth Avenue, 619-298-2233.

**Cathedrals**

Saturdays, gothic, industrial, ethereal, ambient, and dance with DJ Karma. Open midnight, 18 and up with DJ Club: Sand, 425 30th Street (at El Cajon Boulevard), North Park, 619-384-2720.

**Club Banana**

Sundays, live reggae and worldbeat, 10 p.m. to 2 a.m. Juke Joint Café, 327 Fourth Avenue, Gaslamp, 619-232-7685.

**Club 88**


**Club 80’s**


**Club Ultra**

Saturdays, superstar guest DJs, balcony seating, smoking terrace, and Saturdays, superstar guest DJs, balcony seating, smoking terrace, and Saturdays, superstar guest DJs, balcony seating, smoking terrace.
THE BREATHERS
POSTER CHILDREN  ROCHELLE, ROCHELLE
FRIDAY JULY 5 7:30PM  4TH&B
PINBACK  WED JUL 24
7:30PM  16+
+ SPECIAL GUESTS
CANE'S
HOT SNAKES  BEEHIVE & THE BARRACUDAS
ALL AGES  TUE AUG 6 7:30PM  THE SCENE
OOPS I (THE TOUR)
THE LOCUST, ARAB ON RADAR
LIGHTNING BOLT
WED AUG 7
ALL AGES  THE EPICENTRE
SLEATER-KINNEY
shannon wright  THE QUILS
WED SEP 18 7:30PM
THE SCENE  ALL AGES
TIX ON SALE JULY 11!

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 Imagine the Beatles performing live songs from
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UPCOMING • PSYDECAR w/ DJ D74 7/10 • TUATARA
feat. PETER BUCK w/ WAYWARD SHAMANS, MINUS 5
and GEDELL DAVIS 7/16 • BUCKFAST SUPERBEE 7/18
• HAWAIIAN SLACK KEY w/ GEORGE KUO, MARTIN PAININI
& AARON MAHI 8/1 • MACEO PARKER 8/15 • SUPER DIAMOND w/ HELL'S BELLES 8/16 & 17 • ANGELIQUE KIDJO
8/21 • THE SAMPLES 9/13 & 14 • THE RADIATORS 9/27 •
SPOTLIGHT ON SAN DIEGO
TUE 7/9 55 2NKS, WHIZZARD
THE AFTERPARTY / KUT U UP

A WINE DINE NO LINE SHOW  www.bellyup.com
North County

The Alley, 421 Grand Avenue, Carlsbad. 760-486-1713. Thursday, Saturday, and Wednesday, the New Club Band, pop, jazz, Friday, Dick DeBartolo’s La Vida Loca, blues
Bolly Up Tavern, 143 South Cedros Avenue, Solana Beach. 760-481-9022. Thursday, Black Cat (with Debut, reggae; Friday, 9-15 pm, Mandala and Marley; Saturday, 9-15 pm, Roots and Boot-0-Nine, ak; Sunday, Prime, Latin jazz. Tuesday, 8-10 pm, Smoke n’ Wizard, the Allnighters, and Eat Up, alternative. Wednesday, Prokosha, reggae funk.
Bob’s Whiskey Dive, 80 Pier View Way, Oceanside. 760-757-BUBS. Thursday, Sketch, alternative.
Carvers, 112 North Coast Highway, Encinitas. 760-582-9000. Thursday, the Weather, blues; Friday and Saturday, the Lost Boys, blues.
Coyote Bar and Grill, 108 Carlsbad Village Drive, Carlsbad. 760-729-4695. Friday, 6 pm to 10 pm, the Rodent Nurses, roots, reggae.
Front Walk, 14620 San Diego Blvd., La Mesa. 619-461-6160. Thursday, Shagwells, blues.
San Reel, 11940 Bernardo Plaza Drive, San Diego. 760-729-0009. Friday, the Patrone Quartet, piano and vocals.
Solana Beach, 854-777-BUBS. Saturday, the Archtones.
La Casa del Zorro, 3845 Yucaipa Pass Road, Borrego Springs. 760-767-5532. Friday, 7-11 pm, Tony Lemus. Wednesday and Monday, 7-11 pm, Dick Moten, piano and vocals.
Martini Ranch, 485 South Coast Highway, Capistrano Beach. 760-436-2232. Friday, Reggae, Saturday, the Travel Agents, country.
Fortier Sisters, 7850 El Camino Real. 760-772-2202. Tuesday, 8-11 pm, Gary Seiler, rock.
Tijuana Bar, 909 Prospect Street (next to the Hard Rock Cafe), La Jolla, 858-459-5010. Tuesday, Dave 3-7 pm, to 7 pm, Cruz Control, reggae; 8 pm, Buck’s, Rockabilly and Sbagai Plock, alternative. Monday, open mike. Saturday, Alfred Howard in the 2KR Orchestra and the Nickol Project.
Tomas Bar and Grill, 2105 Ocean Front Walk, Mission Beach, 858-448-1780. Music is rock/alternative unless otherwise noted.
Fox Den: Thursday through Saturday, the Texas Troubadours, blues.
South Bay

301 Pier View, 301 Pier View, Carlsbad. 760-439-3939. Saturday, 7:30 to 10:30 pm, Pinot, Sunday, jazz, 10 am to 1 pm, Jardines, jazz.

JOE STRUMMER, Embarcadero Marina Park South, Sunday, July 11, 6:15 pm. 619-220-8497. 635 to $100.00.

Joe Merson has chosen the latter.

JOE STRUMMER, Embarcadero Marina Park South, Sunday, July 11, 6:15 pm. 619-220-8497. 635 to $100.00.
WRENCH
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TUES.
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MASTER BLASTER
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DANCING     BOOZE     BULLARNEY
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BLUES, SOUL, ROCK 'N' ROLL!
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BATTLE OF Hopper & Hendo's Metal
"EXTREME ELVIS"
BATTLE OF
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7/26
BLUES
"Politically Correct Blues"
BLUES AMBASSADORS
"Extremely Elvis"
GIMIC
Divided by Zero presents
"Wrench"
City Monk.
Pacific Beach. 858-273-9734. Friday,
Tiki House, Wednesday, Saturday,
Shooters Bar and Grill,
6 pm,
Rock Bottom,
variety. Friday and Saturday, 7:30 pm
Thursday, Sunday, and Wednesday,
Afterblack,
Bay Park. 619-275-LIVE. Saturday,
Dean Paul Ratzman,
Bay Park. 619-275-LIVE. Saturday,
Leftover Salmon
Rudies.
Michael Bliss Band
Victor’s Restaurant & Bar,
Mission Bay. 858-539-7779. Departs
Hotel, 998 West Mission Bay Drive,
San Diego. 619-584-2720. Friday,
Warren’s New Jazz.
4, rumba, Spanish guitar. Saturday,
Karen Giorgio.
Avenue, Hillcrest. 619-296-0057. Wednesday,
Winston's, Electric Waste Band,
Over Looked,
Diego. 619-584-2720. Friday,
Lyle Lovett & His Large Band,
Cheap Trick,
Black Monday, Danny Dean & the
Battle of the Bands, 7 pm to 11 pm,
and
Homewreckers, Regal Line, Rip Carson,
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Battle of the Bands, 7 pm to 11 pm,
and
Homewreckers, Regal Line, Rip Carson,
Black Monday, Danny Dean & the
Battle of the Bands, 7 pm to 11 pm,
July 3, 2002


**Kelly’s Steakhouse**, 500 Hotel Circle North, San Diego. 619-291-7311. All music is in piano. Music hours are from 7 pm to midnight. Thursday and Wednesday, Joe Cronwell. Friday, Dale Peterson. Saturday, Kirkl Bykle.


**Kelly’s Steakhouse**, 500 Hotel Circle North, San Diego. 619-291-7311. All music is in piano. Music hours are from 7 pm to midnight. Thursday and Wednesday, Joe Cronwell. Friday, Dale Peterson. Saturday, Kirkl Bykle.

Lao Moo

“I have two sisters who’ve started a Thai restaurant in Arkansas and a brother who has one in Texas.”

Flash back for a moment to 1980. It’s early morning in Laos. Montry Sengsouyiya’s life is on the line. “We started out before the sun rose, because the mists were still rising from the river. We headed for the middle of the Mekong, to make it exciting as though we were going fishing. We hit a good patch of mist. The boatman turned 90 degrees left and raced for the Thai side. We were lucky. Nobody spotted us. There were no shots. No shots. Nobody knew I had gone.”

Except his mom, dad, brothers, and sisters. Twenty-one years later, Montry has made it to — and in — America: qualified as a mechanical engineer, made microchips for Texas Instruments, and started El Cajon’s lone Thai restaurant. Nobody knew I had gone.”

Montry says, “because this was a Chinese place before. People were used to that.”

“I had to keep some Chinese things in,” Montry says, “because this was a Chinese place before. People were used to that.”

The place is clean and simple: eight tables, gray low tables, white umbrellas, some Thai lanai on the wall, a red paper umbrella, and gold and black embroidered panels of war elephants cluster around the corner. Half of them have come from customers,” says Montry. “They bring them in.” Behind him, I see a young man and an older woman working away in the kitchen. “My mother and my cousin,” he says.

So, first up is the soup, a clear broth with lettuce and mushrooms, scallions, and other goodies. Good for clearing your gut for the flavors to come.

Then Montry brings out an oval plate with a neat pile of rice next to a sea of crunchy green beans in a slurry of oh-so-tender beef, with three fried wontons. But, man, the secret’s in the sauce.

“It has burned ground chili and shrimp paste,” says Montry, “and pickled radish and sweet basil.” It makes for a real enticing sweet chili sauce, a tender, slightly hot sweet taste that makes the beef come alive. I mean, the thing was practically mooing at me.

Heat? It’s, like, pleasantly prickly, but not a three-alarm. Montry admits he downplays the spicy part to fit in with local tastes. It turns out that it was partly because of his mom that he started this place. “My dad died in a car accident here,” he says. “My mom had too much to think. She was always the great cook in our house in Vientiane. We’re Lao, but we know all about Thai cooking. I have two sisters who’ve started a Thai restaurant in Arkansas and a brother who has one in Texas. This one keeps Mom busy.”

And now that I’m looking seriously at the menu, I see lots that I missed, like som tam, spicy and sour green papaya salad, or larb, the Laotian ground chicken salad ($6.25). Or masaman curry (musaman means Muslim; Mus-lims in the south of Thailand go for these curries big time), with potatoes, onions, carrots, and roasted peanuts all flavored by sweet coconut milk and a mild curry ($5.95 with pork). Or all the vegetarian dishes — you’re vegan, this is your haven.

Khanhaly, Montry’s mom, comes out for a moment. He got her out of Laos ten years after he left. She misses her two-story home near the Mekong. But you can see she is very proud of her boy. “He cooks better than me!” she says. Montry shakes his head.

There’s just one more thing I gotta have. I noticed the tiny bottles in the cooler. Kraut. Daeng. Red Bull ($1.00). It’s a little vitamin elixir the Thais and Lao love to keep themselves going through the heat of the day. Me too. Somehow it feels like downing brandy during Prohibition. Glug glug flute. Feel the strength coursing through the veins. Now. Feel man enough to take on that pesky suit problem.
Vertical Sprout

“They’re not looking for Screaming Eagle; they’re coming home from work and they want something that’s good.”

Cary Parker got started in wine by holding tastings in people’s homes. He poured different varieties, talked about food pairing, helped people find out what they liked. Along the way, it dawned on him that few people had cellars in California, meaning that few people had a place to store their wine at optimally cool and stable temperatures. (This was before the widespread popularity of Vinotempst and other refrigerated storage units.) So he opened a storage facility. “Two months, no calls,” he remembers, and his expression shows that he remembers the nervousness of those two months as well. Then one call, then another, and suddenly, he was moving to a bigger space. In 1993, he moved him to the current location of the WineSellar, a three-story cavern of lockers off of Mira Mesa Boulevard.

He opened a brasserie on the premises—an informal, luncheo sort of place where folks could eat, drink good wine, and let loose a bit. He brought in Doug Organ to run the kitchen. He opened a little shop below the restaurant. Things were fun.

But Organ proved to be a gifted chef, and as his skills revealed themselves, he carried the tone of the restaurant upward. At the same time, the business moved to a bigger space. A second move brought him to the current location of the WineSellar, a three-story cavern of lockers off of Mira Mesa Boulevard.

In the mid- to late ’90s—when the economy went hand in hand throughout the industry to survive, we need to get edgeable, but eventually, all their cellars will get Full. We cannot depend on those people. In order for the industry to survive, we need to get more of Mr. Jones and Mrs. Smith, who say, “I’m just having some wine with dinner.” It’s just a regular part of their life. All these businesses that have opened up (in Mira Mesa)—we would like to see those people. They’re not looking for Screaming Eagle; they’re coming home from work and they want something that’s good, that’s between $5 and $25, that they can drink on a regular basis.”

But the “wine with dinner” crowd wasn’t heading to the WineSellar, and there was a reason why. Parker says that “the average price of the range, per bottle, was probably $35 to $50, and it was intimidating.” Even without the problem presented by a multitude of pricey collectibles fighting for shelf space, there was still the matter of volume. “Because of the size of the shop, we couldn’t buy 20 cases of something and get a good deal on it,” a la San Diego Wine Company. Parker found himself in a niche that, while lucrative, wasn’t entirely comfortable. “You don’t want to be considered an elitist—I certainly don’t—and there may have been an undercurrent of thinking that the wine shop was that way.”

Last year, Parker and Co. took steps to get back to people who are just getting started in wine—people who make the market grow. They began by literally knocking down walls. The shop is fully three times larger than it used to be, and the extra space means that buyer Derby can now bring in a $4.99 bargain wine from Vega Sindoa, along with the winery’s fancier El Chaparral for $8.99. Vina Alzara comes in at $6.99, and the Abadia Retuerta Rivola can be found for $11.99. (All these wines are Spanish, and with good reason. Together with certain parts of the South of France, Spain probably produces the best under-$10 wines out there.)

Of course, this is still the WineSellar, and the bargain island is cleverly positioned between the cash register and the cult wines. “Very few people who come over [to the cult wines] buy,” admits Derby, “but all of them talk about it. It’s part of what it’s there for, for people to go and say, ‘I was in the WineSellar, and they had this and this...’ We’re trying to take the prestige and honor that we’ve [built up] and transfer it” to less expensive wines. The idea is that, since the WineSellar staff has tasted some of the best Pinot Noirs ever made, they’ll know when an $18 Pinot is a genuine value. “I have a reference,” says Derby. “If you’ve never seen the bull’s-eye, you don’t know how close you’re getting.”
Pride of Italy

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del Mar, 885-259-6600; 1620 Camino de la Reina, Mission Valley, 858-456-9522. Inexpensive. — E.W.

— E.W.

— E.B. (9/01)

— E.W.

— E.W.

— E.B. (2/02)

“Super Combo Plate” of charbroiled beef sirloin, Turkish food is the order of the day at

Glovers Mill Road, Del Mar, 858-259-8138. Nouveau’s menu is a little more up-market than

— N.W. (9/02)

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or Mexican breakfasts. Select simplest unobstructed ocean view and is especially suited for you. Open Tuesday through Saturday, lunch to early dinner. Inexpensive. — N.W. (1/03)

VILLAGE MILL BREAD COMPANY 128-41 El Camino Real, Carmel Valley (Del Mar Heights), 858-794-4994. Sixteen varieties of bread, all fine for sandwich making. Best bets are honey sunflower and cinnamon swirl, which makes excellent French toast. The bread is soft with soft crusts, children love it. Open daily. — E.W.

VIVACE Four Seasons Resort Aviara, 7100 Four Seasons Point, Carlsbad, 760-603-6000. The well-prepared food is no more expensive than the offerings in any upscale San Diego restaurant, but it’s an experience to dine in such luxurious surroundings. Menus change seasonally. The appetizer list offers unique selections. For entreés try chicken in clay pot or daily fresh fish. The Four Seasons lounge is a great place to visit and listen to live music. Go see the hotel. It’s worth the trip. Open nightly. 5:30 to 10:30 p.m., dinner only. Expense. — E.W.

WILD NOTE CAFE 143 South Cedros Avenue, Solana Beach, 858-359-7510. Located adjacent to the Belly Up Tavern, this uniquely decorated room offers excellent salads, pasta, fresh fish, and burgers. The new chef adds luau to the new menu. Loving and attentive service. Open daily. Inexpensive to low-moderate. — E.W.

NORTH INLAND

ATHENS MARKET CAFE 11640 Carmel Mountain Road, Between Pacifica Theatre and Sportcenter in Carmel Mountain Plaza (close to Rancho Bernardo) off I-15, 858-677-2225. The same recipes that you know and love at Athens Market downtown are even more lovingly prepared here. All entrees with soup or salad. Excellent moussaka, baked chicken, lamb kebabs. Excellent value and tasty product. Open daily. Inexpensive. — E.W.

CHICKEN PLUS GREEK 309 West Mission, Escondido, 760-480-1348. This pleasant little spot (mainly for takeout) has multiple personalities. First, there’s very basic rotisserie chicken. Then, there are parboiled “barbecued” baby back ribs and a prime rib plate. The latest twist on these dishes is “Cajun” seasoning. But the most savory personality is Greek, with decent gyros (grilled pressed ground lamb and beef), souvlakia (kebabs), dolmades, tzatziki, and good greekspanakopita. Although the salad dressings and ranchio (the cake-yogurt gyro dressing) taste mass-produced, you get a lot of wholesome food for little money. Lunch and early dinner daily. Inexpensive. — N.W. (10/01)

FISH HOUSE VERA CRUZ 360 Via Vera Cruz, San Marcos, 760-744-7346. This family-style restaurant serves seafood and fish that changes daily. Simple but honest preparation, good value. Open daily for lunch and dinner (dinner menu is served from opening to closing on Sunday). Inexpensive to expensive. — E.W.

THE FORTUNE COOKIE 14425 Bernardo Center Drive, Rancho Bernardo, 858-451-9858. Since its 1992...
SAN DIEGO ARTISAN BAKERS 1531 South Escondido Boulevard, Escondido, 760-740-5963. The grains are fresh daily for this wonderful European-style bread. Every bread has dense, tangy, and an amazing crust. Among the best bets are the baguette, the sourdough with Greek olives, and the country sourdough. Recipes come from France, Italy, and Germany. Open Monday through Saturday. Inexpensive. — E.W.

LA JOLLA

910 RESTAURANT Grande Colonial Hotel, 910 Prospect Avenue, La Jolla, 858-964-5400, www.grandecolonian.com/dine-la-jolla.htm. In this lively, casual-chic dining room, Chef Michael Stehney shapes a constantly changing, luxurious menu based little on “luxury” and more on inspired presentations carry the day here. The extensive menu does particularly well with its 11 appetizers and its 30 seafood combinations of luxuriously perfect local, seasonal foods — clean, fine flavors that taste like themselves. Most items are available as either “small” or “large” plates, so it’s easy to create your own tasting menu without breaking the bank. Pastry chef Jake Fischer creates the avant-garde desserts. Open daily, three courses (for starters or main courses when available). Closed Sunday. Dinner, Monday through Saturday. Expensive. — E.W.

HOP BISTRO AND BREWERY 4353 La Jolla Village Drive, La Jolla, 858-450-6666. Very noisy room and distracted service tend to make the experience more stressful than relaxing. Average steaks and chops, though nothing memorable. Popular “in” spot. Inexpensive to moderate. — E.W.

PANDA COUNTRY 4510 Regents Park Drive, La Jolla, 858-552-1345. Gorgeous surroundings and stunning presentation carry the day here. The extensive menu does particularly well with its 11 appetizers and its 30 seafood and fish dishes prepared Mandarin or Szechuan style. Scallop & diver special treat. Open daily. Inexpensive to expensive. — E.W.

Sushi & Sake

Bringing the best food of any brewery in San Diego. Best dishes are spit-roasted chicken and penne with salmon and shrimp. All beers are brewed on the premises. Open daily for lunch and dinner. Inexpensive to moderate. — E.W.

MILLE FLEURS 6609 Paseo Delicias, Rancho Santa Fe, 858-746-3085. One of the area’s top destination restaurants, Bertrand Hug’s beautiful room with beautiful food draws “the beautiful people” — Hollywood honchos, high-end high school graduation parties, and a steady influx of rarefied Rancho Santa Fe residents flaunting huge walking rocks. The daily-changing menu sports first-rate modern French cuisine (with a few German touches) by long-time chef Martin Wootz. Order at will, everything’s flawless. The menu’s most exciting on weekdays, when crowds are sparser and the the time before the crowd. The wine list is fabulous but exorbitant even at the bottom. Lunch weekdays, dinner nightly. Reservations a must. Very, very expensive. — N.W. (3/00)

MENG-COUNT 12750 Carmel Country Road (Country Plaza Shopping Center), North County, 858-795-2707 ([adjacent to Del Mar], 858-795-2937. Elegance describes the setting of the dining room. Some unusual preparations are chicken, pungent shrimp, three-mushroom, onion, tangerine beef, and items on the Ming Court specialty list. Service is first-rate. Open daily. Moderate. — E.W.

ONAMI JAPANESE RESTAURANT 240 East Rancho Santa Fe, Escondido, North County Fair, 760-738-7252. 160-foot Japanese seafood buffet, but lobster dumplings, saus, desserts, all you can eat. Tons of fresh food. Some 200. Open daily, lunch and dinner. Expensive. — E.W.

RANCHO VALENCIA 5951 Valencia Car., Rancho Santa Fe, 858-773-1123. The dining room and surrounding grounds are gorgeous, the meals beautifully prepared. Great place to take a guest to lunch. Best bets, fresh fish. All California cuisine dishes have Mediterranean influence. Open daily. Expensive. — E.W. (3/00)

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4547 MISSION BOULEVARD, PACIFIC BEACH • 858-273-2979 Dinner Sun.-Thurs. 5:30-10:30 pm, Fri. & Sat. 5:30-11 pm [Across from Blockbuster, free parking available.]
**SKY ROOM** Top floor of La Valencia Hotel, 1111 Prospect Street, La Jolla, 858-434-0771. The running ocean view offers three essentials for a memorable evening: privacy, intimacy, and the ability to talk without the interruption of noise. The food is a feast to the eyes as well as the palate. Red beet abalone and scallop stuffed appetizer, the daily soup, choice of entrée, and a host of desserts. Dinner only, with two seatings on weekends. Very expensive. — E.W. (10/99)

**NEW SHANGHAI** 4681 Convoy Street, Kearny Mesa, 858-569-9595. A delightful restaurant with a mission: Sheila was determined to create food observant Jews could eat with a yarmulke to feel comfortable. Everything down to the least lettuce leaf is kosher. Monday through Saturday. Inexpensive. Closed Sunday. — E.W. (8/99)

**THAI HOUSE CUISINE** 4220 Convoy Street, Kearny Mesa, 858-278-1800. Not to be confused with Thai House in Point Loma, this attractive and well-decorated Thai restaurant serves fine gourmet Thai specialties. Do try the orange and seafood combination (hotpots). The meat leaves). Open daily. Inexpensive to moderate. — E.W. (11/98)

**NEW BANH MI** 4170 Convoy Street, Kearny Mesa, 858-569-5789. Named after the Vietnamese owner’s daughter, this is a big, neon-lighted hawker hall with white walls, black and red chairs, green plastic coconut trees, and ads for “Mickie’s Bar.” A buzzes with a warm and humming atmosphere. Standard fare like pho (corri- mille beef soup), mi (egg noodle soup combinations), and banh (pork) is all here. The Chinese long (pork stomach porridge) is nutritious. But come for the desserts too. Order ahead for grilled whole catfish, usually a huge shareable plate, or la (shrimp). The count and seafood combination la is great. Less expensive, but also interesting, is the “Phuong Trang Special Broken Rice.” Worth ordering. Visually and gastronomically a treat. Closed Saturday. Inexpensive to moderate. — E.W. (11/98)

**INNSIDE JAPA NSE RESTAURANT** Hazard Village, 9410-B Clairemont Mesa Boulevard, Kearny Mesa, 858-569-5995. A delightful restaurant tucked away at the far end of a small shopping center. Fine soups, bar, and unusual appetizers. A feast named “Takto special,” for two or more, is worth ordering. Usually and gastron- mically a treat. Closed Sunday. Lunch, Monday through Friday: din- ner, Monday through Saturday. Inexpensive to moderate. — E.W.

**KOREA HOUSE** 8520 Convoy Street, Kearny Mesa, 858-560-0800. Korea House offers floor seating or a table if you want to have your own food. The menu offers fine “down-home” Korean food, such as traditional man- doo (beef dumplings), gyoza (jiaozi), or raw crab, and jokji (Pi Yun). A steak tartare worth raking. Make a meal from enormous appetizers like gul buo (raw egrets, pork, and cabbage leaves). Open daily. Inexpensive to moderate. — E.W. (6/98)

**HEIDYSHOF JAPANESE RESTA U RANT** Hazard Village, 9410-B Clairemont Mesa Boulevard, Kearny Mesa, 858-569-4833. New Shanghia is busy, friendly, and decorated Japanese restaurant serves fine gourmet Thai restaurant serves fine gourmet Thai specialties. Do try the orange and seafood combination (hotpots). The meat leaves). Open daily. Inexpensive to moderate. — E.W. (11/98)

**THE GOOD EGG** 7847 Balboa Ave., La Jolla, 858-436-4744. The menu offers omelets, gourmet pan- cakes, waffles, and several different kinds of salads. Freshly squeezed fruit juices are available, and for lunch there are burgers, salads, and a long list of sandwiches. Good value here. Open approximately 6:30 a.m. to 2:00 p.m. Inexpensive. — E.W.

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**Wine Sellars & Brasserie**

9510 Waples Street #113, Mira Mesa, 858-456-5537. This is the sister restau- rant to Laured, and the food is a delight to the palate. Lunch on Saturday served by staff in conjunction with the wine tasting. Call for directions and specific hours. — E.W.
Very expensive. — E.W.

120 San Diego Reader • July 3, 2002

SAFFRON JAPANESE RESTAURANT
2254 Rosecrans Avenue, Ocean Beach, 619-223-0686. It’s small, but Saffron has big proposals. Particularly the lunch specials that usually give you a miso soup, salad, and a combo such as chicken teriyaki and California rolls and white rice — all presented like a piece of performance art. Other specials include yaki udon (stir-fried sautéed chicken, vegetables, and noodles) and Chompon noodle soup (soy noodles, scallops, shrimp, and vegetables); and the value-packed Chicken Bowl — a big plate of sliced chicken, broccoli, other vegetables and a swig of sake. Open seven days. Inexpensive. — E.W. (802)

SASKA’S 3768 Mission Boulevard, Mission Beach, 888-721-711. Saska’s is the perfect spot for insomnia. Heartbeat rhythms, which can include meat and eggs, are served Sunday through Thursday from 11:00 a.m. to 2:00 a.m. On Saturday and Sunday brunches offer Mexican specialties. Beachcomber atmosphere. Open daily. Breakfast inexpensive; dinner moderate. — E.W.

SUSHI ON THE BAY 6372 Pacific Beach Drive (at Bunker Hill Street), Pacific Beach, 858-270-5670. The bay becomes a legend! Most of this, however, must be sought on your neighbor’s choices, watching for off-menu ex- traordinary morsels such as unagi (smoked eel) or this spicy “irresistible” sushi bowl with a flame-broiled salmon. Don’t miss the au-chocolat, which is a chocolate sponge cake with a strawberry filling. Open daily until 9:00 p.m. Inexpensive. — E.B. (10/00)

FAIROUZ CAFE AND GALLERY
3146 Midway Drive, La Jolla, 619-226-1353. This Middle Eastern cafe with an outdoor patio is one of the few places which contain sesame chicken, gyosa, or the irresistible “sushi sundaes” (of chicken, beef, spinach, mountain potatoes, garlic bread, and pepper, cheese on top, potatoes, fruit, and bread). Later in the day, try their great food from our continental breakfast. — E.W. (802)

EAST COUNTY & STATE COLLEGE
ALPINE INN 2225 Alpine Boulevard, Alpine, 619-445-5723. If you’re a beef lover, try the Texas burger served on a cut-down bread roll with a meaty hamburger patty from here. Dark interior with lots of booths. Very crowded for both brunch and dinner on Sunday. Early bird dinner Monday through Thursday for $12.25. Open 24 hours. For our readers’ benefit — E.W. (802)

ARIGATO 5753 Baltimore Drive, Suite 110, La Mesa, 619-649-3157. Here’s a great bargain Japanese restaurant. Among the best are the combination plates which contain sesame chicken, tempura, and gumu dumplings. The vegetable and shrimp tempura is outstanding. Closed Sunday. Lunch and dinner Monday through Saturday. Inexpensive. — E.W.

ASWAN 704 University Avenue (at Lowell), La Mesa, 619-497-3081. Louisiana and East African dishes in this menu at this spacious restaurant where the Mississippi meets the Nile. Most dishes are excellent and very good. We are not sure to eat out and Run. With a staff of Louisiana and East African dishes in this menu at this spacious restaurant where the Mississippi meets the Nile. Most dishes are excellent and very good. We are not sure to eat out and Run. With a staff of eight to ten staff members, there is always a friendly face to greet you. — E.W.

PREGO Hazard Center, 1370 Race Road (at Fraun Street), Mission Valley, 619-239-1733. This North Italian restaurant set at a come-as-you-are-mar, a million-dollar renovation at the end of our century has turned down the noise level to match the pleasing, curv-from North Italy. The menu features such starters as the antipasto platter, sparkling sal- ads, and fresh, fishy, dried fish from the Mediterranean. For main dishes, we offer red-pepper, cheese on top, potatoes, fruit, and bread. Laguna Live Music Thursday, Friday, brunch/dinner- ner weekends. Low moderate. — N.W. (11/00)

BURNING TREE NATIVE AMERICAN GRILL 40801 Highway 80, Boulevard, Boulevard, 619-445-5723. An unusual experience will be had here. Open daily. Inexpensive. — E.W. (10/00)

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San Diego Reader, July 3, 2002

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N.W. (4/01)
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Cold Spots

It affords the spectator a sterling opportunity to test his broad-mindedness.

A ny wag who wished to say that The Fast Runner (Atanarjuat) is the best Inuit-language film to have ever come down the pike, might have said equally well, if not as waggishly, that it’s the worst. More objectively: the only.

The “language” qualifier allows it to dodge head-to-head competition with such superior Eskimo epics as Nicholas Ray’s The Savage Innocents and Philip Kaufman’s The White Dawn (subtitled only in part), let alone Robert J. Flaherty’s seminal silent documentary, Nanook of the North.

The most urgent thing to say about it is that, for all its exoticism, it is just one more addition to the amassment of movies now shot on video. So once again you get those funny, fuzzy, feathery edges and those glassy, glazed surfaces, besides the optional hand-held-camera shakiness and wide-angle-lens protuberance. But really! (Picky, picky.)

If everything else remained the same while the image got upgraded to the vicinity of, say, Dersu Uzala, how much improved would the movie be? My answer to that one would be (with all ambiguity intended): incalculably.

With its predominantly Inuit cast and crew, headed by director Zacharias Kunuk and scriptwriter Paul Apak Angilirq, The Fast Runner earns points for authenticity, if not, at the same time, for ability to communicate. (Flaherty, a true intercultural mediator, had of course forged the mold for ethnographic filmmaking by enlisting the natives as helpers.) And it earns more of the same — but again, nothing extra — for a storyline lifted from centuries-old oral tradition: an evil curse, forbidden love, jealousy, treachery, murder, rape, patricide, and incommensurate revenge (reminiscent of the Kenny Rogers C&W oldie in which the singer avenges the rape of his beloved by beating up her attacker: that’ll teach him!).

The unfamiliarity of this material naturally draws your attention to the most elementary and most minute details: the faces, the cat-whisker or bicycle-spoke tattoos around the noses of the women, the icicles on the men’s mustaches, the slitted metallic anti-glare goggles, the dress, the tools, the endless gutting and scraping of animal carcasses, the mealtime belching, and, overpouring everything, the terrible terrain.

One measure of how far the filmmakers are inside the culture is the unapologetic brutality and barbarism. (The Inuit equivalent of a knightly joust for the hand of a maiden is to have the rivals take turns punching one another on the temple, undefended.)

This, to be sure, affords the spectator a sterling opportunity to test his broad-mindedness. As storytellers, however, even as documentarists, the filmmakers are to a high degree inept. (Flaherty, although a documentarist first, was also an able storyteller.)

Dramatic impact will always tend to be lessened when you have to wait awhile to find out who just did what to whom. The ideal way to avoid such delay is for the director to establish who’s where before it happens. Kunuk is not good about that. (The unquestioned pièce de résistance was the showdown between Kunuk and his first wife, Nunata, in which he turned away from her, as he said, “to find out what another man could do.”)

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"A FANTASTIC, ADVENTUROUS JOURNEY!" "I'm a big fan of "Hey Arnold!" and I had a blast watching the movie. It was truly an adventure and I couldn't wait to see what would happen next. The animation was amazing and the voices were spot on. I highly recommend this movie for all ages."
Donnie Darko — Dark comedy, photographically as much as temperamentally, about a disturbed adolescent (Jake Gyllenhaal of October Sky) who has an imaginary friend in a demonic bunny suit giving him mischief-making orders. (The bunny’s end-of-the-world forecast, however, carries little weight when the action is set in the thick of Dakakia’s run for the Presidency.) First-time filmmaker Richard Kelly, age twenty-six, reveals an individual voice and an eccentric sense of humor (i.e., sometimes actually funny), and even when he hits predictable notes (e.g., the Grundy-ish old crone on the high-school faculty, who, when asked whether she knows who Graham Greene is, responds, “I think we have all seen Bonanza”), he hits them at his own unforged pace. Much the same can be said for his fugal use of special effects. The time-travel resolution is nonsensical even by time-travel standards, and it has the effect of wiping the slate clean in the chicken-hearted fashion of the if-it-was-all-a-dream convention. “Clever” is all the compliment it was fishing for. “Gimmicky” might be the reasonable compromise. Jena Malone, Drew Barrymore, Mary McDonnell, Patrick Swayze, Noah Wyle. 2001.

** Enigma — Second World War espionage thriller, set on the British hometown at Bletchley Park, otherwise known as Station X, the top-secret cryptography center, where they’ve now got just four days to crack “Shark,” the revised German U-boat code, before a convoy of merchant ships from the U.K. enters perilous waters. In other words: same genre, same era, same milieu (more or less) as the nearby Charlie’s. We even meet the protagonist, a wooly-headed math whiz (“With numbers, truth and beauty are the same thing”) recovering from a nervous breakdown, exactly where we earlier met Charlotte: at the window of a train compartment, which gives way to another train compartment in flashback. And like Charlotte, it belongs in the unglamorous, unromanticized, Graham Greene branch of spy fiction, notwithstanding the love triangle between an ace decoder (Dougray Scott, looking a bit like a young Tom Courtenay), a mysterious willowy blonde (Saffron Burrows), and the latter’s wallflower roommate (Kate Winslet), fellow employees at Bletchley. Plot convolutions aside, it’s historically interesting material, even you might argue, intrinsically more interesting than the more familiar material of Charlotte. But that’s not

tall, for reasons unknown, or anyway unremembered. Watching him extricate himself from one tight spot after another, you have to wonder how he ever managed to drop his guard long enough to get two bullets in the back and lose his memory. The answer, when finally it comes to him in flashback, reveals an incongruously, and laughably, soft heart. At that point, you have to wonder how he ever got the assignment to begin with. To get Laman his due, this is slick, slick, fast entertainment, and he thereby demonstrates that he’s up to the task of big-budget blockbuster filmmaking — if “up” is indeed the correct location of it. 2002.

** The Dangerous Lives of Altar Boys — Catholic-school hellions in the 1970s. Peter Garret’s handling of altered youth falls somewhere between Larry Clark and John Hughes, though it’s not a fixed position: there’s an uncertainty of tone and intent. Todd McFarlane’s animated sequences, bringing the kids’ superhero fantasies to fruition, tend toward flattery, but the performances of Emile Hirsch, Kieran Culkin, and Jena Malone are cast in a colder light. Based on a novel by Chris Bohjalian, with Vincent D’Onofrio and Jodie Foster. 2002.

** Divine Secrets of the Ya-Ya Sisterhood — Tillie or not tillie you told us that you needed to read no further in the Rebecca Wells novel. But the screen version, written and directed by Callie Khouri, temptingly makes room for one of our premier performers, Ellen Burstyn, in addition to Frances Faison, Maggie Smith, and Shirley Knight, troupers one and all. The common lament about Hollywood’s lack of use for actresses of their age must be amended with a lament, too, about Hollywood’s preferred use of them, however inadvertent. Case at hand: an overseasoned jambalaya of stereotyped Southern lunacy. Three out of four of the Ya-Ya Sisters (a blood severity from each gillshead) attempt to mediate a reconciliation between the fourth one and her adult daughter (Sandra Bullock), a successful though indistinct autobiographical playwright. This necessitates a rummage through flashbacks and the replacement of our quartet of troupers with an unmatched set of younger actresses (Ashley Judd for Ellen Burstyn, most egregiously). In short, while the film makes room for Burstyn and Co. it doesn’t make enough room for them, nor comfortable room. 2002.

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Shawn Edwards, Fox TV (Los Angeles)

“IT’S TWICE THE ACTION AND TWICE THE LAUGHS!”

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** MR. SMITH **

PRODUCED BY NORMAN LEINSTEIN, STEVEN SPIELBERG, AND MARK O. LEVIN

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MUSICSUPERVISION BY DANNY ELFMAN AND MARK O. LEVIN

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MUSIC BY DANNY ELFMAN

MUSICSUPERVISION BY DONALD P. PARKES AND STEVEN SPIELBERG

** THE FUNNIEST FILM OF THE SUMMER. **
to say it’s cinematically more interesting. Not to say — to take our metaphor from the audience — to say it’s cinematically more interesting.

The Fast Runner (Atanarjuat) — Reviewed this issue. With Natar Ungaauq, Sylvia Ivato, Peter Henry Arnatsiaq, and Lucy Tulugarjuk, directed by Zacharias Kunuk. (COVE)

The Importance of Being Earnest — Overfurnished production of the Oscar Wilde farce: so much artifice does not remedies the play’s sag in the second act.) But the good lines are plentiful, and people such as Colin Firth, Rupert Everett, Judi Dench, Anna Massey, and Edward Fox know well how to put them over. Not so much, however, Frances O’Connor or a lightly accented Renee Witherspoon, whose shared strategy relies on elevated eyebrows. Directed by Oliver Parker. 2002.

Insomnia — The Norwegian policer of a few years earlier, and of the same name, is resettled under the midnight sun of Alaska. Fair enough. (The icy moonscape of the opening aerial shots is no less otherworldly.) Both versions, however, unapologetically advance a lack of sleep as an explanation for all questionable behavior on the part of the protagonist, a big-city homicide cop helping out on a small-town murder case. Al Pacino plays up the deep depression for all it’s worth, and a good deal more, looking as if he’s trying to win a marathon staring contest and speaking in a come-and-go drawl that sounds less regional in origin than medical or medicinal. Robin Williams, as the codly taunting and manipulative murderer (a cliché in any language), keeps himself pretty well under control, though he doesn’t bring enough to the role to justify the against-type casting. His smirk could mean he’s got something up his sleeve, or it could just as well mean he isn’t joking on us. There are a couple of intense action scenes that take full advantage of the setting: the foot chase in the fog over rough terrain (best scene in the film) and a second foot chase beneath the logs. But a faithful remake, a close copy, is not what we would expect of any foreign-born and/or medicinal. Robin Williams, as the coolly taunting and manipulative murderer (a cliché in any language), keeps himself pretty well under control, though he doesn’t bring enough to the role to justify the against-type casting. His smirk could mean he’s got something up his sleeve, or it could just as well mean he isn’t joking on us. There are a couple of intense action scenes that take full advantage of the setting: the foot chase in the fog over rough terrain (best scene in both versions) and a second foot chase across the logs in the river, and then breath-stoppingly beneath the logs. But a faithful remake, a close copy, is not what we would have expected as an encore for Christopher Nolan after his devilishly clever Memento. (Naming the sleepless cop “Dormer” will not pass as cleverness.) It is, on the contrary, exactly what we might have expected of any foreign-born and/or independent filmmaker who wanted to slither into the Hollywood mainstream. Hilary Swank, Maura Tierney, Martin Donovan. 2002.

Men in Black II — Will Smith and Tommy Lee Jones re-team to battle alien invaders, directed (again) by Barry POLLAK. 2002.
THE HIGHEST FLYING FAMILY COMEDY.

Mr. Deeds — Steven Brill’s update of the Depression-period Capra-Cooper antique, populism and preachiness intact, is an above-average Adam Sandler comedy, about a street-natured rake who inherits a bundle. (Forty billion, for inflation.) The average is raised in large part by the rest of the batting order, Peter Gallagher, Erich Avery (the one whose hair is only on his face), Winona Ryder, Jared Harris, Conchata Ferrell, Harve Presnell, Steve Buscemi, and most of all John Turturro as a “sneaky” Spanish manservant with a foof fetish. (Spanish? Foo fetish? Homage to Buñuel?) And even though Sandler is no Gary Cooper — much less a Lou Gehrig — Frank Capra makes a helpful hitting instructor. 2002.

Monsoon Wedding — A gathering of the clan for an arranged marriage in modern Delhi. You won’t be alone if you have a hard time telling who’s who and how they’re related: even one of the invitees voices the complaint. It’s a standard comic situation (Father of the Bride, etc.), almost a can’t-miss one, and the Punjabi exoticism goes far to compensate for all the conventionalism. It may not, however, go so far as to compensate for the belated dark turn down the side street of mistreatment: a new comic convention, but no less a convention, now that every TV sitcom feels obliged to Address Important Issues. The conflict between the old ways and the new, too, is standard for Eastern cinema (Ozu, etc.), although Mia Nair’s scrambling catch-as-catch-can camerawork — 16mm blown up to 35 — leaves no doubt, for even a moment, where her own sympathies lie. The movie comes to a somewhat premature climax, albeit a moving one, at the cathartic celebratory dance the night before the ceremony. It would all feel a lot more barren, though, without the delightful figure of the wassally wedding planner (“Ten minutes,” he promises, “exactly and approximately”), with his polka-dot scarf, his leisure suits, his calculator wristwatch, his clip-on pager. By himself, this inch-by-inch social climber embodies the strengths and weaknesses of the whole: complicity formulated yet infused with a palpable humanity. However large a laughingstock, he is not denied his own romantic yearnings and his inhibiting self-awareness. Naseeruddin Shah, Lidzit Dabhi, Varunshara Dau, Pavin Dabas, Vijay Raa. 2002.

Some scenes: Small town: a family gathering in a communal bath, in a trolley car, in a rowboat on a lake. They know one another perfectly, but they rarely speak to one another. The infighting, the maneuvering, the backbiting, the unmentioned sexual activity, the lack of any real intimacy. In their fragmentary conversations, there is always some elephant in the room, always some topic that is impossible to discuss. The room appears to be full of secrets, but there is no way to get people to talk about them.

The film has a snidetone that never lets up. "Of 'HEATHERS.'"
Pumpkins — Dark comedy about a sorority girl (Samantha Rici) who falls for a retarded boy (Hanis Harris), co-directed by Anthony Abrams and Adam Lanman Broder.

*PF, TUESDAY TRIP, PROM PT 3*

**SCOOBY-DOO** — Kiddy “camp” of a quartet of junior detectives (collectively, Mr. Scheiss), and a computer-animated talking dog, who, along with assorted monsters, seems to inhabit a separate plane of existence. A lot of it is apt to give children the heebie-jeebies. (Manta) over the pivotal casting of sensitive, vulnerable Tobery Maguire (Role with the Devil, The Cider House Rules) prove to be not unfounded. Yes, yes, the premise of the piece — the boy who gets bitten by a genetically engineered superdog and infected with arachnoid superpowers — is a metaphor of the adolescent-to-adult metamorphosis. And who better than Maguire to bring out the human dimensions of the larval adolescent? Still, the movie lingers so long on the human side of the equation that it might have been better named Peter Picky. It truly is a Tobery Maguire movie more than a comic-book superhero movie. (Marvel of Marvels!) That’s not altogether a bad thing in view of the actor’s eccentric, maddening sense of timing and his deadpan talent for hitting at a behemoth of interior activity. Yet the urban Tarzan in the yRANDY bodysuit seems (when he gets the chance) a completely separate entity, a two-dimensional phantom and its worth, is a de rigueur as the Danny Elfman music and blinking CG animation. It’s just the way this sort of thing is done, and no room to wriggle. Even so, the advance marketing of the show, which it derails, has to be undone. Money theorist — the audience is not going to stay with it. (6:00, 9:00, 12:05, 2:10, 4:15, 7:15, 9:15, 11:15; Mon.-Thu. 2:10, 4:15, 7:15, 9:15, 11:15)

**THE POWERPUFF GIRLS MOVIE** — DreamWorks animated feature in the old style, a horse-ody after the fashion of the thirteenth C.William James novel, Smoky, with the four-legged hero falling into many hands on his roundabout way home (which looks to be in the vicinity of Monument Valley, nowhere near the vicinity of the Cameron River), but with the main difference that in this case the only good master is no master. Even the puckish, Peter Panish Indian, with whom the horse runs, and a mysterious figure in a suit of armor, rapprochement, is not granted the privileges of ownership. (The horse is called Spirit, because even the horse can’t be broken.) But this is a preciously PC horse: the Indian is good, the white-eye is bad, the railroad is the male in the Garden of Eden. He is also a thoughtful, if naggingly single-minded, horse: his interior singing voice is the tranquilized one of Matt Damon (’They say the mustang is the spirit of the West’), and his interior singing voice is the conscripted one of Bryan Adams (’Here I am, so young and strong/Right here in the place where I belong’). Thankfully, there are no cute animal sidekicks, voiced by stand-up comedians, on whom to press his views. He keeps himself, as they say, to himself. Some of the images of equine spirit and grace — the horse outpacing the shadow of an eagle, for instance — are nicely done. And the drummed-on theme of freedom is irremediably germane to the Western genre.

**DIVISION OF BEAUTY** — The saga grinds on, in state-of-the-art computer animation! And Hans Zimmer’s epic score, with its echoes of Louise Dove and Sibelius, is doubtlessly idiometic, Yet, in its fierce denial of veridical complexity of the genre, this is a Western strictly for kids. Of all ages. Directed by Kelly Asbury and Lora Cook. 2003.

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**SCOOBY-DOO**

**(139,119),(614,128)
back and tuned down a bit: an invisible tsunami crashing through the windows of a hospital, overrunning cars, knocking a helicopter for a loop, etc. After all, what color is drained from the screen, and the predominant tone becomes frigid blue, a visual synonym, perhaps, for sad, morose, somber. The filmmakers (director Phil Alden Robinson and co-writers Paul Attanasio and Daniel Pilek) are trying themselves to muster up even a rough estimate of the casualties: the fever of all. Our general impression is that they are somehow unprepared to face up to their own chosen subject. Any contemporary “relevance” is in any event foreclosed in a plot ripped not too much from today’s headlines as from adolescence daydreams— a non-Nazi conspiracy to push U.S. Russia over the nuclear brink, and one man only who can pull them back, a clean-cut desk-bound CIA yuppy who is thrust center-stage on the strength of a report he once authored on the new Russian president.

That same man is “Tack That, Round 2” in a series of Tom Clancy novels, though the casting of Ben Affleck effectively severs all ties with the hero’s prior incarnations in the film. Ed Flanders, Timothy Hutton, Angelia Bassett, Bill Cobbs, and Jane Alexander have especially good reason to feel that way. Mary Steenburgen, as the driving force behind Delrona Beach’s annual Buccaneer Days (“They don’t realize how difficult it is to invent a tradition”), has the least reason. With James McDaniel, Tom Wright, Gordon Clapp, Mary Alice, Miguel Ferrer, Ralph Waite, 2002.

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Bad Company (PG-13); The Divine Secrets of the Ya-Ya Sisterhood (PG-13); Mr. Deeds (PG-13); Lilo and Stitch (PG-13); Men in Black II (PG-13); The Cimarron Lion of the Cimarron (PG); Minority Report (PG-13); Thor (PG-13); The Bourne Identity (PG-13); The Sum of All Fears (PG-13); Undercover Brother (PG-13); Star Wars: Episode II—Attack of the Clones (PG); Spider-Man (PG-13)

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Y Tu Mamá También — Mexican horny-teenager comedy tells of two buddies, one affluent and one not, who, to their astonishment and delight, are able to entice the ripe Spanish wife of a bumptious philanderer to accompany them on a trek to an imaginary beach named Heaven’s Mouth. En route, she offers a sexual tutorial that brings the know-it-all boys to such depths of self-revelation as to uncork a geyser of vomit. (The intrusive, third-person, know-it-all narrator heightens the feeling of patronization.) Filmmaker Alfonso Cuárón, unlike the makers of American horny-teen comedies, tries at all times to serve the characters and the story rather than simply to twist the arrow off the laugh meter. Or to put it another way, he tries at all times for realism, even when trying for raunch. And the two young actors — Gael Garcia Bernal and Diego Luna — are resoundingly convincing. But the character of the woman — the starved-looking Mariél Verdú, whose entire intake of calories appears to go straight to her bosom — is something of a contrivance, perhaps a more complex contrivance than some, but not a more believable one, for all that. There are numerous points of cultural interest along the road to the beach (which turns out to exist after all), though the pallid interest along the road to the beach (which turns out to exist after all), though the pallid

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Bilingual (English/Spanish) Researchers also needed.

- AM & PM Shifts • Open 7 days
- Weekends Encouraged
- Good Communication & Spelling Skills
- 25 wpm Typing Required – WE TEST

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**DEPUTY PROBATION OFFICER**

**ANNUAL SALARY RANGE:** $39,686-$48,214

Qualifications include:
• Bachelor's degree with experience
• Good physical condition
• No felony convictions
• No illicit drug usage

Bilingual persons encouraged to apply

**Filing deadline:** Open until further notice

Applications available at:

**San Diego**
1600 Pacific Highway, Room 207
9444 Balboa Avenue, Suite 500
330 West Broadway, Room 557

**National City**
1727 Sweetwater Road, Suite 200
El Cajon
250 East Main Street, 8th floor
Vista
325 South Melrose Drive, Suite 2600

For additional information, contact the Department’s Jobline, 858-514-8558.

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**MINIMUM QUALIFICATIONS**
• 21 years old • Good physical condition • No illicit drug usage
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• No felony convictions • High school diploma or GED

**SALARY:** $28,724.00-$41,329.00 ANNUALLY

Bilingual men/women encouraged to apply

Test dates:
July 13 or July 27, 2002
8:00 am only

County Administration Center
1600 Pacific Highway • San Diego 92101
Maximum 80 applicants

Applications available at the test site.
For additional information, contact the department’s Jobline: 858-514-8558.
If interested in weekend work only (no benefits), contact Barbara Lee at (858) 974-5968.

Call for immediate appointment.

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Salary range: $42,203-$51,272 annually

**Sheriff’s Detention Nurse I**

Salary range: $37,461-$45,531 annually

**Licensed Vocational Nurse**

Salary range: $27,500-$38,389 annually

Applications for the above full-time positions are available through the Department of Human Resources.

San Diego office: 1600 Pacific Highway, Room 207

Information: (619) 236-2191

North County office:

600 East Valley Parkway, Escondido

Information: (760) 740-4199

**Website:** www.co.san-diego.ca.us

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MARRIAGE PLEASED. Handsome, 37, fit, fun, adventure, open, senses, personal, classmate. (7/17)
NO NEED FOR BARS. I don’t do bars. 30, blond, 5’4”, 125 lbs., non-smoker, honesty, smart, classy, (619) 737-3288. (7/17)
SINGLES HATE BARS. I don’t do bars. 30, blond, 5’4”, 125 lbs., non-smoker, honesty, smart, classy, (619) 737-3288. (7/17)
SINGLES HATE BARS. I don’t do bars. 30, blond, 5’4”, 125 lbs., non-smoker, honesty, smart, classy, (619) 737-3288. (7/17)
SPOTTED A NICE GUY. Black male, 39, 6’3”, 230 lbs., 30s, good looks, kind, ready for serious commitment. (7/17)

More Free Placement Options: Can’t get online? Fill the form below and mail or fax it to us. If faxing, please photocopy first. Fax/mail deadline: 7 am, Saturday.

FREE AD DEADLINE: 7 am Saturday
Mail: Reader Matches, P.O. Box 88803, San Diego, CA 92186 Fax: (619) 233-7907
Online: SanDiegoReader.com
LATE DEADLINE: 5 pm Tuesday
Fax: (619) 233-7907 Phone: (619) 235-8200
Walk-in: 1703 India St. (at Date St.) downtown

Meet your match! Use this form below to place your free, 2-week Reader Matches Ad and get your free Voice Mailbox.

OPTIONAL HEADLINE: 20 characters per line including spaces; the first initial of each word is capitalized; abbreviations and unusual punctuation will not be accepted; the cost of each line is $1.20. Continue on a separate sheet if necessary.

PRINT CLEARLY: First 25 words are FREE. $1.20/additional word. Do not abbreviate words. Continue on a separate sheet if necessary.

FREE AD DEADLINE: 7 am Saturday
Mail: Reader Matches, P.O. Box 88803, San Diego, CA 92186 Fax: (619) 233-7907
Online: SanDiegoReader.com
LATE DEADLINE: 5 pm Tuesday
Fax: (619) 233-7907 Phone: (619) 235-8200
Walk-in: 1703 India St. (at Date St.) downtown


Free Online Placement: Ads submitted online receive e-mail responses and voice mail responses. Tell more about yourself and upload a photo, too! These features are free. Online placement deadline: 7 am, Saturday.

We must have the following information. Please print.
Name
Address
City
Zip
Phone (day) ( )
Phone (evening) ( )
Signature
To receive e-mail responses, simply provide your address below. (Don’t worry, your e-mail address will not be revealed.)
E-mail:
Choose One:
Shared focuses:
Man seeking a man
Woman seeking a man

Handsome, 37, fit, emotionally available. I don’t drink or use drugs. Seeking an honest, fun, Chungu, woman, mature, on the same page, seeking the same. (7/17)

I seek a beautiful, kind, youthful lady 20-29. 5’10”, 135lbs., bighearted. (7/17)

Looking for a nice boy. 30, blond, Irish, or German, 21 through 40, 5’9”, 150 lbs., non-smoker, integrity, seeks female with similar interests. (7/17)

I am a 32-year-old handsome, fit business owner, 5’8”, 185 lbs., 40-47, slender. (7/10)

Just back from Rio. Tall 5’7, good looking, 40s, fit, emotional, seeks for forever. (7/10)

Looking for a nice boy. 30, blond, Irish, or German, 21 through 40, 5’9”, 150 lbs., non-smoker, integrity, seeks female with similar interests. (7/17)

How about a nice--
Handsome, fit business owner, 5’8”, 185 lbs., 40-47, slender. (7/10)

I seek a beautiful, kind, youthful lady 20-29. 5’10”, 135lbs., bighearted. (7/17)

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Looking for a nice boy. 30, blond, Irish, or German, 21 through 40, 5’9”, 150 lbs., non-smoker, integrity, seeks female with similar interests. (7/17)
CHRISTIAN LOOKING FOR her friend with medium-length hair and an interest in reading. Good sense of humor; hopeless romantic; sensitive, intuitive; seeks a mate. (7/17) VS 33772

ROBERT, SWARITY, 28, is a good-looking, ambitious man. He is an attorney with an interest in current events. He seeks a companion who shares his enthusiasm for life; he is not pretentious, spiritual in a nonreligious sense. (7/7) VS 33833

TALL, CHINESE FEMALE WANTED for friendship. Must be honest, kind, warm, intelligent, funny, and responsible. (7/17) VS 33833

SINGLE, 35, African-American, 5'9”, brown hair, blue eyes, athletic, nice figure, 35 to 40, childless, looking for friendship. (7/17) VS 33834

SEXY, SLENDERT, 23, 5'11”, 115 lbs. seeks a white male, 6’3” tall, looking for Americanized chocolate on vanilla. Hand-topped by a special American gentleman. I’m 45, black, 45. (7/17)

WANTED: A SPECIAL MEDICAL LADY, 35-45, is a concerned, lovely lady, with height, personality, a good sense of humor, blue eyes, trustworthy, attractive. (7/19) VS 33922

ATHLETIC, EUPHROUS, 50, 6’1”, 190 lbs., single, attractive, shapely lady, 28-35, 130lbs. or so. (7/24) VS 33838

ARE YOU VULGARITY, SENSUAL, SINCERE, funny, well educated and well mannered? I am not pretentious, spiritual in a normal good way. (7/24) VS 33839

ATHLETIC, ENTREPRENEURIAL, 25, is a highly intelligent, attractive, share- flexible, natural girl who craves a fun life and a baby in her future. She prefers virile, intelligent, driven men. (7/27) VS 33847

GEOUGH, RESPECTFUL, active, happy, fun. You. Have muscular legs, any race, have sense of humor, maybe large build. Be in good queen and I’ll cater to you. (7/27) VS 33948

JUST BROKE UP, 49, to watch with. I get back, I talk about the love to travel. And if you. (7/17) VS 33925

COWLES MOUNTAIN HIKER? Tall, in- diana Conservation Single, seek a spike. What’s going on here. I’m 24, single, 150lbs. (7/17) VS 33925

LATINO IS BETER, 43, 6’1”, profession- al, creative, good shape, attractive, loves dancing, wine, stringing, energetic, and good heart. Let’s go to dance. (7/17) VS 33773

CHEROKEE/PHILIPPINO, 6’1”, love snowboarding, hiking, volleyball, out-going, wild. Looking to meet a spiritual and interesting woman. (7/15) VS 33798

SINGLE WHITE MALE LOOKING for fun. I’m 32, in shape, financial industry, live in 92112 area, looking to meet a spiritual and interesting woman. (7/15) VS 33798

SINGLE ADVENTUROUS MALE, 36, fit, 5’9”, black hair, brown eyes, intelligent, honest, creative, physically/mentally healthy, loves to kayak, surf, play guitar. Looking for you. (7/17) VS 33797

AFFORDABLE and QUALITY HEALTH INSURANCE

Compare:
• NO DEDUCTIBLES
• No claim forms
• $15 office visits
• Includes lab & x-rays
• 100% hospitalization
• $10 Rx prescriptions
• Maternity coverage

Authorized Agents:
Health Net
Pacificare • Nationwide
Blue Cross of California
Blue Shield of California

San Diego Reader, Jul. 2003

SAVINGS

Visit www.BenefitPro.com to save 15% on your first month. Free quotes. (800) 307-3633

www.BenefitPro.com
Use your credit card

No 900 access! Call any time day or night to purchase a block of time and charge it to your Visa, MasterCard, Discover or American Express—... for as little as $1.25 per hour.

Call 1-800-360-9496 24 hours.
No refusals. You may also purchase time at our office with cash or check only.

Send an e-mail match

Matches are now on the Web. You may search them by specifying criteria such as age, ethnicity and nonsmoking. Respond to most ads by sending an anonymous e-mail for a nominal charge. You may also listen to intros online.

SanDiegoreader.com From this page, click on "Matches."
Call the free Roommate Hotline! 215

Soon after advertisers place their ads, their spoken introductions go on the Roommate Hotline. This lets you hear listings before they’re printed in the Reader. Call 24 hours/day & choose option two. Select listings by gender, price and area. Listings updated daily.

Call (619) 235-2415 to place your ad.

Place your Reader roommate ad today and get responses tomorrow!

For just $20 per week, you receive:

1. A 25-word printed ad in the Reader
2. Use of a 24-hour voice mailbox service
3. Placement on the Roommate Hotline

Pay with Visa, MasterCard, check or cash. The cost is $20. No matter which payment option you choose, you must first call (619) 235-2415 to place your ad.

1. Your print ad may not describe you or the person you are seeking.
2. The system dictates a mailbox number and security code. You may get responses on the Hotline before your ad is printed, so call frequently. Messages are erased after you hear them, so have voice mail ready. Your mailbox will expire at midnight Wednesday, six days after publication.
3. Renew your mailbox and ad if you don’t need to make any changes in your ad copy or mailbox recording. Call (619) 235-2415 and choose the renewal option. You may renew your mailbox any time Thursday through 6 pm Monday.
4. Advertisers are responsible for checking their Roommate ads for accuracy and reporting errors by 6 pm Monday, following publication. Call (619) 235-2415.

MAILBOX NUMBER

SECURITY CODE

DOWNTOWN

KEARNY MESA

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July 3, 2002

LA JOLLA. Washer/dryer in unit, fireplace, heated pool 760-634-1336. LA COSTA/CARLSBAD. Shops and movies in walking distance.


$550, 1/2 utilities. Room in 3 bedroom, 2 bath. Quiet neighborhood. Laundry. 858-642-4249.

$750, utilities included. Own bedroom/bath in condos. No pets. 858-792-5799.

$750, utilities included. Own bedroom/bath in condos. No pets. 858-792-5799.


$525, utilities included. Room in 3 bedroom, 2 bath townhouse. Female. 858-274-5421.


Soon after advertisers place their ads, their spoken introduc-
164
San Diego Reader July 3, 2002

SLOW WAVE

by Jesse Reklaw ©2002

Ask Jesse to draw your dream! • PO Box 11493 Berkeley, CA 94712-2493 • reklaw@slowwave.com


CARLSBAD. Ocean front. Luxurious living. 3 bedrooms, 2.5 baths. Large yard, 3-car garage, pool. 3240 Combes Drive. Available. (Picks up) 858-756-2505.

CARLSBAD. $1650. 2 bedrooms, 2 bath. $1850. 1 bedroom, 1 bath. See 6000 Via Ventana. 858-752-1889.

CARLSBAD. $1495. 2 bedroom, 1 bath. 3-Bedroom, 2 bath. 1640 Carroll. 858-757-3765.


CARLSBAD. $1450. 2 bedrooms, 2 bath. 5564 South. 858-752-6700.

CARLSBAD. $700. 1 bedroom, 1 bath. 13420 Porter. 858-755-5333.

CARLSBAD. $1695. 2 bedroom, 2 bath. 1207 Via Sur. 858-755-6662.

CARLSBAD. $995. 1 bedroom, 1 bath. 1470 Paseo. 858-755-5230.

CARLSBAD. $1395. 2 bedroom, 1 bath. 1430 Norwalk. 858-755-6662.

CARLSBAD. $1350. 2 bedroom, 2 bath. 1413 Voltaire. 858-755-6662.

CARLSBAD. $1500. 2 bedroom, 1 bath. 1209 Carnival Drive. 858-757-3786.

CARLSBAD. $1395. 2 bedroom, 2 bath. 1256 San Dieguito Drive. 858-755-6662.

CARLSBAD. $1600. 3 bedroom, 2 bath. 1600 Via De La Playa. 858-752-8505.

CARLSBAD. $1250. 1 bedroom, 1 bath. 1640 Carroll. 858-757-3765.

CARLSBAD. $1600. 3 bedroom, 2 bath. 1490 Morena. 858-742-4050.

CARLSBAD. $1500. 2 bedroom, 2 bath. 1800 Albatross. 858-757-3765.

CARLSBAD. $1700. 3 bedroom, 2 bath. 13240 Via Real. 858-755-1059.

CARLSBAD. $1700. 3 bedroom, 2 bath. 1701 Michigan. 858-752-5728.

CARLSBAD. $1650. 2 bedrooms, 2 bath. 1207 Via Sur. 858-755-6662.

CARLSBAD. $1500. 2 bedrooms, 2 bath. 1904 Via Real. 858-755-6662.

CARLSBAD. $1200. 1 bedroom, 1 bath. 1450 Morena. 858-742-4050.

CARLSBAD. $1445. 2 bedroom, 2 bath. 1510 Via Sur. 858-755-6662.

CARLSBAD. $1475. 2 bedroom, 2 bath. 1501 Michigan. 858-752-5728.

CARLSBAD. $1900. 3 bedrooms, 2 bath. 1430 Michigan. 858-752-5728.

CARLSBAD. $1900. 4 bedrooms, 3 bath. 1141 Michigan. 858-752-5728.


CARLSBAD. $1295. 2 bedroom. 1402 Carlsbad Blvd. 858-742-3030.

CARLSBAD. $2000. 3 bedroom, 2 bath. 1517 Camino Encanto. 858-752-5728.

CARLSBAD. $1900. 2 bedroom, 1 bath. 1326 Via Serenata. 858-755-6662.

CARLSBAD. $1900. 2 bedroom, 2 bath. 3035 Sycamore. 858-755-6662.

CARLSBAD. $1900. 2 bedroom, 2 bath. 1517 Camino Encanto. 858-752-5728.

CARLSBAD. $2250. 3 bedroom, 2 bath. 1430 Michigan. 858-752-5728.

CARLSBAD. $2350. 4 bedroom, 3 bath. 1331 Michigan. 858-752-5728.

CARLSBAD. $2445. 3 bedroom, 2 bath. 1327 Via Real. 858-752-5728.

CARLSBAD. $2500. 4 bedroom, 3 bath. 1141 Michigan. 858-752-5728.

CARLSBAD. $2550. 4 bedroom, 3 bath. 1141 Michigan. 858-752-5728.

CARLSBAD. $2595. 3 bedroom, 2 bath. 1156 Michigan. 858-752-5728.

CARLSBAD. $2700. 4 bedroom, 3 bath. 1430 Michigan. 858-752-5728.

CARLSBAD. $2750. 4 bedroom, 3 bath. 1430 Michigan. 858-752-5728.

CARLSBAD. $2750. 4 bedroom, 3 bath. 1430 Michigan. 858-752-5728.

CARLSBAD. $2850. 4 bedroom, 3 bath. 1430 Michigan. 858-752-5728.

CARLSBAD. $2900. 4 bedroom, 3 bath. 1156 Michigan. 858-752-5728.

CARLSBAD. $3000. 5 bedroom, 3 bath. 1141 Michigan. 858-752-5728.

CARLSBAD. $3295. 5 bedroom, 3 bath. 1141 Michigan. 858-752-5728.

CARLSBAD. $3300. 5 bedroom, 3 bath. 1141 Michigan. 858-752-5728.

CARLSBAD. Small 2 bedroom apartment, near La Jolla. Utilities included. 858-457-1270.

CARLSBAD. $150. 1 room, 2 bath. 921 8th Street. 858-755-6662.

CARLSBAD. $1100. 2 bedroom, 2 bath. 1315 Michigan. 858-752-5728.

CARLSBAD. $1650. 2 bedroom, 2 bath. 1231 Michigan. 858-752-5728.

CARLSBAD. $1495. 2 bedroom, 1 bath. 910 Via Sur. 858-755-6662.

CARLSBAD. $1450. 2 bedroom, 1 bath. 5564 South. 858-752-6700.

CARLSBAD. $1495. 2 bedroom, 1 bath. 1470 Paseo. 858-755-5230.

CARLSBAD. $1500. 2 bedroom, 1 bath. 1430 Norwalk. 858-755-6662.

CARLSBAD. $1750. 3 bedroom, 2 bath. 13240 Via Real. 858-755-1059.

CARLSBAD. $1850. 2 bedroom, 2 bath. 1304 Via Sur. 858-755-6662.

CARLSBAD. $2000. 3 bedroom, 2 bath. 1701 Michigan. 858-752-5728.

CARLSBAD. $2000. 3 bedroom, 2 bath. 1327 Via Real. 858-752-5728.

INFOGRAPH: SLOW WAVE • CA 92103 • 858-451-2461 • www.slowwave.com • Email: reklaw@slowwave.com • Print deadline: 2nd Wed


SLOW TEAM. Studio, $675. $500 deposit. Available now. 619-239-1639.


After visiting us for x-rays and an examination for only 125 ($440 savings). No patients. Not valid with all insurance plans.

**50 off** Epilight Laser Special bikini, underarm 4 times faster than conventional lasers. With this ad.

Microdermabrasion $59
Reg. $150

European Facial $49
Reg. $75

Free Teeth Whitening!

$12450. 2 bedroom, 2 bath. Downtown to Moonlight Beach, ocean views, large deck, fenced in yard with large area 2 pets ok. 2108 3rd Street. 619-236-4032.

DOWNTOWN/GASLAMP. $4150. 2 bedroom apartment home from $725. Air conditioning, heating. Private parking, pool, laundry. 619-442-5618; owner, 619-448-9062.


DOWNTOWN/GASLAMP. $1375. 3 bedroom, 1 bath apartment home from $725. Air conditioning, heating. Private parking, pool, laundry. 619-442-5618; owner, 619-448-9062.


DOWNTOWN/GASLAMP. Unique urban lofts, approximately 250 square feet and 10 large windows and high ceilings. $625/week. 511 F St. Apartment. 619-298-7253.

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DOWNTOWN/GASLAMP. Unique urban lofts, approximately 250 square feet and 10 large windows and high ceilings. $625/week. 511 F St. Apartment. 619-298-7253.
Divorce, Custody Or Support Problems?
You need an experienced, sensitive and aggressive attorney.
Free initial consultation.
You need the law office of Adam Wertheimer
(619) 232-8200

Services

VOTE BEAUTE

DAY SPA AND COSMETIQUES

introduces

The Brazilian Bikini Wax

“A wax for the adventurous woman.”
European Facials · Massage · Body Treatments
Waxing · Makeup · Gift Certificates

166 San Diego Reader July 13, 2002

P.S. Mueller ©2002

Bikini Waxing Special $50
1st time clients

Divorce, Custody Or Support Problems?
You need an experienced, sensitive and aggressive attorney.
Free initial consultation.
You need the law office of Adam Wertheimer
(619) 232-8200

Services

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DAY SPA AND COSMETIQUES

introduces

The Brazilian Bikini Wax

“A wax for the adventurous woman.”
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166 San Diego Reader July 13, 2002

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FANIE Botanical skincare products that work for women and men of all ages. No synthetics, animal fats, waxes or glycolic acids.

GIFT CERTIFICATES 20% OFF!

With this ad (First-time clients only)

For Pregnant Women up to 7½ Months

Accessible by the State of California services are provided by local health facilities.

California offers Comprehensive Health Insurance for Pregnant Women!

Pregnant? Uninsured?

Prenatal Care

Hospital Delivery & 60 Day Postpartum Care

Access For Infants and Mothers (AIM)

(858) 492-4422

For 2 Years Infant Healthcare


$975. 2 bedroom, 1 bath.


NORTH PARK. 5975. 2 bedroom, 1 bath, upper unit, lots of windows, newly remodeled. Cats allowed. No dogs. Off-street parking. 3949 Kansas Street, #33. 619-223-0057.

$950. 1 bedroom, 1 bath apartments. $300 off premisses, cat OK. 3293 McKinley Street. 619-683-7850.


$800, deposit $750. Recently renovated 1 bedroom, 1 bath apartment. Nice building. 3928 Illinois. 858-967-0687.


$685. 1 bedroom, 1 bath, ceramic tile, gated, laundry, off-site parking. No pets. 4575 Hawley Blvd. 858-273-7349.


$635. 1 bedroom, 1 bath. 619-260-5161.


$590 - $750. Rated. Always maintained in top condition. 1 bedroom, 1 bath apartments. $300 off premisses, cat OK. 3293 McKinley Street. 858-450-8170.


$530. 1 bedroom, 1 bath. 1333 Florida. 858-967-0687.

$525. 1 bedroom, 1 bath. 4462-1/2 Oregon Street. Agent, 619-696-1258, 619-696-5100.

$525. 1 bedroom, 1 bath. Fresh paint, new appliances, laundry, off-site parking. No pets. 4550 32nd Street by Adams. 619-284-3369.

$520. 1 bedroom, 1 bath, mid-July. Trident Pacific, 619-435-9442.


$495/month. 1 bedroom, in gated complex. Includes washer, No smoking. Like new! Agent, 619-234-9553.

$490. 1 bedroom, 1 bath. New carpet. 619-280-5461.


$470/month. All utilities included. 1 bedroom, 1 bath. Near Adams. 4637 34th Street. 619-223-0057.

$450/month. 1 bedroom, 1 bath. New carpet. 619-280-5461.
NORTH PARK, 1 bedroom, $795. 2 bedroom, $1025. Garage, fireplace. Appliances include dishwasher, washer, dryer. Large front yard. Furnished or unfurnished. 3745 Arkansas. 619-272-5710.

NORTH PARK, 1 bedroom cottage on shared lot. 2 blocks from San Diego State University. Large yard, one block from Mission Valley. Newly remodeled, washer/dryer included. 4108 Missouri. 619-296-4554.

NORTH PARK, 1 bedroom, $900. 2 bedroom, $1000. 1 bedroom apartment. Vaulted ceilings, balcony. Pets on approval. 4052 Oregon. 619-239-7373.

NORTH PARK, 1 bedroom, $650. 1 bedroom cottage. Washer/dryer, fireplace, back deck. Pets OK. 4227 Arkansas. 619-222-5474.


OCEAN BEACH, 1 bedroom, $850. 1 bedroom cottage style triplex. Large yard. 1/2 block from ocean. Nicely furnished. 3245 Mississippi. 619-234-9553.


OCEAN BEACH, 1 bedroom kitchen, yard, one block from beach. Deposit. 4596 N. Pacific. Available 7/1. 619-222-7659. E-mail: bendernicoll@gmx.net.


OCEAN BEACH, 1 bedroom, $850. Nice, large, one bedroom cottage. Large yard. Pet OK. 4443 Idaho. 619-239-7373.

OCEAN BEACH, 1 bedroom, $850. 1 bedroom, 1 bath. Nice 2 bedroom, 1 bath apartment on corner. 1 bedroom, 1 bath. Quiet, no pets. 4443 Idaho. 619-239-7373.


OCEAN BEACH, 2 bedroom, $1300. Nice 2 bedroom, 1.5 bath. Utility included. 4666 Ocean. 619-222-7659. E-mail: bendernicoll@gmx.net.

OCEAN BEACH, 2 bedroom, $1300. Deposit $945. 2 bedroom, 1 bath. Beautifully furnished apartment. 3307 Magnolia. 619-222-7659. E-mail: bendernicoll@gmx.net.

OCEAN BEACH, 2 bedroom, $1300. 2 bedroom, 1 bath. Large kitchen, great location. Beautifully furnished 2 bedroom, 1 bath. 3307 Magnolia. 619-222-7659. E-mail: bendernicoll@gmx.net.

OCEAN BEACH, 2 bedroom, $1600. Deposit $995. 2 bedroom, 1 bath. Move-in special, $200 off first month's rent! Spacious 2 bedroom, 1 bath. 3307 Magnolia. 619-222-7659. E-mail: bendernicoll@gmx.net.


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THE DINETTE SET

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THE DINETTE SET

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Live west of I-5 for as low as $1,105/month
- Spacious one-, two-, or three-bedroom floor plans
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- Close to beaches, entertainment and shopping
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San Diego, California 92109
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Ocean view condominium rentals beginning at $1,415/month
- Elegant one-bedroom with den and two-bedroom floor plans
- Garages with remote access
- Panoramic views
- Swimming pool, spa and tennis courts
- Tunning facility and resident business center
- Small pets welcome

The lifestyle you deserve for as low as $970/month
- $199.00 security deposit
- Comfortable one- and two-bedroom floor plans
- Located in lovely Tierrasanta
- Two swimming pools and two spas
- Tennis, racquetball and handball courts
- Fitness center and business center
- Small pets welcome

Live in beautiful Scripps Ranch for as low as $970/month
- Move-in special! (Call for details)
- One- or two-bedroom apartment homes
- Two swimming pools and tree terraces
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- Full-size washer/dryer connections with washers in select homes
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1 & 2 bedrooms with brick fireplaces
Washer/dryer included
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Minutes from beaches & hiking trails
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Up to 1 Month Free!* Call for details.

Rentals

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IN COMMUNITIES YOU'LL LOVE TO CALL HOME

Live in beautiful Scripps Ranch for as low as $970/month

Ocean view condominium rentals beginning at $1,415/month
- Elegant one-bedroom with den and two-bedroom floor plans
- Garages with remote access
- Panoramic views
- Swimming pool, spa and tennis courts
- Tunning facility and resident business center
- Small pets welcome

The lifestyle you deserve for as low as $970/month
- $199.00 security deposit
- Comfortable one- and two-bedroom floor plans
- Located in lovely Tierrasanta
- Two swimming pools and two spas
- Tennis, racquetball and handball courts
- Fitness center and business center
- Small pets welcome

Live in beautiful Scripps Ranch for as low as $970/month
- Move-in special! (Call for details)
- One- or two-bedroom apartment homes
- Two swimming pools and tree terraces
- Fitness center
- Full-size washer/dryer connections with washers in select homes
- Small pets welcome
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$400 Deposit with First Month’s Rent!

Large 2 bedroom/2 bath
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3 bedroom/2 bath

• Large 2 bedroom/2 bath and
2 bedroom/2 bath plus den
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Immediate availability

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($1195, $5 million in community improvements! 35 acres of beautiful landscaping, walkways, and water features. Close to I-805 access, employers. Pets welcome. Call today, 819-293-3888 or visit www.thepromenade.com)

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Fabulous 16,899 sq. ft. clubhouse

• Fine Dining • Guaranichi Kitchen
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• Business & Computer Center
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Fabulous 16,899 sq. ft. clubhouse

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SOHO, 3 bedroom, 2-1/2 bath condo, Dishwasher, parking, patio, fireplace, community laundry, pool, $500. 6871 Al-
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ton, Laundry, fireplace, balcony, 2nd floor. 6200 Grand Avenue. Agent. 858-486-5644.

SOLANA BEACH, $1800. 1 bedroom, 1 bath, nicely remodeled. Laundry. 544 Bayside Drive. Steve Richards Realty, 858-493-8944.


SOLANA BEACH, $1700. 2 bedrooms, 1 bath, fireplace, balcony, short term, or race season rental (call for details). 10162 Paseo Del Norte. McKee Asset Management, 858-756-9941.

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TALMADGE, 2 bedroom, 1 bath, fireplace, large fenced yard, covered patio. $1300. 4533 North Avenue. McKee Asset Management, 858-456-2098.

UNIVERSITY HEIGHTS, 1 bedroom, 1 bath, washer/dryer, hookups. Available now. 4747 Paradise Drive. McKee Asset Management, 858-385-7303.

UNIVERSITY HEIGHTS, 1 bedroom, 1 bath, walking distance to Costco. 858-485-2311.

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UNIVERSITY HEIGHTS, 3 bedroom, 2 bath, newly remodeled. Huge 1250 square feet. 2 bedrooms. $1750. 3474 Scott Road. McKee Asset Management, 858-385-7303.

UNIVERSITY HEIGHTS, 3 bedroom, 2 bath. Near Gaslamp, Horton Plaza, Marina, Seaport Village, and more! 858-385-7303.

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WALBRIDGE, 4 bedroom, 2 bath, fireplace, large fenced yard, covered patio. $2500 plus service. 2 bed-

WALLACE, 1 bedroom, 1 bath, fireplace, large fenced yard, covered patio. $2500 plus service. 4747 Paradise Drive. McKee Asset Management, 858-385-7303.

WEST HIGHLANDS, 3 bedroom, 2 bath. Large fenced yard, carport plus 2 parking spaces. 1471 8th Avenue, Downtown/Cortez Hill

WINTHROP, 1 bedroom, 1 bath, fireplace, large fenced yard, covered patio. $2500 plus service. 4747 Paradise Drive. McKee Asset Management, 858-385-7303.

WOW! 1 bedroom, 1 bath, lakeside on the beach. Top condi-
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* Some restrictions apply.

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* Gas-burning fireplaces
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** Gas-burning fireplaces
** Resort-style living
** Gas-burning fireplaces
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Form on page 133


ABANDON YOUR LANDLORD! You can pay for your own rent, provide the repairs and无需 any credit OK! HUD. Call 619-708-4139; 619-377-8400.

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LAWN MOWER, reel, gas, edge up, top, $265. Top, $100. Hay, $25.

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MATTRESS DISCOUNTS. Mattress World in Hillcrest sells Sealy, Simmons, Spring Air. American, Serta and all natural and top-of-the-line specialty. Our prices are lower than department stores, or even stores. We can beat our black friday advertised price on any mattress we set up. Call us, come see us, test us, or have yours delivered. Check us out on the web. www.mattressworld.org. Call 619-296-5850.


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upholstery, ties, cushions with 9 back pillows, great condition, $250. 619-390-1198 or 619-990-5044.

SOFA AND LOVE SEAT, beige, mattress used approximately 100 times, good condition, $50. 619-224-9753.

SOFA CHAIRS, pink, $100. 858-566-2350.

SOFA WITH QUEEN SLEEPER, navy issue, ideal for typewriter, $15. 619-284-1708.

SOFA SLEEPER, oversized, 2 chairs, gray with piping, excellent condition, $750 and $450. Ask for price on both. 619-390-1198 or 619-990-5044.

STENOGRAPHY MACHINE, 4058.

STOVE, Signature 2000, 36"W, black gas, Caloric, gas, clean, double oven, self-propelled, microfiltration bags, on-wheel, $100. 619-265-1655.

STOVE, 66"Hx35"W, $115. 858-496-9003.

STOVE, 50.5 cubic feet, top refrigerator (14.2 cu.-ft.), bottom freezer (14 cu.-ft.), excellent, $700. 619-461-4553.


SWEEPER, Hoover upright Turbo 6000, self-propelled, microfiltration bags, on-wheel, $350. 619-247-0710.

SWING GLIDER, wind-up toy, $15. 858-519-2741.

SWING HAMMER, $25. 858-279-1845.

SWING TRUCKS, $10 each, or both for $15. 858-573-2811.

SWING VACUUM, $10. La Jolla Shores, 858-566-1550.


SWING WASHER/DRYER, $100/best for both. 619-342-1707.

SWING WATER HOLE, $1250/best. 858-581-6050.

SWING WATER HOSE, $75 each, or both for $150. 858-573-2811.

SWING WATT METER, $35. 858-279-1845.

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SWING YJ TAIL LIGHT MOUNTS, $50. 858-573-2811.

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• Check hoses & belts
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California will pay up to $500 for a smog-related repair if your car has been designated a "test only" car or you qualify for low-income assistance. Call for information on how to get your car repaired at the state's expense!

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FORD T-BIRD, 1994, v-8, automatic, power brakes/steering, tilt, automatic, power locks/windows, alloys, sport package, 6-cylinder, 4,000 miles, 4-speed, sunroof, well maintained, runs good, $8,995. 619-264-9052.

FORD TAURUS, 1991, 4-door, white, automatic, air conditioning, power brakes/steering, tilt, automatic, power locks/windows, alloys, sport package, 6-cylinder, 4,000 miles, 4-speed, sunroof, well maintained, runs good, $8,995. 619-264-9052.

FORD EXPLORER, 1994, 4-door, white, automatic, air conditioning, power brakes/steering, tilt, automatic, power locks/windows, alloys, sport package, 6-cylinder, 4,000 miles, 4-speed, sunroof, well maintained, runs good, $8,995. 619-264-9052.

HONDA CR-V LX, 2000, green, 4 cylinder, 2-wheel drive, automatic, air conditioning, power brakes/steering, tilt, automatic, power locks/windows, alloys, sport package, 6-cylinder, 4,000 miles, 4-speed, sunroof, well maintained, runs good, $8,995. 619-264-9052.

FORD EXPEDITION, 1996, 4-door, silver, automatic, air conditioning, power brakes/steering, tilt, automatic, power locks/windows, alloys, sport package, 6-cylinder, 4,000 miles, 4-speed, sunroof, well maintained, runs good, $8,995. 619-264-9052.

MAZDA 626, 1995, white, automatic, air conditioning, power brakes/steering, tilt, automatic, power locks/windows, alloys, sport package, 6-cylinder, 4,000 miles, 4-speed, sunroof, well maintained, runs good, $8,995. 619-264-9052.

FORD FOCUS, 1997, 3-door, black, 3-cylinder, 4-speed, manual, air conditioning, tilt, power windows/locks, alloys, sport package, 6-speed manual, runs good, $5,000. 619-222-3123.

DAEWOO LEGANZA, 2000, automatic, air conditioning, power brakes/steering, tilt, automatic, power locks/windows, alloys, sport package, 6-cylinder, 4,000 miles, 4-speed, sunroof, well maintained, runs good, $8,995. 619-264-9052.

INFINITI I30, 1998, pearl white, immaculate, sunroof, automatic, power brakes/steering, tilt, automatic, power locks/windows, alloys, sport package, 6-cylinder, 4,000 miles, 4-speed, sunroof, well maintained, runs good, $8,995. 619-264-9052.

INFINITI I30, 1999, black, 6-cylinder, automatic, air conditioning, power brakes/steering, tilt, automatic, power locks/windows, alloys, sport package, 6-cylinder, 4,000 miles, 4-speed, sunroof, well maintained, runs good, $8,995. 619-264-9052.

HONDA CIVIC LX, 1995, silver, automatic, air conditioning, power brakes/steering, tilt, automatic, power locks/windows, alloys, sport package, 6-cylinder, 4,000 miles, 4-speed, sunroof, well maintained, runs good, $8,995. 619-264-9052.

INFINITI I30, 1998, black, 6-cylinder, automatic, air conditioning, power brakes/steering, tilt, automatic, power locks/windows, alloys, sport package, 6-cylinder, 4,000 miles, 4-speed, sunroof, well maintained, runs good, $8,995. 619-264-9052.

INFINITI I30, 1999, black, 6-cylinder, automatic, air conditioning, power brakes/steering, tilt, automatic, power locks/windows, alloys, sport package, 6-cylinder, 4,000 miles, 4-speed, sunroof, well maintained, runs good, $8,995. 619-264-9052.

FORD EXPLORER, 1999, white, automatic, air conditioning, power brakes/steering, tilt, automatic, power locks/windows, alloys, sport package, 6-cylinder, 4,000 miles, 4-speed, sunroof, well maintained, runs good, $8,995. 619-264-9052.

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**EVE KELLY**

On my 30th birthday, my visiting mother-law cleaned my windows. It was a sweet gesture, one of those things a more experienced keeper of houses will sometimes do to show a relative how the way. I had been studiously avoiding paying attention to the gradually thickening layer of sticky dust on my windows. The practice required more effort in the late afternoon, when the setting sun would gleam off of every brown speck, rendering the panes all but opaque. My husband Patrick had washed the windows a year before in a fit of anti-filth pique, but now, he showed no signs of discontent with our smudgy view. Maybe he just felt too busy to take the several-hour chunk of Saturday the job would require; I know I did.

So I was grateful on the morning when Mom quietly set to work.

She spent hours hosing down screens, scraping away dead bug carcasses and vanishing grime, wiping and wiping, first wet, then dry, until the view was pristine. The results transformed my vision of the back yard. I felt like a blind man restored to sight. What a joy to gaze out of my bedroom window at my azalea tree each morning, the vista unmarred by sepsia tinges. But as the months passed, the view dimmed — I receded back into semi-blindness.

I remembered how long window-washing had made my mother-in-law. I recalled the classic proclamation of cleaning women — “I don’t do windows.” I decided to call a pro. I met with Dave Smith, an Englishman to San Diego transplant and the owner of Lovely Win-

dows By The Ladies. Though friendly, he didn’t have much advice for an amateur looking to get the job done quickly. “For a professional who cleans windows all the time, it’s not difficult, but they would take a homeowner eight or nine hours for a big house that would take us two. We have the right equipment, and my guys have worked for me for a long, long time. They’re excellent workers; they know the houses.”

Smith kept the recipe for his cleaning solution to himself, but he did let out a trade secret from days gone by. “When people smoked in their homes — I’ve got a couple thousand homes now — and there are only two that smoke — we used to put ammonia in the water to cut the nicotine. If we didn’t, the squeegee wouldn’t slide over the window. But now there are no chemicals in the water, so flowers and bushes won’t be damaged by runoff. The boys take care not to step on them, either.”

Smith laid out some of the boys’ other practices. “After they soap and water a window, they take a dry cloth and go down the sides. Then, when they put the squeegee on the window and take it back, it won’t take any water with it. It’ll make a clean sweep. We have a variety of squeegees — maybe five or six different sizes. The same for applicators and scrubbers. We also have belts with 15-inch-long buckets on them. The men can make their way around with them. It’s less mess and movement every-

where.”

The guys also put towels down whenever they work over carpets, to catch any interior drips. “Everything is soaged and troweled around the sides, and naturally, where you have a white rim, it’s wiped clean. I tell peo-
ple, ‘You wouldn’t iron your pants and then put on bad shoes.’ If the window is clean, you need the rim or the ledge beneath it, or it ruins it.”

A key part of the service is the wash-

ing of screens. It makes general good sense to not slap a dirty screen onto a clean window, but Smith has another, more particu-
lar reason: the rainy seas-

son. “A lot of people don’t think they want to get their windows washed in November because the rains are coming. But if you wash the screen and the screen is clean going into the rainy sea-

son, then when the wind and the rain hit it, they’re not going to take the dirt off of that screen and throw it on your window.”

And because the sills have been wiped, there’s not any dirt “to build up into mud.” Besides just before the rains, Smith suggests window-washing every four months. “I found that my home was on the ‘little guy’ end of Smith’s spectrum — a lot of the houses he services look out on the Pacific instead of a cul-de-sac. Glass cleaner is employed accordingly, sometimes in places that require a little squeegee magic to clean. ‘Some homes we do in Rancho Santa Fe and La Jolla are really difficult, stuff on hills going straight up. I have one guy, Mammo, he’s the acrobat. He brings in the 40-foot ladders. He can stand on the ladder and pole the window at the same time.’

Though he is window-man to the well-
to-do, Smith was quick to add that, “we still do the little guy, without question.” If I were interested, he would come out to my one-story home to give an estimate. “I figure, the win-
dow cleaning is going to go into your bedroom. Why hire someone if you haven’t seen them?”

Visiting also allows Smith to give a more pre-
cise quote, since “every window is different in terms of size and degree of difficulty.” But he estimated that for a job like mine — seven big sliding-glass windows, two medium louvers (windows with glass slats that rotate open and shut), and two small louvers — it would run about $65. Wiping the inside window tracks involved a small additional fee — not included because not every house needs it.

Some other prices around town:

- Squeeky Kleen (858-578-1160); for my house, $55–$65, includes brushing out of screens.
- Window Magic (858-576-2422); $7 per window, including screen washing; $10–$12 per louver window.
- My Window Man (858-560-4880); for my house, $70–$75, includes screen brushing, $2 additional per screen for washing; $60 for louver window.
- Pro Window Cleaning (619-548-8661); $5 for standard (non-French-panelled) window, includes screen brushing; $10 for louver window with ten slats; $5–$6 for a sliding-glass door.

Painless Window Cleaning (858-272-1210); $6 a window, includes screen brushing and wiping of sills; $1 additional per screen for washing; louver windows are $1 per glass slat; $6 for a sliding-glass door.

1. Dave Smith (right) and crew
2. Dave Smith
3. Squeegee and applicator in belt bucket

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NISSAN QUEST GXE, 1996, V-6, 62K miles, power locks/mirrors/window, tilt, CD, automatic, am/ff, clean interior, great paint, runs well, chrome bumpers, very clean condition, $12,977. Stock-P15547. Saturn of El Cajon, 888-868-1018.

PLYMOUTH GRAND VOYAGER, 1996, V-6, 62K miles, One owner #046773, $13,450/best. David or Tracey, 760-839-5185.

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Beads for Sale

MOTHERS are supposed to be good at arts. My children have a Little Golden Book called "I Love You, Mommy." Each page contains a picture of a mom and her kids accompanied by some doggerel about all the wonderful stuff the mom does. She takes the kids to baseball games and coaches their basketball team. She bakes wonderful homemade bread. Of course, she helps the kids with crafts. When it storms and rain falls, we stay inside and have a ball," the book reads. "We make puppets from old socks Mommy keeps in a homemade box."

Each time I read this book to my kids, I feel guilty. I've made socks puppets with my kids. Nobody had a five or six years ago, I followed the directions in a craft book my mother-in-law got for my oldest daughter Rebecca when she was three. I sewed buttons by visiting Enterprises, 858-538-3347.

"You can go for tonight if you want," Jack offered from the other end of the table. "I'll keep the boys here with me." Jack turned to Ben and four-year-old Johnny. "Want to watch base- ball tonight?"

Jack and the boys disappeared into the family room as the girls and I headed out the door. At Michael's, Rebecca quickly chose a latch-hook rug project. According to the book, you use a latch hook implement to attach pieces of yarn to a pattern of open-weave backing. By the right hand corner in the right place, the rug ends up looking like a baby tiger’s face. "Are you sure you know how to do that?" I asked Rebecca. "I don't know much, but I'm trying," I told her. "It looks pretty, I'm sure it's

Half an hour later, when we got home, Angela set up shop on the curb in front of the house. She and Rebecca carted out a few stools to sit on, a big bowl in which to display the jewelry, and a sign with prices. "Necklaces $1, Bracelets 50 cents." Rebecca sat with her rug hooking and latching like an old pro. Angela called her "Mother of the Empty Eyes, "she and Ben ran down the aisles pulling beads and glass ornaments and big bags of unemptied paras of parf on the shelves.

"We wandered the aisles for another ten minutes. I considered each craft as we passed. "Candle making? No, too dangerous. All that hot wax. Knitting? Too hard. The girls wouldn’t be able to hold the needles right. Woodburning? Not doable. "Okay," I said. "It looks pretty. I'm sure you'll do great."

"The book reads. "We make crafts but the kids with crafts. When it storms and rain falls, we stay inside and have a ball." the book reads. "We make puppets from old socks Mommy keeps in a homemade box."

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