Nowhere Zone
THE RISE, FALL, AND RISE
OF NORMAL HEIGHTS

“I’d lie awake at night and think, ‘I am in hell.’
I’d get up in the morning and think, ‘I am in hell.’
At one point we had heavy trucks making
200 to 300 trips down our street every day.”
We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-3000, ext. 460; address them to Letters to the Editor, Box 58503, San Diego CA 92118-5803; fax them to 619-231-0489; or e-mail them to letters@SanDiegoReader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Dear Reader,

I recently read an article by Henry Diltz about his work with the Stand Up for Kids organization. The article mentioned that Diltz has photographed the cover of at least one other San Diego-related album, Cindy Lee Berryhill's 1996 Cargo release Straight Outta Marysville. I was intrigued by this connection and wanted to share my thoughts with you.

Cinday Lee Berryhill is a well-known artist who has been active in the San Diego music scene for many years. Her music often reflects the cultural and social issues of the city, and her album Straight Outta Marysville is no exception. The album cover is a striking image of the cityscape of San Diego, and it was shot by Henry Diltz, who is a renowned photographer and a long-time resident of the city.

Diltz has a reputation for his ability to capture the essence of a place and its people, and his work with the Stand Up for Kids organization is a testament to his commitment to the community. I believe that this connection between Berryhill and Diltz is a beautiful example of the way in which art can bring people together and create a sense of connection with the place we call home.

Thank you for your consideration.

Sincerely,

[Your Name]

---

**Terrible Box**

I certainly agree with the Reader on the addition to the Santa Fe Depot ("A Slap in the Face of the Past," November 21). That box they're trying to put on there is terrible. I certainly don't like the looks at all.

Hugh McArthur

**Mission Hills**

Despair Everywhere

Re: "The First Time," November 21. The article portrayed "sex for sex" as it really is!!!!!!!

The universal lack of a supernatural aspect to the kids' activities, the adverse effect of empty nests, lack of parental oversight, and an almost eerie sense of confusion and despair seem ubiquitous with the proponents of premarital sex.

It's a great article. It would be great if reprints could be distributed to the schools.

John Anthony Whalen Jr.

President

VivoCom, Inc.

**Uh-Oh**

I was reading your Reader and I noticed on page 8 in the "City Lights" ("Examined Life," November 21) you do not have number 16. It jumps from 15 to 17. I want you to know there was an "uh-oh" in it. I love your paper, hon.'

Jeanette Catrell

Hillcrest

The missing Question 16: The cost of building Our Lady of Angels Cathedral in Los Angeles was approximately...

A. $100 million
B. $90 million
C. $120 million
D. $180 million

(The answer is D.)

**Starbucks Error**

Thank you, Duncan Shepherd, for highlighting the work of the Rumpus Society (Movie Review, November 21). The billboard of the Park (formerly Capri) the-
An archive of City Lights stories can be searched on the Internet at San Diego Reader.com

Suicidal fundraiser It’s payback time for San Diego County district attorney-elect Bonnie Dumanis, and almost everyone, it seems, likes a winner. Next Thursday, December 5, the county’s new chief prosecutor is set to stage a “Retire the Debt” fundraiser at downtown’s Wyndham Emerald Plaza hotel, with lawyers and business interests of all stripes ponying up to get on the new D.A.’s good side. Listed as “special guest” is KFMB talk-show host Rick Roberts, a Dumanis partisan who duked it out with rival radio-talkers.

Roger Hedgecock, during the race between Dumanis and vanquished incumbent D.A. Paul Pfingst, with Pfingst-backer Hedgecock calling Dumanis “a suicidal lesbian.”

Public officials scheduled to attend, according to a fundraising flyer, include San Diego mayor Dick Murphy, Governor Gray Davis aide Lynn Schenk, and GOP assemblywoman-elect Shirley Horton. Other big names listed include real estate mogul Sol Price, Qualcomm founder Irwin Jacobs: Charges honcho Dean Spanos: ex-port commissioner Peter Janopaul; bail bondsman George “King” Stahlman; and attorney Gina Dronet, once an associate of Schenk and ex-con Richard Silberman, formerly married to ex-mayor Susan Golding ...

He’s not running for office again yet, but outgoing San Diego city councilman Byron Wear is still collecting money. Last Friday Wear staged a “Wear the Heart Is” fundraiser at the Children’s Museum, with proceeds destined for the new “Wear District Two Charity Fund” of the San Diego Community Foundation. The price of admission ranged from $35 for an “individual ticket” all the way to $25,000 for an “honorary presidential sponsorship.” The “honorary councilmember” tab was only $2500 ...

December 2 is going to be a big day for Assemblywoman Christine Kehoe. According to a recent tax fom her office, “California is the first state to create a full-time lesbian, gay, bisexual, transgender legislative caucus,” and Kehoe and the group, otherwise known as the LGBT Caucus, are having a reception to welcome new members.

Identity theft The Museum of Contemporary Art San Diego is out with a brand-new logo and “graphic identity,” which, according to a recent letter to museum supporters, was “designed by the firm 2x4, based in New York. The identity includes redesigned stationery materials, an all-new website, and new ancillary print materials. I am pleased to attach newly designed membership cards for you, which will replace your old cards.” The news is contained in correspondence from executive director Hugh Davies, who signs the letter as “The David C. Copley Director.” ...

What’s up with that expensive Colorado consultant’s study — paid for by San Diego taxpayers — that was supposed to come up with a plan to raise private funds for a new downtown library? For months, the city library commission has been awaiting its delivery, but the study has yet to be made public, raising suspicions that the researchers found little interest among big donors for giving to a posh central library. Repeated calls to head librarian Anna Tatar and Mary Walshok, the UCSD dean and Del Mar resident who is chairwoman of the city’s library commission, have gone unanswered ...

Running a public television station isn’t much different from selling cars, according to KPBS general manager Doug Myrland. “We’re like a Ford dealer,” he told the Washington Post last week. “We’re a franchise. We’re dependent on PBS for the core product, and like a Ford dealer, we want them to come out with great, new models. Something that will bring people back. But talk to any Ford dealer, and they have criticisms of the new model. ‘My customers want leather, and you’re not offering leather.’ But ultimately, you can’t have 350 Ford dealers designing the new Explorer.

Copyright complaint The firm of Rancho Santa Fe attorney Bill Lerach, who has made millions of dollars from suing the likes of Enron and other corporate miscreants, has trained its sights on lazy lawyers who are allegedly plagiarizing Lerach’s legal briefs. According to American Lawyer magazine, Milberg, Weiss, Bershad Haynes & Lerach has sent cease-and-desist letters to ten law firms, claiming that the competition is violating copyright law. “It’s been a longstanding practice of certain law firms simply to take our work product, actually our clients’ work product, and then copy it and use it for their own benefits,” Lerach told the magazine. A friend, he added, advised him, “You’re being taken advantage of. You shouldn’t tolerate it. You should copyright your complaints.”

Contributor: Matt Potter

The Reader offers $25 for news tips published in this column. Call our voice mail at 619-235-3000, ext. 440, or fax your tip to 619-231-0489.

Fizbo Fans Knock Realtor Fees

By Bob Owens

A recent report named San Diego County as one of the two hottest real estate markets in the country. Countywide, median home prices have risen almost 26 percent in the past year. North County was hot, of course, but less prestigious areas were hotter: North Park had a one-year spike of 38 percent and El Cajon 42 percent. Even the South Bay saw plenty of action; National City, for instance, saw a 36 percent price appreciation in single-family homes.

The soaring market has been an impetus to some to sell their homes on their own. Rob Tindall teaches math at Muirlands Middle School in La Jolla. In the past five years he’s purchased or sold eight condominiums, the most recent without an agent.

A studio condo in Pacific Beach, asking price $169,000, he sold without an agent on either end: none for him, the seller, and none for the buyer. And no 6 percent commission to pay to anyone.

When he began, he says, he “went out and bought the cheapest place I could, because it was all I could afford. I took strictly for rentability — is someone going to rent this place to give me a positive cash flow? That, and is it a place I can live in? I may want to occupy it sometime down the road and live there for two years, to avoid the capital gains tax.”

He looks at the properties as long-range investments and is not especially worried if the “real estate bubble” should burst. In fact, only the overheated selling market in the past few years impelled him to put some of his units up for sale. “I accumulated equity more rapidly than I thought I would, so I’ve been able to sell and buy slightly larger units each time.”

He sees the market as cooling down. “It’s flattening to a continued on page 6

Neal Obermeyer

Copyright complaint

Contributor: Matt Potter

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Don’t Let That Apple Rot

By Ernie Grimm

Despite the early hour, the group of seniors standing on the sidewalk in front of Ann Evans’s home in Del Cerro joke, tease, and laugh with each other. It’s 7:20 in the morning, and Natalie Ingmanson, Denny Rathmann, and Ann Evans, all in their 70s, await the arrival of Lonnie Ruskin. The four are members of Senior Gleaners, a group of volunteers, aged 55 and older, who collect food that grocery stores and supermarkets have just taken off the shelves and distribute it to service organizations. When Ruskin arrives, they’ll climb into the beaten-up, blue-and-gray Dodge van that looks out of place parked in front of Evans’s house in this upper-middle-class neighborhood.

A minute or two after 7:30, a late-model Honda swings around the corner onto Evans’s street. “There she is,” says Evans, whose light blue eyes, contrasted with her short silver hair, appear both playful and serious. Ruskin, the junior member of the group at 57, receives a portion of teasing for being a couple of minutes late. “When she arrived, they all donate items to the coffeehouse, and bagel shop; the majority of the haul heavily frosted cakes, fruit pies, danishes, and cookies. The rest is sliced bread, baguettes, and rolls. Immediately, the women start packing the items into the boxes they’ve laid out while Rathmann, grabbing a handle off the rear doorjamb of the van, carefully hoists himself up. Once he’s in, the women start handing him the boxes they’ve packed very tightly. He in turn packs them neatly behind the seat, four high. The precision of packing and stacking speaks experience. As Rathmann stacks, Ruskin takes a cart to the back doors of a bagel shop and coffeehouse, returning with half a cart of unwrapped bagels and pastries. These she places in grocery bags, which in turn go into boxes that Rathmann places on the stack.

Normally, the Gleaners would move on at this point, but today the supermarket manager has a few carts full of nonfood items for the Gleaners. Rathmann is sent to fetch them. “Ann, he wants you to come in and sign off,” Rathmann says, returning with a couple of carts full of meat thermometers, egg timers, cheap kitchen utensils, and the like. The document Evans signs releases the market from any responsibility for the items they’ve donated. With the van packed and headed south on I-15 again, she explains that the signing is redundant, “California has a Good Samaritan law that protects us and the people who donate to us from lawsuits should someone get sick from eating the food we distribute.”

Evans, a retired Lutheran minister, is the engine that drives the Senior Gleaners. Where most of the members go out once a week, Evans goes six and sometimes seven days a week. “Usually, there’s a Gleaner who will sub for me on Sunday,” she says, “so I can go to church.”

She and her husband decided to start gleaning shortly after they both retired in 1992. “We were at a conference at Ascension Lutheran Church in Allied Gardens, where I had been an associate minister. Laurel Gray, who is the chair...”
For Sale
by owner
more rational level.” Earlier this year he put two units up for sale and received an offer in one day on one, a week on another. The just-sold PB condo in a 502-unit complex called the Plaza, lasted for three weeks before a solid bid came in, near the asking price, says Tindall. He’s owned five units in the Plaza, says he knows it like the back of his hand, and, therefore, knows how to price to sell.

To market the condo he ran ads in the Union-Tribune and also paid $350 to a local agency that specializes in FSBO (for sale by owner or “fizbo”) properties into the multiple listing service (MLS), which invites all agents to bring their house shoppers around to check the place out. If a sale materializes from an agent’s clients, the seller will owe half the usual 6 percent commission, or 3 percent. But since Tindall sold the unit from his newspaper ad, not from a broker with an agent, he saved the 3 percent — over $5000. And when he buys a property without an agent, he attempts (not always success-
continued on page 8

BOTOX $84
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<tr>
<td>Friday, November 29</td>
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<td>Saturday, November 30</td>
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<td>Sunday, December 1</td>
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Note: Hours may vary by store. Please call to confirm.

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San Diego Reader November 27, 2002
For Sale by owner
continued from page 6

fully) to get the seller's agent to give back some of the 3 percent (since there is no buyer's agent), usually by asking the seller to pick up all closing costs.

When advertising in the paper he uses a voice mail as the contact number, offering essential details about the property but informing agents that if he decides to list, he already has a realtor in mind. Serious callers get a reply; he will inquire on the phone if they have the financial wherewithal to purchase. He doesn't give out his direct number "because I'd get inundated with agents. Some check the papers themselves for fizbos; others use a service that collects names and numbers of fizbos to sell to agents."

One site on the Web claims that pure fizbos account for 30 percent of residential listings, but Lorrie Mosot, spokeswoman for the San Diego Board of Realtors, cites a figure of 18 percent, both nationally and locally, a number she got from the National Association of Realtors. And although an article in that organization's magazine, The Realtor, says that only 20 percent of fizbos give up and defect to an agency, Mosot thinks the figure is much higher; some sources cite it at 75 percent.

Linda DaLuz believes that having run her own janitorial business for years was adequate preparation for selling her own home. She's also checked out the prices for homes that recently listed or were sold in her area. What most impressed her was a home a few doors away that had just sold for over $800,000. Her house, she says, is smaller but on a bigger lot. She's asking $568,900.

It's on Udall Street in Point Loma, and a flyer on her front yard describes it as "Classic '50s & Gardener's Delight," a two-bedroom (with "extra room") and one bath and a great view of the ocean sunsets. She bought the home for $229,000 in 1997, after renting it with her late husband for ten years prior to that. She wants to sell and move to a condo.

DaLuz put the place on the market in early September, advertises it regularly in the Union-Tribune, and conducts an open house each Sunday. The first two Sundays drew well, she says, but lately it's been slow, which she attributes to Chargers games. By late September she still had not received an offer. "I'm a little surprised that no one has yet said to me, 'Are you willing to negotiate?'"

Saving the commission is primary in motivating fizbos, though some, to sell fast, drop all or part of the saved 6 percent to attract buyers. Money more than time is the concern of DaLuz. "If it was 10, 12, or 15 thousand, then I'd let someone else do the work. But at my asking price it would be outrageous — should lower with the price of property so substantially feel that realtors — what is good to get that much for the work. It's ridiculous. I really feel that realtors — what with the price of property so outrageous — should lower their commissions."

She gets, she says, four or five calls a day from agents, sometimes the same ones she's instructed not to call back. (The article in The Realtor counsels agents to be persistent in contacting fizbos as the best tactic to convert them to a listing.) They'll call and ask, "How much do you owe on it?"

continued on page 13
$0
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Get one, two, three or four FREE phones
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OPEN 7 DAYS A WEEK: MON.-SAT. 9 AM-7 PM • SUN. 9 AM-6 PM
I tell them, ‘It’s none of your business. I’m not listing with your agency.’”

A friend had told her that buyers expect a fizbo to have already dropped the 6 percent commission off the selling price. DaLuz believes she had priced it right, but now she has doubts. “I have a decision to make. I have time, so I don’t have to do anything right now. But I may eventually either have to drop my price or start cooperating with agents and pay the 2.5 percent. [Some agents will work for 5 percent.] I don’t know yet what I want to do.” (As of this week, DaLuz is still selling without an agent, though she has dropped her price $15,000.)

Keith Halford, a self-employed entrepreneur, is fizbo-ing his property in a gated community in Poway. The house looks like a small Spanish castle, on three acres at the end of a cul-de-sac, with naked hills and a verdant golf course rolling up to a pool with a disappearing waterfall edge. Not far away, says Halford, is the San Diego “Field of Dreams” street, where ten local developers pulled out the stops to build a dream house, each now worth around $4 million.

Halford had no problem obtaining comparables. He just went to open houses in the community and asked questions. He decided that $1,500,000 was a reasonable price for his property. While we sit in the great room — the floor is imported hand-cut stone, the ceiling 24 feet high — Halford explains that his children will soon be off to college, and he and his wife can do with a smaller place. They've bought and sold nine houses in 29 years of marriage, including two as fizbos, once successfully (in Pennsylvania) and no luck with the other, which he attributes to a lack of time to do it properly. He bought the Poway property a few years ago, both as an investment and a place to live. Like most sellers, he wonders whether the market is cooling but is convinced he’s on the right track.

"Newspaper advertising is the primary way that realtors spend money to justify what they get for listing your house, other than putting it into MLS. But do you need to put an eight-page color insert into the Sunday Union-Tribune with a big picture of your house? It’s very expensive to do that. And whether it sells a house, I’m not so sure. I think that price and location sell a house more than a color brochure. I think you have to determine whose interests are being served."

When I spoke to him in September, he had only had the place on the market for a few weeks and only through a locally owned FSBO website. He’d received two offers by that time, one a lowball that he rejected, and the other from “a graduate of the infomercial How to Buy Real Estate with No Money Down. He offered my asking price, if I would hold the paper [carry the financing himself], but I asked him his FICO number [a creditworthiness rating], and he didn’t know what it was. If someone doesn’t know it, they probably can’t afford this house.” He’s also gotten calls from mortgage companies offering refinancing and, of course, from agents. “Their basic message is, ‘When you give up, I’ll sell your house for you.’”

Keith Halford, a self-employed entrepreneur, is fizbo-ing his property in a gated community in Poway. The house looks like a small Spanish castle, on three acres at the end of a cul-de-sac, with naked hills and a verdant golf course rolling up to a pool with a disappearing waterfall edge. Not far away, says Halford, is the San Diego “Field of Dreams” street, where ten local developers pulled out the stops to build a dream house, each now worth around $4 million.

Halford had no problem obtaining comparables. He just went to open houses in the community and asked questions. He decided that $1,500,000 was a reasonable price for his property. While we sit in the great room — the floor is imported hand-cut stone, the ceiling 24 feet high — Halford explains that his children will soon be off to college, and he and his wife can do with a smaller place. They’ve bought and sold nine houses in 29 years of marriage, including two as fizbos, once successfully (in Pennsylvania) and no luck with the other, which he attributes to a lack of time to do it properly. He bought the Poway property a few years ago, both as an investment and a place to live. Like most sellers, he wonders whether the market is cooling but is convinced he’s on the right track.

“Newspaper advertising is the primary way that realtors spend money to justify what they get for listing your house, other than putting it into MLS. But do you need to put an eight-page color insert into the Sunday Union-Tribune with a big picture of your house? It’s very expensive to do that. And whether it sells a house, I’m not so sure. I think that price and location sell a house more than a color brochure. I think you have to determine whose interests are being served.”

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Gleaners
continued from page 5
man of Senior Gleaners now
but was the pastor at Ascen-
sion then, was talking about a
couple of guys who
were trying to start a dis-
tribution of food. He had
met with them and an-
nounced that if anybody was
interested, to contact him. Bill
and I looked at each other....

The couple knew they
wanted to spend their retire-
ment doing some volunteer
work, and they decided that
gleaning was a good fit. “We
started out by going up once a
week and helping the people
in Escondido get started. We
get up at 5:00 each Tuesday
morning and drove to Escon-
dido. We also started to do
some picking up in Valley Cen-
ter and the Escondido area
each week.”

The Gleaners still do pick
produce, mostly from back-
yard orchards and vegetable
gardens, every Tuesday. Today
is a Tuesday, but, Evans ex-
plains, “The navel oranges are
finished and the Valencia aren’t
ripe yet. So we have a few
weeks off from picking.”

After driving to Escondido
for a couple of years, Evans ex-
plains, “The people in Escon-
dido said, ‘We have got way too
many oranges. We also started to do
morning and drove to Escon-
dido get started. We
were also a couple of guys who
were not interested. There
were also a couple of guys who
restored cars looking at the
property. I don’t know what
happened, but the
interest we use
money and use it as an en-
dowment. The interest we use
for repairs to the vans and for
gasoline and rent. We have no
paid staff.”

The money, Evans says,
came “out of our pockets and
also by then we’d received a
private grant for quite a bit of
money. I believe it was around
$250,000. We invested that
money and use it as an en-
dowment. The interest we use
for repairs to the vans and for
gasoline and rent. We have no
paid staff.”

The rent the Gleaners pay is
for their new warehouse. After
being in the Navajo Road lo-
cation for only two years, the
Senior Gleaners lost their lease.
They tried for a few months to
find more donated — or at
least cheap — space but were
unsuccessful. Just before giv-
ing up on ever finding some
affordable space, Evans says, “I
found one more look at all the
commercial listings in the pa-
er. At the bottom there was
this listing in Lakeside for 25
cents a square foot or maybe
35 cents a square foot. I called
and found out that we weren’t
the only ones interested. There
were also a couple of guys who
restored cars looking at the
property. I don’t know what
exactly happened, but the
owners, Juan Flores and his
wife, Lily, really made a com-
mittance to us. They liked
what they heard and wanted
continued on page 18
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San Diego Reader November 27, 2002
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Gleaners

continued from page 14 to be of help. They reduced our rent a little bit. We pay $750 per month. Commercial rates are much higher than that."

At 10:25 in the morning, after stops at a supermarket in Fletcher Hills and a grocery store in Santee, the van full of bread, sweets, and produce pulls up unpaved Holsofar Road off Los Coches Road in Lakeside to the Senior Gleaners’ warehouse. As they did at all three pickups, the group of Gleaners springs into action. They carry produce to a sorting counter and sweets to a table near the back wall and place boxes of bread on pallets. Then the Gleaners attach a numbered card to each group of boxes. The number indicates the day of the month the food was picked up. Once the van is unloaded, Rathmann takes a dozen or so empty boxes from the giant stack in the corner of the warehouse and puts them in the back of the van. Meanwhile, the other Gleaners sort through the four or five boxes of produce, throwing out the overripe and damaged tomatoes, oranges, apples, brussels sprouts, lettuce, and even papayas, and boxing what’s left. They place the produce boxes in the old glass-doored double refrigerator, the kind you might see holding milk in a donut shop.

The Gleaners work mostly in silence until they gather around the produce-sorting counter for the last job, bagging the loose bags and pastries by the half dozen. Then the jokes and kidding resume. The bagel bagging done, the four load about 20 boxes of food into the van and set out for North Park Christian Service Agency, just off University. “This is the service center for a few different churches in this area,” Evans says as we arrive at the run-down center, dropping off ten boxes in the center’s kitchen. At noon, the Gleaners pull up to their final stop, the battered women’s shelter at the downtown YMCA. After dropping off the final boxes, the Gleaners pile into the van and head back to Evans’s house. Ingram, Ruskin, and Rathmann will be back next Tuesday. Evans will be back at it tomorrow. “It just is part of my life,” she shrugs, “and not something that I have to think about doing.”

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**STRAIGHT FROM THE HIP**

BY MATTHEW ALICE

Señor Mattolio:
When a bullfighter has a particularly good fight, and the crowd awards him (or her) the ears and the tail of the bull, what does he do with them? I can’t imagine!

— Dina McReynolds, Pasadena

We agree. What would someone do with a house full of old bull parts? But we’ll start the answer with a crows. The crowd doesn’t award the ears and tail, the judge does. Every bullfight has a presiding judge who acts as ringmaster and police officer and generally oversees the conduct and fitness of the bull, the fighter, the crowd, and any other miscellaneous persons in the arena. The judge has the power to disqualify a bull, fine a fighter, and bounce a rowdy fan.

At the end of a fight, if the judge feels the matador has dispatched the bull skillfully, he can award one ear, two ears, or both ears and the tail. If the matador agrees that he has fought a worthy animal well, he takes the award to a taxidermist, who preserves and mounts the parts on a plaque. Sometimes the matador will fling the ears to the crowd in the stands in a gesture of mock humility or if he feels the bull was just a routine animal and the award was undeserved. Occasionally, if the matador decides he didn’t receive a big enough award, he’ll fling the bull parts at the judge (a crowd-pleasing move), who will fine the matador five or ten dollars for the disrespect, and everyone goes home with his machismo intact.

Matt and Alice:
How much wood would a woodchuck chuck if a woodchuck could chuck wood?

— Wondering, San Diego

Lots. And so, Wondering, how much ground would a groundhog hog if a groundhog could hog ground? (Before you answer, remember the groundhog and the woodchuck are the same animal.) And how much sap would a sapucker suck if a sapucker could suck sap? (Oh, wait a minute. A sapucker can suck sap — on a good day, maybe two or three ounces.) And how many nuts would a nuthatch hatch if a…

Hey, Matt-Man:
So, I’m at a dinner restaurant recently with a new boss and five new co-workers. We all check out the menu — you know the routine — and the majority orders a beef entrée. The steaks are delivered by our waitron in a relatively prompt fashion. Several of my teammates slice into their steaks and find them to be overcooked. Mine seems okay, but they (three of the six) send their steaks back to the kitchen. My question is this: Do I bolster my fork and steak knife while the chef is redoing half the table’s food, or do I eat it while it’s hot? I’m eager to know both your opinion and the official party line.

— The Etiquette Agnostic, dining out

Grandma Alice is crazy in love. Anyone who knows enough etiquette to even ask a question like this is her kinda guy. She’s been following me around the house pokin’ me in the butt with her chef’s knife to answer you right away so you keep your record of mannerliness intact. But first we have to bring the rest of Aliceland up to speed: It is carved in etiquette stone that Yo mamma should have taught you that, but she was probably too busy at yoga class or making fools of themselves in group situations.

We agree. What would someone do with a house full of old bull parts? But we’ll start the answer with a crows. The crowd doesn’t award the ears and tail, the judge does. Every bullfight has a presiding judge who acts as ringmaster and police officer and generally oversees the conduct and fitness of the bull, the fighter, the crowd, and any other miscellaneous persons in the arena. The judge has the power to disqualify a bull, fine a fighter, and bounce a rowdy fan.

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2001 MITSU ECLIPSE CONVT GT $18,950
6 CYC, AT, PS, AC, CASS & CD, PW, PL, TILT, CC, ABS, ALLOYS VIN#207861

2003 VW JETTA GLS $20,950
1.8T, AT, PS, AC, CASS, PW, PL, TILT, CC, MOONROOF, ALLOYS VIN#55521

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## MIDWAY JEEP-CHRYSLER

### Prices plus government fees and taxes, any finance charges, dealer document preparation charge and any emission testing charge.

Expires 12/5/02.

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<td>Over 25 In Stock!</td>
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### 3 Series

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<td>Z3 Roadster 2.3</td>
<td>LF88286</td>
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</table>

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TO TOP AUTO, 130K MILES, #134292

$12,995

2001 TOYOTA TUNDRA LONG BED
AUTO, A/C, CD, BIG WHEELS & TIRES, 23K MILES, #11,6838

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2000 CHEVY SEBRING LXI COUPE
LEATHER, MOONROOF, 25K MILES, #268121

$13,995

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AUTO, 4X4 & LEATHER INTERIOR, 25K MILES, #107603

$16,995

8118 CLAIREFONT MESA BLVD. • 858-560-7100

San Diego Reader November 27, 2002 27
SportsingBox by Patrick Daugherty

Dog TV

I bring holiday-enhancing news just in time for Thanksgiving! Since 1994 the NFL has made Americans listen and then watch the Detroit Lions play football on Thanksgiving Day. Few people still living know why. Fewer yet can remember the last time Detroit fielded a team worth following.

Now, finally, comes an alternative. I give you, tortured sports enthusiasts, the National Dog Show! Get out your calendar; NBC will telecast the National Dog Show opposite the Thanksgiving Day Detroit/New England embroidery.

There is more to this than desperation on the part of NBC. And there is more to this than the colossal amount of money NBC will pocket by producing a dog show instead of an NFL game. The fact is, Dog TV is becoming a serious competitor to major league football, baseball, basketball, and hockey. This year, the Westminster Kennel Club’s dog show had better ratings than the NBA and NHL games that were televised at the same time. And, this year, a dog show beat out an MLB playoff game. Dog sports are televised on live networks, led by the TBS epic, Incredible Dog Challenge.

And now, Spot is coming to network TV, opposite the NFL, no less. Naturally, I want to get in on this and get it on early, which is why I called Bill Buck in Ramona.

Buck and his wife Susan own Nuforest Dachshunds. They’ve been breeding and showing dogs since 1974, have owned 30 champions, and place Nuforest dogs in over 100 shows a year. I relay to Buck the exciting news about the NFL/Dog TV face-off and ask what first-time viewers should do to better enjoy the program.

Mr. Buck says, “Try to outguess the judge, which is hard. You might say, ‘I like the little beagle, he was cute.’ Well, the hound judge might not like the beagle just because he’s a beagle. Number two, he might think this particular beagle came to him from a judge who did not pick the best beagle in his group.”

I sense intrigue. “So, the hound-group judge may not think the person who judged beagles is very good, or, at least, that person did not pick the best beagle!”

“Right. If I am a hound-group judge and you are a hound-group judge, I might like something completely different in the beagle breed than you. You might like a big, blocky head and I might like more of a little bitch head.”

Intrigue and conspiracy. “I took a brief look at the rules. Apparently, there are defined characteristics of every breed…”

“So, wouldn’t that diminish subjective judging, because the winning dog should be the one who most closely resembles the written standard for that breed?”

Buck laughs. “It’s all in the interpretation of the standard. Let’s talk about a beagle. The beagle is represented on the written page by the Beagle Club of America. The parent club builds a standard, and that standard says, ‘This is what a beagle is supposed to be, da-da-da-da-da, green, pink with four legs.’ The one you pick as winner is closer to the breed standard than any other dog in the competition.”

“But, a second judge might think…”

“His opinion of the dog you judged is not as high. These judges see the same dogs for a couple of years. A winning show dog, well, there might be 50 or 60 judges who have had their picture taken with this dog. And there might be 50 or 60 judges who don’t like this particular dog.”

Intrigue, conspiracy, and scandal. “Sounds like Olympic ice skating.”

“It is political. Usually, judges who are very political get to work a lot, because a dog-show judge belongs to a club. That club puts on a show — might be in Australia, might be in Hawaii, might be in Hoboken, New Jersey. That club asks judges from other clubs to come in, judges who have previously asked them to, say, come to Hawaii and judge. I mean, you’re getting an all-expense weekend in Hawaii, and you’re spending four hours judging dogs. They reciprocate.”

“Sounds like lots of money, too.”
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• Tri-mode
• Vibra alert
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Dear Aunt Trudy,

I am 31 years old and live here in S.D. I am an only child. Both my parents live in my hometown (which is about 450 miles away), in CA. They got divorced when I was eight, and their separation wasn’t pretty. The holidays are coming up and ever since I moved out, it has been extremely difficult to come home and spend enough time with both parents. When I decide to have Thanksgiving dinner with my dad, my mother makes me feel guilty about it. When I choose to have that holiday meal with my mom, my father makes things difficult. My suggestion for this season was to spend Thanksgiving day with Dad, and have another Thanksgiving dinner on Friday with my mom. Another factor with this situation is that my dad’s side of the family is a lot bigger. I have an aunt, four cousins (and their families), and my grandmother. On my mother’s side it is just my mom and my grandmother, so asking my father to change the date would be near impossible, since his entire side couldn’t change days very easily. I already mentioned my suggestion to Mom once, and it did not go over well. The way the holidays usually play out, I spend half of the day with my mom and then leave sometime in the afternoon and go over to my dad’s. Even with this situation, I get the guilt trips, so my new suggestion would allow me to spend an entire day with each of them and hopefully make everyone happy.

My question is, how can I ask my mom again if she will consent to this plan, without my request causing more trouble, and is it even appropriate to ask her to do something like this?

Holidays Pickled

Dear Pickled,

Your plan sounds extremely reasonable, and I applaud your ingenuity. It may be the best and most delicate solution to a dilemma as sticky as cranberry glaze. There’s nothing wrong with asking Mom to reconsider your suggestion. Tell her you love and respect her and Granny and look forward to seeing them. You hope she can appreciate the difficult position you find yourself in on turkey day and other holidays. You should not have to choose between your parents, and this plan is the only way that you can think of to honor both your folks and spend a nice, full day with each. An alternative would be to spend the holiday with Mom one year and Dad the next, but then you’d miss seeing her on alternate years. I know some family members can get their noses out of joint when you propose, due to these kinds of complications, to see them near, but not on, the actual holiday. Some people set a certain store by celebrating on the designated day, but after all, isn’t the point to be together and enjoy each other’s company and be good to each other? Do we have to be such slaves of the calendar that a nice person like you finds themselves pickled in the brine of family acrimony?

Dear Aunt Trudy,

Our sister-in-law Marla (why did our brother marry her?) is an unknd and irritating woman. She practically stopped speaking to our youngest sister Gina because Gina gave her a bunch of Tupperware for a wedding gift. We three sisters all love Tupperware and thought it was a useful present. But Marla, our brother’s then-new wife, said it was a “cheesy and disrespectful gift” and held it against us.

Years have passed since that ugly incident. Our middle sister Anne is now getting married. At Anne’s bridal shower, someone gave her a set of Tupperware. Marla stormed out of the shower in a huff (why did we invite her?), saying that the person who gave Anne Tupperware was “put up to it” by Gina and I to insult her and remind her of the mean gift we had given her way back when. Gina is now saying she thinks that Marla should be asked not to come to Anne’s wedding (the invitations have already gone out) because she is so ill behaved that she’ll find some reason to make a scene and ruin the wedding. What do you think?

THREE PISSED LINDA VISTA SISTERS

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 83003, San Diego CA 92186-5803; call her at 619-235-3000 ext. 413; fax her at 619-881-2401; or e-mail to trudy@sdrreader.com
Every Advent, Dad hauled out the Christmas box and did the outdoor decorating. Out came the wooden display box with sliding glass doors that he had made one Christmas long before I was around. He held the Italian crèche set with a plastic white star rising above the box. With the crèche came the big colored lights. Every year, Dad wrapped the lamppost with them. “I like a little color,” he would smile. The strand never seemed to have more than eight lights. One year he went big and put the big lights on a 20-foot blue spruce pine that stood in our front yard. To my childish eyes, that was big-time decorating.

Times have changed since I was a kid. Christmas-light displays get bigger and more elaborate each year while the lights themselves have gotten smaller. My friend Bernice is no exception. Every year, her yard is transformed into a winter wonderland, complete with mechanical reindeer, a big plastic standing nativity scene, and Santa climbing up the chimney. This season, however, her plate is full, and I am looking for ways to lighten her load, perhaps by hiring someone to decorate for her.

That idea led me to Dave Smith, owner of Lovely Windows by the Lads (619-584-3858), “We have a window-cleaning business, and, about five years ago, the customers started asking us, ‘Dave, will you hang the Christmas lights for us?’ It has been five years now and no complaints.”

Smith continued, “I sit down with them, and they give me an idea of what they want, and I help them fill in the blanks.”

Do you provide the lights? “I usually advise the customers that it is best for them to buy their own. They can buy them off me, but they are going to pay more off me because I have to spend my time going to get them. The price for decorating includes putting the lights up, taking them down, and, if a bulb goes out during that time, we guarantee to be there by the end of the next day to replace the bulb.”

Smith puts the lights on timers that the customers can program. “I would say an average house, like the size of the tract homes in North County, cost around $175–$250 to trim the roof and the middle section,” said Smith, who also offered a decorating tip for do-it-yourselfers: avoid what he calls “clotheslines.” “That’s when you see the lights hanging down in the middle. When the lights are not hung level, it looks tacky. Ours are dead straight around the perimeters, we hide all the cords, and it looks really neat during the day.” Maelisa Reed, owner of The Reed Company/Christmas Productions (619-235-5626), designs individualized light creations.

“I provide the first walk-through, I go back to my studio and design something that is creative and individual, something that goes with their personality and hopefully something that you won’t see somewhere else. Right now, I am doing mostly commercial outdoor lighting and residential interiors.” For residential projects, Reed takes on large-scale jobs, but does not go on roofs. “I do huge lawn displays. I have one client in Point Loma that spent $5500 doing her front yard — all the plants and displays and reindeers. I decorated another client’s indoor Christmas tree last year. The client’s downtown penthouse is all Asian form, so I went to all these different Asian stores and bought lanterns and lights and did the whole tree with big bamboo sticks coming out of it. I use really beautiful decorations. The price range for indoor trees is huge, starting at $500 and going up. I have had clients spend $15,000 on a tree.”

The project that brings the most Christmas cheer to Reed is the City Front Terrace on Market Street. “I do it every year; that is my favorite.”

Are there any popular lights this year? “People are really into the light spheres this year.”

Patrick Wiedenfeld, owner of Sierra Holiday Lighting & Design (619-287-5008), offered some other hot looks for the season. “A lot of people like the clear lights and the icicle lights. Wrapping the tree trunk is also popular,” he explained. His company offers only outdoor house trimming. “We can do anything, our own designs or what the customers want. I can go up to 35 feet with our lift truck.”

One large-scale job sticks out in Wiedenfeld’s memory. “We did a home in Poway for $5200. The front yard, the back yard, about 11 trees — it was a yard of lights.”

Wiedenfeld has a $500 minimum, which will cover a wrap around the roof line of the house. He has also hung lights for parties during the other months of the year.

Dave Blum, owner of Stage Door Lighting (858-586-1334), installs holiday light displays mostly in corporate settings. “We do mainly the roof tops, full-line decor and custom lighting. We decorate the shopping center, Flower Hill, and the one in Rancho Santa Fe. Whatever the customer wants, we do — icicle lights, straight lines, trees, bushes. But I don’t have the animated Christmas scenes, and we are not the ones to hang a Santa Claus in somebody’s yard.”

Blum has a $500 minimum. One of his favorite projects right now is the Congregational Tower in Chula Vista, “with an 18-foot tree on top of a 16-foot building. It is pretty awesome.”

‘I have had clients spend $15,000 on a tree.”
Nowhere Zone

CONTINUED FROM FRONT PAGE

THE RISE, FALL, AND RISE
OF NORMAL HEIGHTS

“The entire house shook. My teeth rattled. The vibration was damaging the foundations of our homes. Dust was everywhere. You couldn’t open your windows. Very quickly I felt a kind of panic. Terror. I’d sunk my life savings into buying this tiny house. I kept thinking, ‘Oh, my God! What have I gotten myself into?’ Then, as if heavy trucks weren’t enough trouble, there was the prostitution problem.”

Many long, thin braids cascade from Savanna Forbes’s head. They quiver when she remembers her move to Normal Heights in April 2000.

“I’d been renting an apartment over on Georgia Street, the sort of border area between North Park and Hillcrest. From one month to the next, they raised my rent by $200. I realized there wasn’t going to be an end to the increases. I had to buy a house. I’m a teacher at City College. I teach business information technology. I could qualify for only a $145,000 loan. What could I buy for $145,000? Nothing in North Park. Nothing in Hillcrest. So I looked around. Drove around Normal Heights. I didn’t even look north of Adams. I knew I could never afford anything there. I looked around south of Adams Avenue. My dad’s a contractor so I knew to look for certain things. It seemed that three out of every five homes south of Adams Avenue in Normal Heights were in the process of being remodeled or had already been remodeled. I thought, ‘This neighborhood’s on its way up.’

“So I bought my 650-square-foot house — a dollhouse, really — for $137,500. It was smaller than the apartment I’d been renting. Every square inch of my tiny home had to be redone. Everything. From top to bottom. It had the original roof. The house was built in 1924. Over the years the previous owners had covered the roof with three layers of shingles, the last two of which were illegal.

“I remember one afternoon I was standing in front of my house, overwhelmed by all the work that needed to be done. I must have looked so forlorn, so desperate, so depressed, that Patrick, my wonderful neighbor across the street, could tell what sort of state I was in. He came running across the street with a huge vodka and tonic. He handed it to me. He gave me a big hug. He said, ‘Don’t worry. We’ve all been through this. You’re frightened. We all were.’

“I ended up spending $20,000 to fix up my 650-square-foot home.

“And then there were the trucks. All the work being done on that last part of I-15. Just one block away. You have to understand, before I moved to Normal Heights, I didn’t even know who my city council person was. I paid no attention to local politics. I had no idea how city government worked. But the summer of 2000, with all the trucks, all the noise, all the dirt, changed me. That summer, I thought I was in hell.

“I was born and raised in Detroit. They say a person from Detroit can start a fight all alone in a room by him- or herself. I got angry. I decided to educate myself. I decided to organize my neighbors.

“Christine Kehoe, the council person at that time for District 3, wasn’t very responsive to us. You have to understand that right near our street, Monroe Avenue, there was a four-block area in City Heights that had the highest concentration of vice crime in the entire city. We were finding used condoms and hypodermic needles on the sidewalks in front of our homes.Prostitutes working along El Cajon Boulevard were bringing their clients onto our street. The Johns would park their cars in front of our homes and do their business. And of course,
during the day, we had all the trucks.

"It finally got so bad at night that one of my neighbors started patrolling the street, shining a powerful flashlight into the johns' cars. Bill Taitano, the community relations officer over at the police substation on Adams, heard what my neighbor was doing. Taitano went nuts. 'Don't do that!' he said. 'Don't go running up and down your street shining a flashlight into johns' cars! You could get hurt!'

"But we were desperate. We'd call Kehoe's office and complain about the problems, but no one in Kehoe's office seemed very interested. They'd ignore us. Finally I decided, 'Let's have a Call Christine Day!' My neighbors and I printed up flyers and went door to door, from 40th Street to Cherokee Avenue, from Adams Avenue to Meade. The flyers outlined some of the problems in the neighborhood and said that if these things bothered you, you should call Kehoe's office on a specific date. When Call Christine Day rolled around, I guess her office got blasted from morning till night. From what I understand, Christine's reaction was, 'My God!' Nothing like that had ever happened to her before.

"So by organizing, by doing something as simple as encouraging our neighbors to make a phone call, we started to get things done. We got results. We got the trucks rerouted. We got more police patrols. Gradually, the prostitutes and their johns disappeared. For me, it was amazing to learn I could influence city government, have an impact on my neighborhood's problems. Just me. A voter. A homeowner in a not very wealthy part of the city. I'm still amazed that the cliché is true. Just one person can make a difference.

"That sort of realization makes you want to get more involved. Now I'm on the board of the Normal Heights Community Planning Committee. Not only am I the first black person to sit on the board, I'm also one of few people from south of Adams to sit on the board. The Normal Heights Community Planning Committee meeting is next week. You should come. And you should also talk to my realtor, Linda Artiaga. She's been selling homes in Normal Heights for years. She's the Queen of Normal Heights."

"Linda Artiaga was, when we spoke, nonplussed by her title.

"The Queen of Normal Heights? Is that what they say? I mean, it's nice to be queen of something. I've never really thought of myself as a queen. I'm lucky, I guess. How many people ever get to be any kind of queen?"

"I've been selling homes in Normal Heights for more than 20 years. It'd be difficult to come up with a precise figure of how many I've sold. I know that in some cases I've sold the same home four or five times. Not that there was anything wrong with the house. San Diego just has a high turnover rate. The figure is something like, the average San Diego family lives in a home for five years. All that considered, I guess it would be safe to say that I've probably sold more than 200 homes in Normal Heights.

"I don't live there. Back in 1980 I bought the last home in Mission Hills that cost less than $100,000. But as I was getting into real estate, I knew I wanted to work with a real neighborhood. A place I could get to know. A place with character. I looked all over San Diego County and finally decided to focus on Normal Heights. Of course, now I sell properties all over the county — everywhere, not just Normal Heights. But back then, what I loved about Normal Heights was its diversity. It still has that diversity. I mean, in terms of social classes and ethnic groups, it
has to be the most diverse neighborhood in the city.”

I met Artiaga, a petite, dynamic woman, on a mid-May afternoon. Before becoming a realtor, Artiaga worked as a counselor in the state prison system.

“I was good at it because I was direct and I was honest,” Artiaga said of those years. “I figured I could use those same qualities to my advantage in a career in real estate. And it worked. I’m a good real estate agent because I’m direct and honest.”

To illustrate her directness and honesty about Normal Heights’ diversity, she drove me around the neighborhood. We started a couple of blocks south of Adams. We passed a small, run-down apartment building. Three homeboys wearing red bandannas stood in front. They were smoking thin cigars and listening to gangsta rap that poured from the speakers of a black late-model Lexus. You could feel the bass in your chest. Artiaga’s windshield thumped with the beat.

“So you have, I guess, what you’d define as the more ‘transitional’ parts of Normal Heights, south of Adams. And just a few minutes away, north of Adams, you’re in a very different setting. That’s the big dividing line in Normal Heights — north of Adams, south of Adams. And just a few minutes away from the homeboys, Artiaga and I sat in front of a house north of Adams, not far from the Carmelite Monastery on Hawthorne Boulevard.

“You can’t really see the property from here,” Artiaga said, “but the last time I checked, it was valued at $3.2 million. We’re talking almost two acres of land, sitting on a canyon. The landscaping’s incredible. The homeowner is truly an artist. I mean, the house itself is beautiful, but what’s spectacular is that it looks like it’s sitting in the middle of Balboa Park, or in the middle of Huntington Gardens near Pasadena.”

(When I later contacted the owner of this $3.2 million property, he declined to be interviewed. He was polite. But, no. He really wouldn’t feel comfortable having me over to see his home. He did allow, however, that he’d bought the house because of the size of the lot. “Where else in the city could I have gotten so much land? Not in La Jolla. Not in Point Loma. Not in Mission Hills.” He said he’d grown up in the Midwest and had “always loved gardens, growing things, gardening. I always had a garden when I was a boy.”)

When I asked what made his Normal Heights garden unique, he said he had a “significant” collection of roses. He said his water bills were high. Several hundred dollars a month. “But that’s the price I pay,” he said, “for trying to grow an English garden in what’s basically a desert.”

“You have properties like this,” Artiaga continued. “I mean, it’s by no means the only one. There’s a home just around the corner that’s on the market for $995,000. And yet you’re just a couple of minutes away from

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people who lead very different lives. There's something like 18 different languages spoken by the kids at Adams Elementary. It's this mix that makes Normal Heights interesting.

“Most of the people who buy in Normal Heights, either north or south of Adams, buy here because it's the sort of neighborhood where you can walk to everything. The supermarket. A coffee shop. A restaurant. A bar. The difference that I’m seeing now is that the sort of young couple, gay or straight, who used to be able to buy north of Adams can’t afford to buy there now. They're looking south of Adams.

“When I started selling here 20 years ago, north of Adams was like what south of Adams is now. People north of Adams were concerned about crime. Public services. People north of Adams started to organize politically. They became very involved. Now you have that same sort of thing happening south of Adams. South of Adams is very quickly going to become like north of Adams. You can already see it happening. South of Adams, the price of homes is skyrocketing. The minute something goes on the market, it's snapped up. Sellers are getting multiple bids, often for more than the asking price.

“When people are that eager to get into a neighborhood, they're going to pay attention to what goes on in it. They're going to get involved. And there are already a lot of people here who are very attached to their neighborhood. There are a lot of people who really love Normal Heights.”

A group of people who really love Normal Heights showed up on May 9, 2002, at the annex of Adams Elementary School for the monthly meeting of the Normal Heights Community Planning Committee. Although the committee's role is purely advisory, developers, bureaucrats, and neighborhood residents take its decisions to heart.

The room where the committee met was stuffy. Overhead fans stirred humid air. People wiped sweat from their foreheads. They shifted uneasily in their plastic child-size chairs.

The first item up for discussion was the condo-conversion of an eight-unit apartment building on Hawley Boulevard south of Adams. On hand was the developer, Jeff Maisel, a muscular 33-year-old mortgage broker, and four tenants from the eight-unit building Maisel had just bought. Two of the tenants were a middle-aged black couple who’d lived in the building for nine years.

The husband stood and said to the committee meeting, “Mr. Maisel is going to throw us out.”

“After nine years,” the wife continued. “And we’ve been involved in this community. We’re good citizens. We participate in the Neighborhood Watch Program. We pick up litter. We keep an eye on things. And our daughter goes to school here.”

Hunkered over a child-size table, Maisel stared at the backs of his hands. During the next 20 minutes of participatory democracy, Maisel’s tenants and several members of the planning committee condemned him as “predatory,” as “greedy,” as an “outsider,” as an “example of what’s going wrong in this
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Maisel sat motionless until committee president Risa Baron asked him to speak.

Maisel looked around the room, cleared his throat, and said, "I’m the future. Like it or not."

Maisel explained that the high cost of construction, the high cost of land, and the high cost of building permits had caused small-time developers like himself to turn more and more to condo-conversions.

"You know, it’s actually good for the neighborhood. You know there’s a shortage of affordable housing in the city. You say you want affordable housing for first-time homeowners. That’s what I’m providing. Homeownership is good for neighborhoods. Ask the homeowners. That’s what I’m doing."

"You know, it’s good for the city. I’m the future. Like it or not."

Maisel sat motionless, cleared his throat, and said, "I’m the future. Like it or not."

"You know, it’s good for the city. You say you know there’s a shortage of affordable housing. Everyone gasped.

"Hey, Maisel said, "I don’t know how many of you have looked at any real estate ads lately, but that’s the going rate in this area for a two-bedroom, two-bath condo. And I’m offering to let the tenants buy before I put the condos on the market. After the condos go on the market, they could very well go for considerably more than $230,000. I’m offering a good deal."

Sitting not far from Maisel, planning committee board member Gary Weber grumbled that Maisel was “taking advantage of people.”

“I, too, am a landlord,” said Weber. "And I don’t take advantage of people."

The board of the Normal Heights Community Planning Committee decided it would recommend that the city deny Maisel permission to go ahead with his condo-conversion.

Gary Weber grumbled throughout the meeting. His bushy gray mustache wriggled when something annoyed him. Weber’s mustache-wriggling intensified when an innocent-faced representative from the city planning office announced that the city planning office had failed to file a grant application.


“What? We needed that grant to buy land for a park! We need more parks! We need more open space!”

The young fellow from the city planning office looked stricken. He was just the messenger, he explained. He was very sorry. He was extremely sorry. He was sure there must have been some honest mistake.


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said.

To emphasize his disgust, Weber rapped his fingers on the tabletop.

“I could have written that grant myself. What you’re saying is bullshit.”

Around Normal Heights, Weber has a reputation for grumbling at planning committee meetings, for having a low tolerance for “bullshit,” and for getting things done.

When I later asked a planning committee member if it was wise to try to speak with Weber, he said, “That beautiful annex to Adams Elementary that we all were sitting in? Well, Gary got that built. There’s a very complex story about how he got it built, how he negotiated with the Methodist church for the land. He’s capable of following through on very complex matters.

“He can be intimidating, but that’s purely a front. He’s really a softy. A very sweet guy. But he’s extremely intelligent and he has no tolerance for city government incompetence. He can’t stomach their excuses. And he’s like that because he knows how city government works. He worked for the city. He can’t be fooled. He knows all their tricks. He knows where all the bodies are buried. He’s been around forever. He’s the whole reason there was ever a Normal Heights planning committee in the first place.”

Weber lives north of Adams, not far from the $3.2 million home that Linda Artiaga showed me. Weber’s much smaller Spanish-style house overlooks Mission Valley. On the afternoon I met with him, the roar from I-8 washed up from the valley, sounding like the sea.

“You remember that TV show called *Dragnet*?” Weber asked after seating me at his dining room table. “I always watched that show and imagined what it might be like to live in California. There was also a bit of that Horace Greeley thing: ‘Go west, young man, go west!’ I was from Cincinnati. I had a job as an urban planner in Lexington, Kentucky. In 1968 I read that the City of San Diego was hiring urban planners. I saw that and said, ‘That’s it. I’m going!’

“My wife and I did some research. We got a city map of San Diego. We saw this big park around Balboa Park and downtown. We decided to look for a home in all the neighborhoods inside the city map of San Diego. We drew a big circle around Balboa Park and downtown. We saw this big park, some research. We got a ‘That’s it. I’m going!’
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W hen we first got here we rented a little place in University City. Not long after that we found a home in Nor-
mal Heights. A little bungalow typical of the area. Eight hundred square feet. Two bed-
rooms. Three thousand-square-foot lot. We bought it for $15,500. To give you an idea of what the econ-
omy was like back then, we’d been paying $169 in rent. Our mortgage was $147.

“I spent the first ten years living in Nor-
mal Heights doing nothing for Normal
Heights. I worked in the city’s planning
department, working on community plan-
ing. I was assigned to work on the Ocean
Beach community plan, which was fine by me. I wanted to work with
the city’s older neighborhoods. “The idea of com-
munity plans was something that really
evolved in the postwar era. It was a fairly pro-
gressive idea, this notion that a city ought
to take the long view of how its various neighbor-
hoods should develop, that a community’s residents should have a say in how their community evolved. My work in Ocean
Beach turned out to be a great education.

“When I started working there in the early 1970s, Ocean
Beach was a hotbed of real leftist radical activ-
ity. The community planning committee,
made up of four leftists,
four merchants, four mem-
ers of the Ocean
Beach Town Council, had basically taken the
city’s community plan
for Ocean Beach and
thrown it back in the
city’s face. And the
community activists in
Ocean Beach had all
these tactics they’d
developed during the protest movement in the 1960s. But they
were willing to work with me. I was this
technocrat who knew
how things worked in
city government. They
knew how to stir things
up. I admired them. At
the same time I had to
ask myself, ‘Why isn’t
anyone doing that
where I live? Why isn’t
anyone stirring things
up in Normal Heights?’

Everyplace in the city except Mid-City had a
community planning
committee.

“In 1979 the city
decided to update its
plan for Mid-City,
which included Normal
Heights. Back then, in
the late 1970s, the Pete
Wilson era, Wilson’s
attitude was ‘Pile ‘em
high and pile ‘em deep
in the older neighbor-
hoods!’ His idea of
‘smart growth’ was to
pack the inner city. At
the same time, we were
experiencing all this
immigration from
Southeast Asia and
Latin America. In Nor-
mal Heights, since the
1960s, developers had
been tearing down sin-
gle-family homes and
putting up apartments.
In the late 1970s, immi-
grants were crowding
into these apartments. You had huge extended
families shoehorned
into these small apart-
ments. Our density was
growing, but we didn’t
have any infrastructure.
Since I worked for the city planning department, I knew that as early as 1965 the city was well aware that there weren’t enough parks or schools in the area.

“So in 1979, the city decided to update its Mid-City plan. I attended a public meeting about the plan update, and it was there that I realized that every place else in the city but Normal Heights had a community planning committee. I stood up at the meeting and said, ‘We’ve got to get organized. We’ve got to have some say in how the city updates the community but Normal Heights had a community planning committee.’ About 10 to 15 people raised their hands. That was, I guess, what you’d call the start of Normal Heights’ middle-class radicalism.

“Pete Wilson’s city council, of course, didn’t want to recognize any sort of planning committee from Normal Heights. And we certainly weren’t going to get any help from Kensington, although it’s part of Mid-City. In Kensington, they didn’t have to organize. They didn’t see any need for it. You have a lot of wealthy, well-connected people there who, if they want to get something done in city government, simply pick up the phone and call downtown.

“We couldn’t simply pick up the phone if we wanted something done. We printed up 1000 flyers announcing a meeting. We went door to door. We posted them on light poles. The flyer had a pen-and-ink drawing of the Normal Heights sign that was done by Matt Potter, the same guy who now does all the great investigative stuff at the Reader. Potter’s actually quite a fine pen-and-ink artist. The flyer said that the city was gonna update the community plan, that the community had to organize to have a say-so in what happened. About 35 people showed up at that meeting. It was a Saturday in June. We met at the Methodist church over there near the elementary school. This fast-talking guy stands up and starts asking all these questions. He wanted to know everything. He seemed very interested. Very concerned.

“His name was Steve Temko. He was a young attorney who lived in Normal Heights, had a home north of Adams. I realized that this Temko guy was a tremendous asset. At the meeting we decided to set up the Normal Heights Community Association. I said to Temko, ‘Why don’t you be the chairman?’

“That’s how things got started.”

Weber and Temko say that “many people” were involved in politically organizing Normal Heights. Both men are careful not to overstate their respective roles in what happened. But when you look through issues of the Tribune or the Union from the early 1980s,
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both Weber and Temko are names that crop up often in articles about Normal Heights. (A neighborhood that the Union and Tribune at the time characterized as a "place of crime and troubled teens." In 1981, the Reader described Normal Heights as a "fading middle-class neighborhood.") From these stories you get a sense that Weber was in fact the brains behind the promotion of Normal Heights' community issues and Temko was in fact the legal and political dynamo that pushed those issues forward.

"In my line of work, appellate work, I guess you have to be tenacious. You've got to grab hold of something and concentrate, really think it through. Appellate work is very technical, very detailed. In that way it's like community activism. You've gotta pay attention to detail. You've gotta be persistent. You can't be distracted. So.

"The Bulldog.' Maybe. Fact is, once you get hold of something, you don't let go."

"Weber and Temko are names that crop up often in articles about Normal Heights. (A neighborhood that the Union and Tribune at the time characterized as a "place of crime and troubled teens." In 1981, the Reader described Normal Heights as a "fading middle-class neighborhood.") From these stories you get a sense that Weber was in fact the brains behind the promotion of Normal Heights' community issues and Temko was in fact the legal and political dynamo that pushed those issues forward. Attorneys at the big-deal law firms around town will tell you that they admire Steve Temko. They'll tell you he's known as "the Bulldog."

"In my line of work, appellate work, I guess you have to be tenacious. You've got to grab hold of something and concentrate, really think it through. Appellate work is very technical, very detailed. In that way it's like community activism. You've gotta pay attention to detail. You've gotta be persistent. You can't be distracted. So.

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The big firms hire Temko to consult on "mega divorces," dissolution of the superrich involving tens of millions of dollars in spousal support and community property. "I'm called in to consult. I walk into the first meeting and I make it clear from the get-go that I'm a team player. I make it clear to the client that I'm not the boss. I'm there to consult. I'm not running the show. I guess you could say that was also something I learned from community activism. Teamwork. No egos. Concentrating on the task at hand. Being happy to work behind the scenes. Helping pull everyone together to get the job done.

"When I first moved to Normal Heights in 1978, no one — literally no one — was doing any activism for Normal Heights. Even places like Tierrasanta had the Rotary, Kiwanis, organizations to build community involvement. Normal Heights had nothing. Normal Heights was a nowhere zone.

"I saw a lot of potential. I saw a place that had a real 'neighborhood feel.' It just needed community involvement. I remember that the first big issue that really caught my attention was the overcrowding, the density. Adams Elementary School was packed. Developers wanted to tear down more single-family homes to build more apartment buildings. Okay, fine. So the city needed affordable housing. But we weren't getting any additional infrastructure to compensate for the density.

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small community newspaper, the *Mid-City Edge*, says that the Normal Heights Community Planning Committee needs citizens to get involved, to help wrestle with the city over its revision of the Mid-City plan.

An article from the May 7, 1981, edition of the *Reader* tells how Temko and other "community activists" had revitalized the moribund Adams Avenue Business Association. Temko was planning to raise money to repaint and relight the neon sign Temko was planning to install.

An article from the *Mid-City Edge* of April 17, 1985, edition quotes Steve Temko as saying, "If they had been our council person, come to the ceremony to light the sign."

Another Reader article, dated January 27, 1983, describes something called the Adams Avenue Post, a nonprofit organization created in order to receive "federal revenue sharing monies" administered by the county. The article tells how $6000 of federal money helped establish the Adams Avenue Post, a community paper Temko hoped would help Normal Heights residents learn what was happening in their neighborhood and "get to the community resources that we do have."

The fifth edition of the *Adams Avenue Post*, published in July 1983, announces a street fair celebrating the relighting of the Normal Heights sign. "We had Susan Goldings, who had been our council person, come to the ceremony to light the sign," Temko later told me. "And when she lit the sign, she said we were celebrating the first annual Adams Avenue Street Fair. I must have looked surprised. She said, 'You guys have done a great job. Keep it up. I want you to do this every year. That was how the Adams Avenue Street Fair was born.') The paper also boasts a quarterly ad from Coldwell Banker, promoting Linda Artiga as "our Area Specialist for Normal Heights."

An editorial from the Thursday, February 16, 1984, edition of the *Tribune* groused that "homeowners in the central city want apartments, condominiums, and other dense development to go up in someone else's neighborhood, never theirs." While allowing that Mid-City homeowners did have a "legitimate gripe" about overcrowded schools, too few parks and parking spaces, the editorial also states that "block after block of aging bungalows on large lots, a common sight in parts of Mid-City, is not exactly an efficient use of precious central-city land."

A front-page article from the April 11, 1984, edition of the *San Diego Daily Transcript* says, "Mayor Roger Hedgecock and Councilwoman Gloria McColl told some 300 mid-city residents they would support a moratorium on multi-family housing construction in their area until a general community plan is in place." The same article quotes Steve Temko as saying, "If they have growth without services, you have a slam."

"The Wednesday, April 17, 1985, edition of the *Tribune* devoted two full pages to an article about Normal Heights entitled "Neighborhood Forges Change: Cozy Shops Amid the Bungalows." The article states that "like a few other inner-city neighborhoods..."
across the nation, Normal Heights is changing for the better.... Less than two dozen activists have, under the general direction of Gary Weber, formed five community organizations.... They have put enough pressure on [city] planners to rein in the proliferation of new apartment buildings.... They dealt with their overcrowded elementary school.... They have won the city's promise to build a community garden. In Normal Heights, for an "All-Hood" known locally as "Normal Heights Wins," community activists have put together a three-ring binder, an internal active newspaper.... They have put a community garden on Adams Avenue, when I arrived, Temko was staring across the street at the Adams Recreation Center.

"We got that done, you know. We got that recreation center built. And see all these trees up and down Adams Avenue? We did that too. We got the first city landscaping ever in all of the Mid-City area. We got trees. We got the Normal Heights sign restored. We got the telephone and electrical wires put underground. We wanted this street to look nice. We did a lot."

"The thing is, I wonder how many people ever look around and ask themselves, 'How did that recreation center get here?' How did those trees get put there?" And see all these trees lining the middle of doing all that stuff?"

"And you're fighting all this at the same time. And you're fighting all these battles, and you're so focused on all that needs to be done, you don't really expect that 10, 15 years down the road, someone's gonna come up to you and say, 'Hey, what you did had an impact on my life.'"

Finally, a clip from the April 18, 1986, edition of the Union states, "Normal Heights Wins National Honor." Describing Normal Heights as a neighborhood "known locally for its feisty leaders and political persistence," staff writer Lorie Hearn explains how Normal Heights beat 72 competitors, including San Diego, for an "All-American City Award" in a contest sponsored by USA Today. "Normal Heights residents were praised for persuading elected officials to preserve single-family living by cutting back on condominium and apartment development, for creating an effective community association, and for publishing their own monthly newspaper...."

On the afternoon Temko invited me to his law office to peruse the three-ring binder, he thumbed through it for a few minutes before handing it to me. He grew quiet. Finally he said, "You know, the funny thing is that a couple of years ago there was a young woman working in this office. A receptionist. Somehow she heard about my community activist days in Normal Heights. In 1985, we'd created this community garden over there on 40th Street, right near Interstate 15. A big community garden. And this young woman who was working here said, 'Wow, I worked in that garden when I was a little girl. I learned how to grow things in that garden. It was great.'"

Temko considered the binder.

"It's kind of odd. When you're in the middle of doing all that community activism, and you're fighting all these battles, and you're so focused on all that needs to be done, you don't really expect that 10, 15 years down the road, someone's gonna come up to you and say, 'Hey, what you did had an impact on my life.'"
While Temko picked at his lunch, he talked about growing up in suburban New Jersey, about going to law school in Denver, about coming to San Diego in 1978 and buying his first home, a three-bedroom, two-bath place north of Adams Avenue.

"And once you buy a home, you start paying attention to what's going on around you. Here, you know, back then, you only had to look around to see that a lot of single-family homes were being destroyed. You only had to look around to realize there were some problems.

"The way you go about fixing those sorts of problems, the real key to success, is not to make it political. You must have no political agenda. Your only agenda has to be the neighborhood. Usually, people who go downtown to deal with the council, to deal with the city, they go with a political agenda. You can't do that. The minute you start taking sides, the minute you start making it partisan, you lose. You're dead.

"Gary Weber and I and others in Normal Heights worked with a lot of politicians, a lot of very conservative Republican politicians. The deal is that, although we maybe didn't agree on political issues, we had this respect for each other. Susan Golding, a conservative Republican, really respected the fact that we were trying to do something for our neighborhood. Roger Hedgecock, another conservative Republican, also had a lot of respect for what we were trying to do. Same for Gloria McColl.

"Of all the things we did for Normal Heights, I think the most important was the down-zoning. When the community plan was finalized in 1985, we made sure that no one could build any more of those big ugly apartment buildings. Before, you could put eight units on one of those small Normal Heights lots. We got it down to three or four. We added tougher regulations for off-street parking. It was a long battle, but we managed to maintain the single-family character of the neighborhood.

"My familiarity with what happened in Normal Heights sort of fades out around 1990, 1991. I left the neighborhood in 1992. The same year that the Adams Avenue Post got evicted from its offices. From what I understand, certain activists in the community started taking sides politically. Councilman Bill Lowery didn’t like that. I guess it was a mess. I don’t know. Like I said, I left in 1992. From what I understand, a lot of the community activism went into kind of a lull. People were tired. They’d been through a lot. But I really don’t know what happened in the neighborhood after I left."


"I’m the third oldest of nine children. I was born two years after Ethiopia occupied Eritrea. My dad was a policeman. Asmara, when I last saw it, was a lovely city. They say it’s the cleanest city in all of Africa. It’s up very high, on a plateau. The Italians designed many of the city’s buildings and its streets. The climate’s very mild. It was lovely. It was lovely, but there was no future for me there. Especially not under the Ethiopian occupation.

"I knew I had to get to America. I knew there was opportunity here. First I went to Addis Ababa, Ethiopia. From there I tried to go to Greece. I thought in Greece I might get work on an Israeli or American ship heading to the U.S. But I couldn’t get a visa to Greece. I got one for Italy. I thought, ’Fine. Italy’s closer to America than Ethiopia is.’ I ended up spending four and a half years in Milan. I got a job fixing gas meters. What other kind of job could I get? I had no papers. No documents.

"A school in Milan gave me a $500 scholarship. And a professor at the school encouraged me to go to America. He said, ’There’s really no future for you, an African guy, here in Italy.’ An accounting school in Boston accepted my application and gave me a student visa. The professor in Milan was very kind to me and gave me $200. That was all the money I had in the world.

"I arrived in the United States like all the immigrant stories. I came with almost nothing. I had $200 in my pocket. I started out as a busboy, working very hard. Saving my money. I studied electronics for two years at the University of Massachusetts. It was in Boston that I bought my first piece of property, a three-unit building in what was basically a slum part of town. I lived in one of the units. Later, I
moved to Washington, D.C., and got a job with a Greek guy, a developer, who’d buy property and put a Burger King on it. I learned a lot about real estate from him.

“In 1988 I moved to San Diego. I knew an Eritrean family out here. They told me it was a nice town. So I moved out here. To get to know the city very well, I took a job selling Kirby vacuum cleaners door to door. In about three months, I knew every part of the city. I also got a job selling Daitahuson on the National City Mile of Cars. I bought a small gift shop in what used to be the Travelodge on Harbor Island.

“While I was selling Kirby, I heard that a small store in Normal Heights, PJ’s Market on the corner of Cherokee and Madison Avenues, was for sale for $250,000. I knew the neighborhood. It felt as though it had potential. In 1989 I got a small business loan and bought the store. I put $50,000 down. The store had a little apartment upstairs. I moved in. In 1993, I got married. We had a couple of kids. By that time, I’d brought my father over from Asmara and he was working with me at the store.

“When I first bought the store, the neighborhood was about 50 percent white, the rest was black and Latino. But over the next few years, the economy got very bad. You know, we had that very bad recession. We lost so many jobs. People left San Diego. The middle-class white people and middle-class ethnic people started moving out of Normal Heights. More poor ethnic people and poor whites started moving in. By 1995, the neighborhood was 60 percent poor minorities.

This was the peak time for crime. It was common for kids to run into my store, grab a 12-pack of beer, and run out. There was nothing I could do. Across the street, there was this very nice Greek restaurant called Georgia’s. People used to come all the way from there to Greek dancing on Saturday nights. But there were gang members in the neighborhood. The customers started complaining of being hassled on their way to and from their cars. Finally, in 1995, Georgia’s closed.

“At that time I was enrolled at Grossmont College, taking classes in chemistry and biology. My big dream has always been to study microbiology at UC Davis. So I would sit in the store and study. My dad was in the store too. In early October 1995, I was sitting by the cash register, studying a chemistry book, when I looked up and saw this young black kid standing in the store. He was wearing a ski cap and he had a black bandanna covering his face. He walked past my father, who was sitting by the door. He approached me. He had a gun in his hand. He pointed it at me. I gestured to the cash register. I said, ‘Take whatever you want. Take it all.’ As he moved to the cash register, the bandanna fell from his face. I saw his face. This kid who couldn’t have been more than 16 immediately decided he had to kill me. Because I’d seen his face. Because I could identify him. He pointed the gun at me again. I grabbed his hand. We started to fight. He was really desperate to shoot me. The gun went off. The bullet ricocheted off the wall and hit my father, who was sitting by the door. My...
father didn’t know he was hit. He got up and staggered outside to get help. He was halfway across the street when he fell down, unconscious. He was bleeding heavily.

“The kid and I were still fighting. It was only for a minute or two, but it seemed like forever. He really wanted to shoot me; then he ran me. He shot me. He shot me. He shot me. He really wanted to shoot me and my father didn’t know he was hit. He got up and staggered outside to get help. He was halfway across the street when he fell down, unconscious. He was bleeding heavily.

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name. She lives in an airy $750-per-month two-bedroom, onen bath townhouse tucked behind a single-family home near 39th Street. She has filled her home with African art, African statues, posters of Africa. She has high cheekbones and an aquiline nose and looks very much like the Somalia-born model Iman (if you’re old enough to remember what Iman looked like). Sheila could also pass for a woman in her early 30s. But Sheila is 48 years old and three years ago had a heart attack.

“I have to be careful with my health. I’ve gotta take good care of myself,” she told me the morning I visited her. Sitting cross-legged on the floor, she sorted through the skeins of yarn she uses to crochet afghans, baby booties, “Anything at all, really. I can make anything. I’ve been crocheting since I was 12. "Right now I make groups that visit hospitals. Word of mouth. A small afghan runs about $50, and the price can go from there up to $550 for a very large one. I sometimes make as many as two smaller ones a week. For the larger projects, I maybe do two a month. It keeps me busy. Gives me a little cash, which always helps.”

I asked Sheila how she came to Normal Heights.

“I arrived in San Diego at 8:00 a.m. on January 15, 1988. I packed my babies onto a bus in Philly and came out here to make a new life for us. I had two sisters living out here. I needed a change. "I lived in two different places before I ended up at this place in 1992. I first rented an apartment near 30th Street and Meade Avenue. I paid $300 a month for that place. I eventually moved to a bigger apartment, a two-bedroom, two-bath apartment over near 44th Street and University Avenue. But things started getting crazy. Gang problems. Crime. Someone
I looked around and found this place. Now, coming from south Philadelphia, from Tasker Homes, it was a big deal for me to move into an area that was mostly, if not all, white. It wasn’t something I did casually. But I had to think of my kids. I looked around over here, and I found this place. This place was quiet. The neighbors were wonderful.

The rent back then was $650 a month. I’m on Section 8. The price was right. I saw that I could walk my kids to the Kensington Library and to the little playground there. I thought this place was just great. I told myself, ‘I’m staying right here.’

“When I first moved in here, I was just about the only black person in this part of the neighborhood. I’d walk around and hardly ever see another black person. Then I watched the neighborhood start to change. It went from being mostly white to mostly Hispanic. Then some of my own people started to move in.

“Now, don’t get me wrong. I don’t mind my own kind. You can see by the way I’ve decorated my home that I’m proud of my heritage. But I draw the line when it comes to those folks living the ‘ghetto fabulous’ lifestyle. It’s not for me, and I certainly don’t want that around my kids. It’s hard enough raising children without that sort of stuff going on across the street. I’ve done a good job as a mom. It’s been hard. I saw them through Benjamin Franklin Elementary, Wilson Junior High, Hoover High. My youngest is a senior at Hoover. I’m almost done being a mom.

“So for a while, we had some of that ‘ghetto fabulous’ element moving in. And I’ll never forget when Nick and his dad were shot. I was heartsick over that. It was horrible. That’s when things were at their worst in this neighborhood. But now that bad element’s mostly gone. Things have gotten a lot quieter. Landlords are raising rents up and down this street. Even some of my best neighbors are moving out. The Mexican family that lives next door has been wonderful. We always make food and share it with each other. Whenever they have a birthday party, they bring me ice cream and cake. We’ve been neighbors for almost ten years. Now they’re having to move because the landlord raised their rent.

“I love Normal Heights. I’m going to stay as long as I can. You see all that work they’re doing over near 15. That big park they’re putting in. All the work they’re doing on El Cajon Boulevard. When it’s all fixed up, this place is going to be just beautiful. The only problem is that it’s getting too expensive for a lot of folks. I hope I’ll be able to stay.”

Steve Sullenger, a self-described “typical white low-level computer guy,” lives a few blocks away from Sheila on Meade Avenue.

“Since I started living south of Adams, I went through a couple different phases of racism,” he told me one late spring afternoon while he watered his lawn.

“I’m 37 years old and grew up near Pasadena. I went to public schools that were mostly white. But I came from a liberal family. I learned at home and at school and at church that racism and stereotyping were bad. These ideas were reinforced when I went to college.

“When I moved to Normal Heights three years ago, I had typical liberal ideas about racism. I had never wanted to own a home, but I was forced into it. I had an apartment in University Heights, and from one lease to the next, my rent almost doubled. From $740 to $1250. It was clear that I had to buy a home. I had a little savings. I looked around. South of Adams was the only place I could afford to buy. I bought an 800-square-foot, two-bedroom, one-bath home for $163,000. Even back then, before the real estate market started to get really crazy, there weren’t many homes for sale here.

“Like a lot of homeowners south of Adams, I’m surrounded by apartments. On either side of me, and in back of me, across the alley. The street is very mixed. Asians, Mexicans, blacks, whites, Africans. So I moved into my house with all these liberal ideas of how nice it was to live in a racially integrated neighborhood. Of course, I’d never lived in a racially integrated neighborhood before. My ideas of racial harmony were abstract.

“You could say that this abstract liberal attitude was my first phase of racism. I didn’t have bad stereotypes. I had good stereotypes. But they were stereotypes. All blacks were outgoing, friendly, and passionate. All Asians were family-oriented hard workers. All Hispanics were respectful and quiet and hardworking.

“The first incident happened the day I was moving into my house. It was a Sunday. I was exhausted. I went out back to the alley to put something in my garbage can. When I opened the lid, I saw it was filled to the brim.
with dirty diapers and rotten food. Not in garbage bags. Just all dumped in. It smelled horrible. So I went and got some big trash bags and started cleaning it out. I was sweating and angry. In the middle of all the dirty diapers and rotten food, I kept finding pieces of mail addressed to an apartment in the building across the alley. I figured out that those people, whoever they were, had been dumping their trash in my garbage can. By the time I finished cleaning it up everything, I was furious. I was so tired I was shaking. I thought, I’ve got to confront these people about what they’ve done.

“I walked around the block to the apartment and I knocked on the door. This huge homeboy answered. He didn’t cause hostility. I had to live with him across the alley. I couldn’t live in constant fear.

“I don’t even know where the idea came from. I guess I figured out that this guy was probably used to dealing with racist, confrontational white people. So I was already shaking with fatigue. I was sweating and covered in filth. I smelled bad. I hadn’t shaved that day. I must have looked kind of crazy.

“All of a sudden I just blurted out, I found your mail inside my trash can. I guess you’ve been putting your trash in my trash can! My voice was quivering from nervousness, but it sounded like I was about to start crying. I started making up this big lie. I lied to the huge homeboy. I said, I just can’t take it. My mother’s dying of cancer. My mother’s dying of cancer, and I just moved into that house across the alley. I don’t know what I’m going to do.

“And when I touched him, this strong homeboy looked terrified. I mean, this was a completely weird experience for him. I was this strange white guy standing at his front door, whimpering about how my mother was dying of cancer. I sounded very needy. And I touched him, which totally freaked him out. I could tell nothing like this had ever happened to him before. I could tell he was thinking that he had to do something fast, otherwise I could show up at his place when he had his homeboys over. I might just suddenly show up crying and whining about my dying mother. I could potentially be this huge embarrassment.

“I had made myself to confront this big complicated problem for this guy. I wasn’t being hostile. I wasn’t being con-

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frontational. I'm sure he thought he couldn't be mean to me or swear at me and tell me to go away, because I might start sobbing, which would be just too weird. So he pats me on the shoulder and says, 'That's all right, bro. That's all right. We were just usin' your trash can because our Dumpster was full. Don't worry about it. I'm sorry. It won't happen again.' And he closed the door really fast and walked away. He never used my trash can again.

"The first violence I ever saw in the neighborhood happened in the summer of 1963."

me that the Mexican woman was Section 8, that her rent was government subsidized, and that it was very difficult to evict Section 8 tenants.

"I thought, 'Oh, my God. This is like being black in South Africa when there was apartheid. The government is taxing me, taking my money, and using my money to oppress me. The government is using my tax dollars to finance my oppression!'"

I started to have very different ideas about welfare and government-subsidy programs. I really started hating the woman next door. One morning, I met her on the sidewalk, and I just exploded. I started screaming at her like a madman. 'You're too fuckin' noisy! You're too fuckin' noisy!' I felt hopeless. I'd bought this house. I couldn't just pack up and move like a renter. Moreover, I couldn't afford to go anywhere else. So I exploded. And the woman starts crying and saying, 'I'm sorry. I'm sorry. We were just having a birthday party for my daughter!' And I shout, 'How many fucking birthdays does your daughter have? You've had three parties a week for the past four months!' It was a horrible scene, but the woman quieted down after that. She stopped having loud parties.
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“There’s going to be more and more pressure on the police, on the city government, to clean up this area south of Adams, to get rid of the drug dealers, the gang bangers, the mischief makers. A lot of this pressure is going to come from home-owners, and a lot is going to come from the neighborhood’s small-business owners. I’m starting to see people investing a little more money along Adams. At the corner of East Mountain View Drive and Adams there’s this very nice, very fancy African art gift shop, and next door to it is a very pretty plant shop. Up near the Normal Heights sign, there’s that café called Lestat’s. I’ve noticed that the owner has leased the space next door to the café. These business-people must believe that things are looking up.”

Thirty-nine-year-old John Hussler owns Lestat’s. “This place used to be called Paradigm,” he told me one morning while I eyed the café’s neo-Gothic décor. “It was basically a lesbian coffeehouse, a very politically oriented lesbian coffeehouse. I remember the afternoon I walked in to check out the place. This was back in 1996. I walked in the front door, and a woman kicked a chair in front of me. Just to let me know, I guess, that men were basically not welcome. That’s what it was like in the afternoons and evenings. In the morning, it served a completely different crowd. People from the neighborhood, on their way to work, who wanted a good cup of coffee. The morning regulars were tremendously loyal. Those people made me think the place could be a real success.”

“I’d been working for Nordstrom, managing their espresso bars. The experience gave me some expertise in the business. I knew I wanted to have a café of my own, so I started visiting cafes around town. I saw an ad in the paper announcing that Paradigm was for sale. I looked around Normal Heights and liked what I saw. It reminded me of the small-neighborhood feel you get in Chicago, where I grew up. Paradigm’s owner wanted $30,000 for the business. My friend Dan, who owns Twiggs café up on Park Boulevard, thought $30,000 was a rip-off. I didn’t agree, I thought it was a little high, but with some effort the place would turn a nice profit. “I spent about $20,000 fixing it up, painting it, decorating. We opened for business on the first week of May 1997. We had just one employee, me. I ended up working 18-hour days, which was a real challenge. There was also a considerable crime problem. The house behind this $300,000 house is right next door to this little house where two or three cholos live. They sell drugs. When the people who bought the $300,000 house realize what’s going on next door to them, they’re going to go ballistic. You don’t pay $300,000 for a house and expect to live next door to drug dealers.
the café was basically a crack house. Gang members would come and sit on our front patio. I’d go out and tell them to leave, and they’d just laugh and say they were going to kill me. I’d say, ‘Go ahead and laugh. I’ve already called the police.’

“I don’t consider myself the kind of guy who gets into fistfights, but I had to get physical on a couple of occasions. Drunks, you know, would wander in and start causing trouble. They’d refuse to leave. They’d fight. I had to learn to fight back. I didn’t count on having to fight when I started thinking that I wanted to own a business.

“But the hard work did pay off. We pulled a profit during the first two years. Within two years of starting, we were making $400 per day. And our profits have continued to increase nicely, by about 30 percent. On a good weekend, we serve around 600 customers, which isn’t as great as a café like the Living Room in Hillcrest. They probably serve around 900 on a good weekend. Still, we’re doing well, and I think we’re going to do even better.

“What I’ve noticed is that over the past two years the neighborhood’s dynamics have changed. The gang graffiti has mostly disappeared. Just a few weeks ago, this kid was spraying graffiti on the side of a store across the street. Neighbors saw him and started chasing him down the street. The neighborhood’s starting to have real backbone.

“So in January 2002, we leased the 1600-square-foot space next door. We painted it. Put in tables, a lighting system, a good sound system. The performance space will basically draw business to the café. We’ll have waiters and waitresses going back and forth. Of course, it’s a gamble, but owning a business is like gambling. I wouldn’t be doing this if I didn’t believe that things were looking up in Normal Heights.”

On a mid-July morning I met with Erlene Thom, who’s lived in Normal Heights all her life.

“Well, I guess things are looking up,” she told me. “You get to be my age and you get kind of skeptical. Things start looking up, then things get worse. Then they get better again. Then they get worse. Nothing lasts forever. There are no guarantees.”

A direct and stalwart woman in her 50s, Thom lives on Chero-kee Avenue in her late grandmother’s house.

“I grew up in the house next door. I rent it out. To give you an idea of how things get better and worse, in 1975, the house I’m living in now was valued at $75,000. In 1989, at the very top of the market, it was valued at $170,000. In 1992, it was worth $130,000.”

Thom says she lost “more money than I’d ever care to remember” in the early-1990s real estate collapse. “I invested in an apartment building in Golden Hill. If I’d just held on to it for a little while longer, I wouldn’t be living in Normal Heights today. Heck, 20 years ago if you’d told me I’d still be living in Normal Heights, I’d have told you that you were crazy.”

Thom told me that her maternal grandparents came to San Diego in 1900.

“They farmed 40 acres in San Marcos. In 1918, my grandfather died. I guess my grandmother tried to keep things going as best she could. In 1935 she decided that she didn’t want to live on the farm anymore, so she moved here to Normal Heights. In 1937, my parents built the house next door.

“When I was growing up, Normal Heights was a little more middle-class than it is now. The consul of Ecuador lived here for a while. There were always a few minorities, especially here, south of Adams. And there was always this sense, even when I was a child, that north of Adams was better, richer. Fifty, 60 years ago, we were aware of that distinction. The kids who were the leaders at school were from north of Adams or from Kensington. The Normal Heights kids weren’t as involved in school activities. They were less academically inclined. I imagine it’s still that way today. Although, I don’t know how many families from north of Adams or Kensington actually send their kids to the neighborhood schools.

“South of Adams, the neighborhood really started to change in the late 1950s and early 1960s, when they started tearing down the single-family homes and putting up apartments. There was less stability. People always moving in and moving out. The first violence I ever saw in the neigh-

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*Clinical results achieved by this patient. Each case is different and must be independently evaluated and managed. Actual weight loss will vary.

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Pam Holenda-Almanza, RN

*This testimonial reflects results achieved by this patient.
San Diego Reader was truly awful. Remember when Nick fying. And, of course, I cide or not. It was terri-
whether it was a homi-
The police were never
Avenue and East
woman was run over at
in again in 1995. It was
first time. They broke
That's when my house
changed again in 1990.
I saw was gang activity.
later realized that what
him to a bloody pulp. I
with chains. They beat
started beating him
jumped out and they
beside him. Some guys
and a car pulled up
Hispanic guy was walk-
the summer of 1963. I
borhood happened in
had this big plans for gar-
and fixing up homes.
back south of Adams.
people started moving
ago, middle-class white
heights mudstone in
exactly what it sounds
Heights mudstone. ' It's
cal engineers in this
contend with all these

Thom's neighbors,
Liza and Gabe Danskly,
gave in to the
"I can date it pre-
cisely for you. The day
it all changed. The day
I decided that we had to
to get out. It was Decem-
ber 22, 2001. I was
at the Vons on Adams.
The store was packed. I
watched people fight
each other to buy
hams."
Liza's pretty, thin,
muscular woman, an
athlete, who waves her
hands in the air when
she talks.
"I was standing
there watching these
people fight over hams.
And these weren't spe-
cial hams or exception-
ally good hams. These
were plain old hams.
And people were bick-
ering over them. I'd
been on the freeway a
lot that day. On 1-15.
The traffic was horri-
ble. Then the store was
crowded. People fight-
ning over hams. And I
decided, 'That's it! I'm
over! I'm through! I'm
not going to stand any-
more in a store and
watch people fight over
hams!' We're getting out
of here! I went home
and told my husband
Gabe that we had to
leave San Diego. He
agreed that the city
had changed, and not for
the better. It's too busy
now. Too crowded. It's
become a big city.
"The neighbor-
hood has changed a lot.
It's gotten better. But
it's been a long, hard
battle all the way. When
we moved here in 2000,
It was bad. Gang fights
in front of our house.
People screaming. It
was like gang central.
The police helicopter
was over our street
almost every night. And
there were the constant
fights with our neigh-
bors. With the Hispanic
church across the street.
The constant noise. The
litter. On Sunday
mornings people leav-
ing the church would
throw their babies' dirty
diapers right on the
sidewalk in front of our
house. We had to go
into arbitration with
the church to get them
to quiet down, to pick
up their trash. Arbitra-
tion worked. But it was
exhausting.
"And so my think-
ing was, 'Why wait for
the neighborhood to
get any better? Why
spend so much energy
fighting to make it bet-
ter? Why not have a
better quality of life
right now?' Gabe and I
drove up to Oregon
and looked around. We
liked Bend. We bought
four acres for $85,000.
The land's filled with
trees. We're going to
build our own home on
it, just the way we want.
It's quiet there. No
screaming. No gang
fights. No dirty diapers
on the sidewalks.
There's no traffic.
Nobody fighting over
hams. The air is clean.
There's peace."
In late April 2002,
Liza and Gabe Danskly
put their 650-square-
foot home up for sale.
Two years earlier, they'd
purchased it for
$133,000. On the Sun-
day morning they held
open house, they were
asking $257,000. In ten
hours they received ten

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HEALTH AND BEAUTY
bids. The following day they accepted an offer for $260,000.

Around noon on July 7, 2002, the sky was low and gray. A cool breeze was blowing from the southeast. Liza and Gabe had been up since 4:30 a.m. loading a van, truck, and trailer with furniture, surfboards, appliances, and clothes. Charlie, the peculiar spiderlike mutt they’d rescued from the pound, worried Liza’s heels. Gabe stared at the sky and wondered aloud if it might rain.

Liza made a last-minute sweep through the sweet peas she’d planted the previous fall. She plucked together a bouquet to sit beside her in the truck.

“My little house, my little house,” she muttered as she picked sweet peas. “I worked so goddamn hard on my little house.”

Gabe hitched the trailer to the van. Liza took one last long look at the house, the roses, the strawberries, the window boxes she’d painted blue and filled with blue lobelia. Gabe honked the horn in the van. Liza disappeared through the front yard’s big gray gate.

Inside the house, Jolene and Garth, the home’s new owners, were already hard at work. They trotted out the front door to wave goodbye to Liza and Gabe. But Jolene and Garth didn’t have time to dawdle. The young couple was already busy painting the bedrooms, hanging curtains, lining the kitchen cabinets with shelf paper, and installing a $1400 state-of-the-art security system.

— Abe Opincar

Abe Opincar’s Fried Butter: A Food Memoir, a collection of essays that originally appeared in the Reader, will be published in April by Soho Press.
SCAPEGOATS FOR THE ME GENERATION

My problems with adults? Let’s start with hypocrisy. Adults bombard us with the message that we are irresponsible. Yet, they point to the Mexicans, the government, and their mother as the cause of their problems. This is the generation that produced therapists who tell them it’s not their fault and shove pills down their throats so they don’t have to deal with reality.

Baby boomers expect every need to be met. The American demand for instant gratification and mindless consumerism grew with society telling us to be prettier and smarter and that we always have to have more to be satisfied. We struggle to deal with not only our increasing awareness of intimidating global realities, but ourselves as well.

We are what we have been molded into by school, the media, the government, and the countless other institutions bent on making us into consumer puppets. You adults hold the power. So, for once, instead of putting the blame elsewhere, take responsibility for something, because, as I see it, teenagers have become yet another scapegoat for the Me Generation. You yell at us for your own faults. You are the coddled children who refuse to grow up with your midlife-crisis sports cars and plastic surgery. Now you have the audacity to tell us how to be and what to do. It is depressing to see my generation perpetrate the same mistakes that your generation has yet to fess up to. That’s my biggest problem with adults; that they are raising us to be just like them.

— Tiara Falk, West Hills High School

It’s difficult for teenagers to speak out against adults, especially in a culture where children always have to listen to their parents. When teenagers rebel against Filipino parents, it usually ends in a huge argument. A friend of mine usually comes to me when her and her parents get into arguments for stupid reasons. The main problem I see is that her parents were raised in the Philippines, where parents always get their way, and they try to use the same technique of raising their kids in America. I suppose a favorable aspect of raising children according to Filipino principles is that parents believe their children will be in good shape because they will listen.

It may be rude of me to try to tell my friend’s parents how to raise their kids, but they’re not alone. Many Filipino parents are the same way, and it causes their children to rebel. If they were willing to listen to me, I would tell my friend’s parents that the Filipino child-raising technique won’t work well in a culture where free speech is promoted. They shouldn’t use the same principles here in the U.S., because the culture is a lot more diverse and the people are more open-minded.

My friend’s parents do not see the good in her; they only focus on her mistakes. She gets good grades, helps others when she can, and is a friend to me. If only parents could see the good things that their children have done, rather than talking to them only when they get into trouble.

— Alexis Ducasin, Morse High School

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H E A L T H A N D B E A U T Y
for the past 15 years he's become psychotic. Yet my father insists on holding on to this last shred of his past.

It's painful to be around this adult. His public repartee consists of discussions about which prostitute he slept with in the past few days, giving highest marks to the ones who do the foulest deeds. He finds such family places like Hometown Buffet and Chuck E. Cheese suitable venues for his triple-X-rated trash talk.

His clothing selection makes even thrift-shop rejects look like haute couture. He's a short man, but his jackets reach to his knees, and his pants rarely cover his protruding belly. He dyes his hair Hitler black and gives it a buzz cut.

Don't for a minute think he's poor, uneducated, or ill-bred: he has five college degrees including two doctorates, comes from a solid middle-class family with good moral values, and is worth over a million dollars. Yet, for all outward appearances, he looks like someone ready for the psycho ward.

Perhaps if he were good to my family, his ill-kempt appearance and foul mouth could be overlooked. But he's just as mean-spirited and stingy with his closest friends as he is with strangers. When we were younger, Uncle Shithead promised my parents that he would take care of our college educations, knowing that it would relieve my family of this financial burden. Just recently, he backed out of this agreement.

The only good thing about him is that he's accident prone, having had three or four life-threatening accidents in recent years. Someone, somewhere may also be trying to rid the earth of this rat; I only wish it would happen sooner.

— Stephanie Feldstein, Bonita Vista High School

My parents are uncomfortable with the idea of people my age gaining independence. They, along with many other adults, argue that we are not ready for autonomy; that we should take advantage of our youth while we still have the chance. However, it is not as if I or any of my friends wish to move out and into our own downtown apartment. We just want to go to college and live in dorms, like any teenager would want, because it seems like the natural order of things.

When money became an issue in deciding whether or not I could go away for college, I offered to sell my car and get a part-time job to help pay for the added dorm fees. I am willing to do pretty much anything to get to that particular university because it has been a dream of mine ever since I could remember. It's the only school I can imagine myself going to and is even more appealing because of its location. It is far enough from home so that I could experience freedom but close enough so that I could go home anytime I wanted.

However, this suggestion of mine seems unreasonable to every adult I encounter. Instead of commending me for my ambition, I get lectures. I am told that I'm being foolish and I should just be glad that my parents are willing to pay for my college...with the condition that it be local so that I can stay and live at home. However, if I am willing to work harder in order to obtain something my parents are not willing to just “give” me, then shouldn't I be able to benefit from the fruits of my labor? Adults are always complaining about how teenagers are born with silver spoons in their mouths, never having to work a day in their lives, yet I get ridiculed when I try.

— Yen Nguyen, Junipero Serra High School
A
dults are the older
and snobbier half
of humans living
on this earth. They act
to though they are supreme
beings just because they are
“adults.” While at my
job at a clothing store,
I’ve run into some igno-
rant and rude
individuals.

For example, some customers have
approached the dressing room
to try on clothes
and expect to try on
shoes as well. When I tell
them they can try
them on after they come
out of the dressing room.
Some customers say, “I
can’t fit the shoes into my
bag,” or they question me
about the policy and ask,
“Do people walk away
with shoes on?” I just
think to myself, how hard
is it to come out of the
dressing room and try on
the shoes afterward?
Then they drop the
shoes, give a dirty look as
though I accused them of
theft, and slam the
dressing room door after
going in to try on clothes.

Once, an older lady
entered a dressing room
with shoes, expecting to
try them on. This was
after I told her that shoes
are not allowed inside.
“This is stupid,” she said
about the policy.

Also, when told they
can take a certain num-
er of garments into the
dressing room, some cus-
tomers hide the clothes
take more garments
in purposefully. When I
point out the rule, they
act as though it was an
accident. Or when I say
that six items are allowed,
they’ll reply, “Only six?”
and then stare at me with
a “face.” They act as
though I made the policy.
— Lana Vadiyants,
Helix Charter School

I don’t like it when
adults forget that kids
have the ability to rea-
son. Last night I went to
the theater, and a little girl
in front of me was waving
their skinny arms above her
head. Her mother
grabbed the child’s wrists
and slamed them into
her tiny lap threatening
to withhold a promised
ice cream sundae if she
did it again. The girl
stopped but sulked. This
mother did not think her
six-year-old would
understand the real rea-
son she should keep her
hands down: so the peo-
ple in my row could see.
I have always been
more affected by explana-
tion than by threat of
punishment or promise
of reward. From teachers,
“Come to class so you
understand how to find
the volume of a solid”
compels me to attend
more than “come to class
or I will give you deten-
tion.” From relatives,
“Write your thank-you
notes because it hurts my
feelings when you don’t”
is more effective than
“Write your thank-you
notes because Mom told
you to.”

The other night a
girlfriend of mine rushed
out before the end of our
rented movie to meet her
curfew. “Why do your
parents need you home?”
I asked. She told me, “I
have to be home so I
don’t get grounded.” This
young woman is brilliant.
It infuriates me that her
parents can’t bring them-
selves to explain their
requests, as if her simple
mind wouldn’t under-
stand their complex logic.

Maybe there are chil-
dren who are resistant to
reason, who don’t see the
point in doing what’s best
for themselves. But as far
as I’m concerned, taking
orders doesn’t really work
out. If you want me to do
something for you, just
explain yourself. I’ll do

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A side from disliking older individuals for the more superficial matter of having to witness their attempts to relive glory days, I spur the pretensions and deceit these individuals carry. While seeing older women with exorbitant amounts of makeup donning Span-dex or corpulent men with comb-overs driving sports cars is not pleasant, it is better than viewing the corruption they create.

As soon as some individuals reach maturity, they conclude that they possess authority because of their age. Along with this self-imposed prestige comes a sense of superiority over the young. Generations of adults have managed to saturate the world with ulterior motives, hypocrisy, and meaningless façades. These evils have been cast upon younger individuals through the authoritative manners of their condescending elders. People are not born pretentious, arrogant, selfish, vain, or deceitful; these are learned behaviors. Why must adults pervert innocence? Is it a subconscious expression of longing for their fleeting youth, or is it a momentary lapse in their judgment that inadvertently occurs when impressionable minds are present?

As an individual ages, there must be something lost that compels them to sabotage the untainted spirits of the young. It is something like a flame within that begins to fade with knowledge and worldly experiences. Regardless of what it is, few adults manage to retain the character they possessed as a young person, before the tides of the world reached them. If adults made the effort not to destroy what they have lost, there might not be such a population of disillusioned youth.

— Dorothy Kronsick, Torrey Pines High School graduate, 2002

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— Mary Montgomery, Point Loma High School

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It's wartime San Diego, and Tom Hickey has his hands full and as many hats as he can handle: Tom Hickey, private eye; Tom Hickey, supper-club owner; Tom Hickey, husband to Madeline, father to Elizabeth. This morning, after sleeping on the porch of his bayside cottage — as much for the air as the break from his wife's nagging — all he wants to do is find Cynthia Moon. She hasn't shown up to work in days, but it's not just her pretty pipes Hickey's supper club is missing. She brings in cash, sure, but she also makes Hickey's life a little more interesting. Maybe too interesting: After tracking her to a rooming house near Old Town, he found a diary, some bullets, and the accessories to several identities: Cynthia Moon, singer; Cynthia Moon, beloved daughter; Cynthia Moon, reviled stepdaughter. Which hat was she wearing now?

CHAPTER 4

Eva the potter lived about a mile southeast around the bay. Her husband, Captain Dick, USN retired, had taught Hickey sailing before he fled to Guadalajara, where liquor was cheaper. Eva dressed like a fisherman. Every morning she and six or eight of her cocker spaniels circled the bay, under the piers, across the mud flats and channels. When Hickey slept on the porch in summer, the yapping woke him at dawn. He usually ran out and threatened to hang her mutts by the ears, for which Eva loosed her cockers to snarl around his feet. Hickey and Eva would glare at each other until one of them laughed, and they'd sit on the pier and gossip awhile. Eva knew everybody around the bay. She was like the daily news. This morning she stood a minute gazing at his window, the signal that she'd brought a scoop for him. But Hickey had plenty more on his mind than neighborhood gossip. After she moved along, she got up, pulled on the slacks he'd left hanging across the chair beside the hammock. He slipped into his shoes, shirt, hat and coat, picked up Cynthia's book, then tiptoed through the parlor and kitchen, out the carport door. He didn't want to hear any of Madeline's sighs or complaints. Months ago, about when Rudy's opened,
she’d taken up griping, like a hobby. Not that she wanted him to give up the night-club. Rudy’s was going to make them rich. Madeline wanted him to shove the detective work onto his partner Leo. No matter if investigating was the business that had paid for their bay-side cottage, the new Chevy every few years, the private Episcopal school in La Jolla for Elizabeth, which Madeline insisted on, where Elizabeth could meet classy friends. Madeline wouldn’t consider that next month the fickle public might empty its wallets in some other dive besides Rudy’s. Before Christmas, the guys who shoveled out their bucks at Rudy’s might be on the bridges of mine sweepers, flying missions against Bora Bora, digging foxholes somewhere in Europe. By the New Year, Japs might bomb Rudy’s into bite-size chunks, along with the harbor, shipyards, Consolidated Air, and the rest of San Diego. If none of the above, then the strings Castillo was pulling might snap. Without the 800 pounds a week of Grade A prime T-bone and New York cut they sneaked between the cracks in the rationing laws, and without Cynthia Moon, Rudy’s was just another overpriced hash house. But Madeline didn’t worry about any of that. She was hardly one of your security-minded dames. Her favorite bets were long ones. Besides, if Hickey hadn’t bolted out of the house this morning, she’d likely have tried to convince him to let Cynthia disappear, tell Clyde McGraw to go fiddle elsewhere. To grab this Charley Wayne’s Orchestra from the Mission Beach Ballroom. Madeline could’ve put Castillo up to going over there and scouting last night. She might’ve invited Castillo over and worn that night-gown as persuasion, to get rid of Cynthia Moon. Though you wouldn’t catch her admitting it, Madeline was crazy jealous of the girl. Madeline was a lifetime’s worth of puzzle. A cross between hellcat and cherub. A fiery lover who could frost over the instant you rubbed her wrong. A bright, elegant, gracious companion. A shrew jealous as Lucifer, on account of her unquenchable vanity, like all but a few rare
beauties. The motor had warmed. Hickey sped to get downtown before the traffic jammed. At 6:15, beside Harbor Drive, cargo planes taxied across Lindbergh Field. Three merchant frigates and a Norwegian-flagged passenger liner had anchored in the harbor since yesterday. Around them, tugs, day-sailors, barges, fishing skiffs, houseboats bobbed on the swells. The harbor was mot- tled with shadows of the barrage balloons that were supposed to confuse and snap Japanese aircraft. People called them flying silver fish. A line of them floated over the tuna clippers, fat and sturdy as whaling boats. Dozens more shadowed the half mile of piers lined with warehouses. Cranes, fork-lifts that weaved and dodged like mosquitoes, and gangs of stevedores filled holds and piled decks with sides of beef, bins of lettuce, crates of mortars and rockets.

Hickey turned up Market Street, swerved around double-parked trucks, had to jam his brakes and skid to stop a foot from smashing a woman who stumbled, leading with his head, off the curb beside the Salvation Army Mission. Hickey turned down Fifth. Outside the Hollywood Burlesque Theater, a line of flashy hustlers leaned against the wall. Posing, Smoking, Gaping at their images in compact mirrors. For an instant he thought the redhead could be Cynthia Moon, but she was somebody else he knew.

Melinda. She waved. He tossed her a salute.

A cab pulled out, giving Hickey a parking spot. He locked the car, walked a block up to Fourth and Broadway, entered a four-story brick building. He climbed three flights of stairs, passed the credit dentist and chiropractor’s offices to a door lettered Hickey and weiss, Investigations.

The office had a single desk, a wardrobe closet, a stuffed chair and sofa, photographs tacked to the wall. Leo Weiss with his wife and two daughters, back when Leo still featured hair and Vi was slender. Before their oldest girl, Una, got her face battered by a Nazi gang while she was studying music in Vienna. Hickey and family on the beach, arms around each other. A photo of Madeline singing at the old Agua Caliente casino in Tijuana. Elizabeth at five years old, drifting in a rowboat on Lake Arrowhead. Hickey receiving an award from the La Jolla Women’s Club for tracking Mrs. Fox’s daughter and arranging her escape from the Okie Communist guitar player with whom she’d eloped. Beside the memories hung a collage of Elizabeth’s drawings — a brown trout she’d caught on vacation, a flattering portrait of her dad, a line of Parisian cancan dancers.

From the wardrobe Hickey got a clean shirt, underwear, socks, and a green-and-blue tie with a sailboat painted on it. He needed it. “I’m trying to locate Cynthia Moon. There’s a diary, kind of, in a ledger book. I’m gonna leave it here for you to browse. You’re apt to think she’s a little peculiar.”

“A doll like her’s allowed for waking them. I’m trying to locate Cynthia Moon. There’s a diary, kind of, in a ledger book. I’m gonna leave it here for you to browse. You’re apt to think she’s a little peculiar.”

“Read it over. Maybe you’ll zero on something I missed. Call Bobby Wisdom, the pianist. Number’s the with the musician’s union. Then try Joshua Bair, the painter. Somebody at the Frenchman’s Gallery could tell you how to reach him.”

Leo grumbled. Hickey said thanks, hung up, locked the office. He walked back to Market Street and down to the Pier Five Diner, a couple blocks from the tracks, an old railroad car backed by a small Quonset. At the end of a counter lined with uniforms, sailors, and two cops, Hickey ate Bobo’s delectable thin, gravey hot-cakes, drowned in syrup to make up for the lack of butter. No place in town save Rudy’s could get butter these days.

He stayed long enough for an extra cup of coffee and a smoke, then hustled to his car and drove north on Fifth, up the hill.

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At 8:35 Hickey wheeled into the parking lot of Mercy Hospital. He found a corner spot where at least one side of his Chevy could be safe from getting whacked.

There were padded wing chairs in the hospital lobby. The Catholics didn’t buy junk, Hickey mused. The faint scent of lavender mixed with acrid and putrefying smells. While nuns in white pushed gurneys and escorted visitors, whispering their news and consolations, Hickey told the records clerk his occupation, the day job, briefed her on his mission, and asked if there’d been a TB patient named Moon within the past year. The clerk was a portly, ageless Mexican woman with eyes so white and animated that Hickey would’ve loaned her money, listened to her troubles; if he weren’t a true husband, she could’ve easily led him astray. She scanned a book. Nobody named Moon. So he asked for a list of the past year’s TB cases. Cheerfully, she offered to type a list for which he could wait or come back in an hour. She held out a box of Christmas candies and he took one, a chocolate crème bell with a bow on it. He ate it on the way from the lobby to the pay phone, from which he called the county bar association. They claimed no member attorney named Moon.

A half mile east, at County General Hospital, Hickey argued with a straw-haired female who spoke like a mynah bird in the throes of asphyxiation. She couldn’t help him. Such...
Hospital gave him a list and another chocolate. In trade he wrote an IOU on the back of his business card, dinner and drinks for two at Rudy’s Hacienda.

He sat in the Chevy, propped the list on the steering wheel, and studied it. Of 60 TB cases, 34 had been discharged to home — none to a daughter named Cynthia. The rest had gotten sent to various nursing homes. Fourteen of those had gone to the Saint Ambrose Home, out east in La Mesa.

He took University all the way, racing the streetcar to the end of the line. After ten minutes he wouldn’t budge, and when he wouldn’t budge, she could possibly type him they’d not had a patient to a daughter named Cynthia Moon and to add to the list he’d requested, of that she could possibly type he’d not had a patient named Moon and to add to the list he’d requested, of that she could possibly type.
be Henry Tucker’s girl. Sir, I speak to her every day, until…?”

Hickey allowed her a moment, then urged,”Until what?”

“Oh, the last two weeks, she hasn’t come.”

“Name’s Cynthia?”

“Yes, it is. She’s a modest girl. I’ve never seen her with a speck of powder or paint.” The nun looked behind her for one of the wing chairs, picked the nearest, and guided herself into it. She motioned Hickey down close where she could whisper. “Is she a harlot?”

“Naw. Jazz singer.”

“Oh dear. Perhaps her father learned? And that could be why…” She looked up plaintively. “He’s dying, sir.”

Hickey returned the photo to its manila envelope, tubed the envelope, and stuck it into his coat pocket. He scooted a chair close to the sister’s, perched on the edge of it while he explained why Cynthia was his business, and the nun related how the girl would arrive every morning on the 9:15 bus, dressed simply, to sit with her father all day, walk him on the grounds, or take him to sun in the patio. Between July, when Henry Tucker was admitted, and two weeks ago, she’d only missed a few days. She’d nursed him so well that he’d been recovering miraculously, his lungs almost clear, his spirits high.

“Toward the end,” Sister Johanna said, ”commonly he became effusive. I overheard him telling Cynthia stories about his past and their mother and…”


The nun bowed her head. “Of his life, I fear? Two weeks ago, nearly. Monday, after she’d missed two or three days, Mr. Tucker had a relapse. I found him gasping for air? As soon as the doctor arrived and they’d secured him with oxygen, I tried to phone Cynthia and discovered we don’t have an address or number for her. Do you think, sir, that there could be a connection between his relapse and her disappearance? Couldn’t it be she saw him failing and ran away, to escape the pain.”

Hickey nodded. “How about her mother? She alive?”

“I believe so. Perhaps
The man was dead already,
Hickey saw. There might still be a heart inside him, and part of a brain, but the spirit was gone.

Hickey's arm tightly, tugged Sister Johanna's arm, then pushed her back. Johanna closed the valve on the tank.

“Go away,” he rasped, his voice cracking, his eyes half closed. “You figure her mother in law will bury him. Let's get out of here.”

“You figure her mother in law will bury him. Let's get out of here,” Sister Johanna gripped Hickey's arm tightly, tugged him away. “We've got to call the bishop. We can't just leave him like this.”

Johanna saw. There might still be a brain, but the spirit was gone. Hickey saw. There might still be a heart inside him, and part of a brain, but the spirit was gone.

“Before I leave. How was the old woman in blue dress that looked like Miss Vidal? I asked Cynthia a week ago if Miss Vidal would return. It's stopped. I asked Cynthia again. She wouldn't talk about Miss Vidal. But, in September, it was, her voice was too sweet, like gumdrops. I asked Cynthia, “Miss Vidal now?”

The old woman in blue dress that looked like Miss Vidal. In fact, she grew angry and hissed at me, sir?”

Two nuns passed, driving a herd of old people across the lobby to the French doors that led to the patio. A woman in a head wrap and blue dress that looked new and expensive and used two canes and still had to concentrate fiercely to hobble in front of the nun who steadied her shoulders. The woman's false teeth had gotten loose from her gums and slipped sideways, molar out front.

“Cynthia have any brothers or sisters?” Hickey asked.

“Yes. A sister, Laurel. She was a Russian countess asks men if they are Satan. It was, her visage was thick and quite an impression. “Before I leave. How was the old woman in blue dress that looked like Miss Vidal? I asked Cynthia a week ago if Miss Vidal would return. It's stopped. I asked Cynthia again. She wouldn't talk about Miss Vidal. But, in September, it was, her voice was too sweet, like gumdrops. I asked Cynthia, “Miss Vidal now?”

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and led him out to the hallway, where she released her hold on him and stood wagging her head. “We’ve troubled him enough, sir.”

“Let me talk to him alone for one minute. I’ve got something might change his attitude, shock him into action.”

“Or kill him,” she whispered.

Hickey led the farther down the hall. “You said he was dying anyway.” The nun’s face puckered and flushed as if she’d never heard a line so cruel. “I’m guessing the girl’s in trouble, see. Don’t you think Tucker’d want to risk his life for her?”

“It’s not for us to say.” Tucker pulled from his coat pocket the tubed manila envelope, slipped out the drawing of two naked people with the plea for help beneath and handed it to her. She squinted at it until her eyes wetted and closed. She plucked a handkerchief out of a crease in her robe.

“I found it in her room,” Hickey said. “Next to a tin of bullets. A couple dozen of them were missing. You get the idea.”

Head down as though in a procession, the nun led him back to the room where Tucker lay facing away from them. The nun pulled a cord and flicked on the overhead light. Using only one hand, she propped two pillows against the head rails, then lifted and coaxed the man to a sitting posture as easily as if he’d been sewn of canvas and filled with straw. His only reaction was to lift his hand to shade his eyes.

Under the light, Hickey saw A prince. When Sister Johnna held the picture in front of his face, he stared diffidently; his eyes scanning from top to bottom, side to side.

“How much did you read it?” Hickey asked.

“I read.”

“What’s it mean?”

“Nothing.”

“Tell me who sent it, or who they sent it to? Tell me anything.” Tucker rolled onto his side and suffered through a rattling cough. When it finished he lay still, breathing mechanically as before. The man was dead already.

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San Diego Reader November 27, 2002 27
Hickey saw. There might still be a heart inside him, and part of a brain, but the spirit was gone. The coughing subsided and Tucker lay still with his back to Hickey.

Hickey took the drawing from Sister Johanna, stuck it into the envelope, rolled the envelope into his pocket. "Say, who's the Bitch?"

Henry Tucker shuddered for a couple seconds, no more. Sister Johanna pulled up the blankets, smoothed them, and led Hickey out, looking grim.

"I welcome company," his face flushed and he grinned. "What's it mean?" Hickey asked.

"The priest beamed. "Notre Dame. Guard. I'd play ball?"

He gave a wink and loaded the photo and drawing into the envelope. "Y eah. I ran out of room."

"An injury?"

"Yes. "It's the color of Venus — not Venus Tucker, Cynthia's mother. Venus, the goddess of all things feminine — and that Sefirah is the abode of Venus. It's called Nezah, which I remember because it happens to be the name of the faith Venus Tucker preaches. A brand of Theosophy. You know of the Theosophists?"

"A little. "That Venus and Henry were longtime Theosophists?"

"Okay." Hickey rolled his hand. "It's a society of maverick Hindus, who also glean what serves them from other doctrines."

"Swell," Hickey said. "Now tell me why that tree thing spooked you."

"Last month a parcel arrived for Henry Tucker. I delivered it myself and opened it for him. It was a ring that looked handmade by an amateur, a band with a small golden circle attached, that may have been a coin before the markings were rubbed away and the symbol etched on it. A tiny green gem had been set into the Venus Sefirah. Henry begged me to save it until he died, then place it on his head, on the wedding finger."

Hickey relit his pipe, held out his glass for another jolt. "The parcel have a note or anything, a return address?"

"It was postmarked Redding, California. Venus lives up there, near Mount Shasta."

"Cynthia get along with her mother?"

"Not well. Laurel is her mother's child, Cynthia the father's. Now, with Henry dying, what's she to do?"

"Maybe shoot somebody," Hickey muttered. The priest wheeled his chair to face Hickey straight.

Hickey sat on a love seat, the priest behind his desk. He laid his elbows on the desk, folded his hands, rested his chin on them. "I hope you've brought news about Cynthia Tucker."

"Questions. She's missing."

The priest sighed variably. He reached into a drawer and produced a fifth of Irish whiskey, reached twice more for tumblers. "I welcome company," his eyes enlarged, his face flushed and he grinned. "You see, I don't drink alone, barring my nightcap and the sip to whet my appetite for supper, and it's certain you won't catch me drinking with a nun. Imagine living with nuns, Tom. Twenty-two celibate wives. "Twenty-two celibate wives."

"What's it mean?"

The priest wagged his head silently. After a minute he turned, gazing distractingly around the room, reached to fill his tumbler halfway, and neatly placed the photo and drawing into the Manila envelope. "What's the matter?"

"The parcel have a note or anything, a return address?"

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Hickey's hand, and pumped it like a well handle. His face was ruddy, eyes blue and zesty, his hair strawberry blond, shaggy down the back of his compacted neck that barely allowed room for his collar.

Sister Johanna introduced Hickey, said he was here about the Tucker's, and rushed off as if the priest spooked her. He motioned Hickey into his office. The cherry wood desk was so big and slick they could've tipped it to 45 degrees and skied down. The two small windows looked out upon lemon trees. The cherry wood shelves held photographs, diplomas, a dozen or so football trophies. Hickey motioned that way. "You play ball?"

"Not too much. "I'm a Catholic."

"The priest."

"Not too much. "I'm a Catholic."

"The symbol. The tattoo?"

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on, grabbed the rim of his desk. "What?"

"I found bullets in her room."

Father McCullough wiped his brow with a sleeve and kneaded his forehead. "If I were a beauty of 17 who’s allowed to sing in a nightclub, leered at by service- men, rakes, and mobsters, I too might carry a gun in my purse."

Hickey raised his tumbler, downed the last of his whiskey. "Here’s hoping."

The priest drank up. Hickey sat, smoked, waited for the father to quit feeding him the Tuckers’ story by the teaspoon and come clean. But the priest wasn’t offering.

"Okay. Two more things. How about you give me the sister’s, Laurel’s, address and tell me how you know about the nightclub?" "Cynthia takes me into her confidence."

"Ah. Then you’d know about her friends. Uncles, cousins. What church she goes to. Who she hates."

The priest shifted his eyes away, fished into a drawer for an address book, a notepad, and pen. He scribbled an address and held it out. "You might find Laurel here. It was her home before Henry got stricken with tuberculosis."

Hickey stood, accepted the address. "Yeah, about Henry getting stricken, Cynthia tell you about somebody she calls the Bitch, who clobbered her daddy with a typewriter?"

The priest’s jaw clenched by the teaspoon and come clean. But the priest wasn’t offering. "The priest’s jaw clenched and shoulders thickened as though he were preparing to rampage across the scrimmage line. "Sorry," he murmured.

"It could mean I find her."

"I don’t tell tales, Mr. Hickey. That’s why people trust me."

Hickey crammed the sister’s address into the manila envelope, told the priest thanks and good-bye. Father McCullough walked him across the patio where old folks crowded every bench and chair, wearing sun hats or holding newspapers over their heads as if the midday sun would rain on them. Those who could hear listened to the bells start clanging “Silent Night.” On the roof of the front building, behind the façade and beneath the bells, a Mexican fellow stood pulling ropes. Each note chimed clear and rich, and hung a long while in the air. Hickey listened eagerly, trying to figure how the man got two full octaves, including sharps and flats, with only eight bells.

— Ken Kuhlken

Next week: Hickey meets Mom and Sis

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A gentle peeling mask is directed to specific areas of the face and neck associated with the lymphatic system. Enjoy the relaxation of a facial massage combined with the benefits of reducing fluid retention, minimizing dark circles around the eyes, and improving metabolic exchange.

We Do Brazilian Bikini Wax and Threading.

2 Hours. Includes European Facial

1-hour full-body therapeutic massage, 2
Package (Reg. $120) (Expires 12/11/02.)

1-hour facial includes head and neck acupuncture, and Alpha Hydroxy Peel. Slices opens and softens skin texture and appearance. A natural face-lift that helps cleanse the skin, remove fine lines, freckles and blemishes.

2 Hours. Includes European Facial Plus spa manicure and pedicure.

$65 (Expires 12/11/02.)

Total Body Wellness Package $425 (Reg. $810) (Expires 12/11/02.)

3 Hours. Includes European facial, 1-hour full-body therapeutic massage, manicure, delux spa pedicure, and your choice of one spa body therapy below:

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Hyperpigmentation Facial $60 (Reg. $75) (Expires 12/11/02.)

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We Do Brazilian Bikini Wax and Threading.
Blows 80 Candles
My best gift on my 80th birthday — an AWAKENING! I have always supported the Reader’s concept of freedom, been enraged by your many detractors, but actually read your November 14 issue — and came up with some acid comments of my own, especially aggravated by the silly letter regarding “Slinky Error,” signed by “Name Withheld” (who else?). Almost a full column about the Slinky toy.

Then, drived on by “Straight from the Hip,” a full page dealing with hopping birds and intestinal gas! What thinking persons could get pissed at the Reader? The same people who denounce professional wrestling and The Jerry Springer Show, these are your detractors! These would-be intellectuals miss the point entirely! Light entertainment bordering on the vulgar has its place in our society, as the Texas Turkey and Israel nudged us ever closer to World War Three! Hell, let’s laugh a little!

Bill Boggess

Death Wave
I thought the cover article you published in the Reader on Halloween, “Grateful to the Dead,” was one of the most intriguing and well-written articles I’ve seen in your publication in a long time; I couldn’t put it down. Even though the cover was a bit tough to look at, it reminds us all of our inevitable fate. Being run so close to Dia de los Muertos, the article directly aligns with the thinking in Mexican culture that the cycle of life and death is part of everyone’s existence and is to be celebrated. These unfortunate and mostly forgotten souls are celebrated by the respect and thanks they are given by the writer, Abe Opincar, who also weaves a recent death in his family to prevent the reader from being lulled into the idea that these are just unknown corpses destined for practice surgeries. In the article they are given a human face, even though they are now rendered inanimate by their deaths. I was also impressed with the reverence of the teaching doctors who use these bodies to allow young doctors and dentists to perfect a craft that requires a realistic practice environment. They have not allowed themselves to forget that the cadavers they routinely use once housed a life.

So, too, the article reminds us of the difficult lifestyle and times in Tijuana today, with countless people involved in the drug trade. Americans buy their drugs but don’t think twice about these multitudes of young people who will meet violent ends in the continuous struggle for a share of U.S. wealth. Tijuana is a considerable influence in San Diego, and the Reader is one of the only major local publications that is willing to devote space and effort into stories and events that take place there. I just wanted you to know I appreciated this thought-provoking article and your coverage of Tijuana in general.

Laurie Burgett
South Park

Anger For Anne
Once again, Anne Albright has shown her complete lack of understanding and/or compassion for animals (“Kid Stuff,” October 31). This woman has no business bringing another kitten into her household as amusement for her five children. Come on, a few weeks ago, she was whining about being so overwhelmed and depressed with her life that she has to dose herself with Prozac in order to function. With five young children already depending on her, now she brings yet another helpless kitten into the mix. An animal that will also demand her attention and depend on her for everything, not just for the first few years of his life, but for his entire life. Smart move, Anne! A cat’s life span can be 20 years under the best of circumstances. It is a long-term commitment to adopt, care for, and love an animal for life. You don’t adopt an animal as stress relief for your overburdened life or to satisfy the whims of a ten-year-old child. But then again, Anne can always dump the kitten outside to fend for itself when the going gets tough and the Prozac’s benefit wanes. Isn’t that exactly what she did with the last kitten she brought home? How did that one end up? Was it torn apart by the coyotes or crushed to death by a car? Let’s hope that her so-called Christian values actually give her a conscience this time around. If he’s lucky, Toby might be treated like a true member of her family instead of a throwaway object, even if he does soil her precious carpet.

Crystal A. Dunn
Oceanside

The Allrights’ last cat became, as Anne wrote in her column of February 10, 2000, an outdoor cat. “He stuck around for a few weeks. Then one night, Gabriel went over our back fence and didn’t come back.” — Editor

Excellent Slashes
I’d like to make a comment on the movie reviews by Duncan Shepherd. I’d like to thank him for his reviews because they are a very good indication of what movies are excellent. When he slashes them, when he smashes them, when he criticizes them so badly, I know that they must be excellent pictures. I know many times I have been proven right. Especially, this time, with Frida. It is one of the most excellent, extraordinary pictures that I have ever seen, and yet his critique was, of course, very negative. So I’d really like to thank him for that criticism, because it made me immediately to watch this wonderful, fabulous, exciting picture. So keep on with your negative critiques because I know when to go to a good movie, when you just don’t like it.

Cecile De Montvert
La Jolla

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Amado Carrasco is talking about sand. "It's amazing," he says. "It's hilarious." And: "It's really weird.

Those words don't spring to everyone's lips when sand is their subject.

"It's amazing that the dune sand is way different from the regular beach sand," says Carrasco, speaking of Rosarito Beach, where periodically Carrasco's company, Too Much Fun Productions, sponsors a motocross. In fact, he says of the beach and the dunes, "It's not the same sand.

Motocross is a motorcycle race that by definition takes place on natural terrain. Usually, dirt is the medium. Even if you haven't been to such a race, you have probably seen one on TV while flipping channels. Often, it's raining and the bikes are mired in mud. Carrasco's motocross is in the sand dunes 50 yards from shore.

"No other motocross is next to a beach that we're aware of," he says, "except one, and it's in Holland. They make a huge race there, with thousands of riders."

At least one thing can be said for the venue: it makes for soft landings. "On sand, a guy going 40 miles an hour can tumble off, stand up, shake off, and continue riding." Ideally, a motocross course is irregular. It includes hills, jumps, and turns, both right and left. The day before each of his motocrosses, Carrasco goes out to the dunes and studies the kind of course that the wind has made. "The wind is the builder of the course," he says.

Using stakes and ribbons, Carrasco marks the jumps, following the dunes' contours. "Maybe something that used to be a jump gets all rounded. And something else that used to be rounded has a nice sharp edge. It could now be the perfect jump."

And then he prays that the wind doesn't change direction overnight.

"It doesn't change much from day to day, although, from week to week, yes, it does."

Still, the course does change — during the race. "Every time the bikes run over what used to be a flat area, they create a bunch of whoop-de-doos."


"They're dios. "Whoop-dee-di?" They're dios. You know: up and down, up and down. And the whoops get deeper and deeper as long as the race goes on."

On dirt courses, the bikers use what are called knobbies for tires; on sand, many of them use paddle tires. "They dig a lot better in the sand."

The race is divided into classes from "Pro" to "Pee wee." The "Pee wee" class is for kids and doesn't take place in the dunes. "For the kids I built a little dirt track inside the dunes — it's only about half a mile around." The kids' bikes are too small to negotiate the sand. "They could not move hardly at all. It would be really rough for them to turn around. They'd just tumble over."

When are kids old enough for the sand? "It's not by age; it's by size of motorcycle. Pee wees ride bikes that are under 80ccs. Once they're able to ride a 125cc or a 250cc bike, they move up. We have a kid who's 14 years old racing on the sand track."

What age is the youngest in the Pee Wee class? "We've got a kid who's five years old, and he's leading in points right now."

The racers wear protective clothing — bright, beautifully colored. "Full-face helmet, gloves, chest protector, kidney belts, boots with knee protectors."

But the kids — they're growing. It must be expensive to keep buying them new outfits. "Well, yeah. It's not a cheap sport. A motorcycle for a kid ranges from $1000 to $2000. And you don't want to know, probably, but the big bikes range from $4000 to $7000 or $8000. The other day, one local rider told me that just the frame of his bike cost ten grand. No motor, no tires, nothing else but the frame."

The locals are also the source of Carrasco's knowledge about the sand. The contrast between the dune sand and the beach sand is "a phenomenon that, I have heard, occurs only here in Baja and somewhere in Japan. What happens is, the wind brings the sand over to the dunes from 1-don't know-where. At least, that's what the local guys say." This I-don't-know-where — is it nearby? "No. And the wind can blow as hard as you can imagine, and the two kinds of sand don't mix. It's hilarious. And the dune sand is not that salty, either. It's really weird. But you gotta see it to understand."

--- Jeanne Schinto

La Playa Motocross Grand Prix
Sunday, December 1, 10:00 a.m.—3:00 p.m.
Cantamar Sand Dunes
Rosarito Beach

Directions: From U.S. Hwy 5 or 805, cross to Tijuana, take the Rosarito-Ensenada toll road (cuota), pass Rosarito Beach, cross toll gates, and exit at Cantamar. Turn left (south) and within a mile and a half, sand dunes will be on right (beach side).

Cost: Riders in Pro class, $50; amateurs, $30. Spectators: $5 per car for parking; $2 per person; 12 and under, free
Info: 011-52 (661) 612-2525 or www.toomuchfun.com.mx
**San Diego Reader**

**Calendar** LOCAL EVENTS

Events that are underlined occur after December 5.

**84**

**San Diego Reader**

November 28, at 7 p.m., at the Tijuana Cultural Center. Admission is free. Find the center at Paseo de los Héroes and Mina Street in the Zona Río. Call 01-52-664-678-960 for more information.

**“From the New World to the Old,”** it’s the program when the Orquesta de Baja California presents a concert on Thursday, November 28. Ticket to the concert is $15 U.S., which begins at 8 p.m. at the Tijuana Cultural Center (Paseo de los Héroes and Mina Street, Zona Río). Questions? Call 01-52-664-678-960 for answers.

**Venture Into Amazing Caves** when the film screens at the Ominumas Ti-

ciana Cultural Center Monday through Friday at 5:30, and Saturday and Sunday. The center is located at Paseo de los Héroes and Mina Street in the Zona Río. For showtimes and other information, call 01-52-664-678-960 x50.

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**Get Pampered In The Pines**

The Lodge At Pine Cove Fall means cooler temps, warm fireplaces and starry nights! Romance is a private deck with mountain views towards Mt. Rose Peak! Minutes from beautiful mountain village of Idyllwild. Midweek specials! Stay 2 nights, Sun-Thu—3rd night free! $59 night, 1/2 block to beach rooms with balconies. Not valid on holidays. A 10% room tax will be added. 866-LIDJER PH. (909) 665-4466 www.thelodgetapinecove.com.

**SEO**

**See Juanita’s Dream,** poems may be heard at the Mujeres En Ritu-

al Company performs on November 28, at 7 p.m. at the Ti-
ciana Cultural Center. Admission is free. Find the center at Paseo de los Héroes and Mina Street in the Zona Río. Call 01-52-664-678-960 for more information.

**The Nutcracker** will be performed by the Children’s Ballet Company on Friday and Saturday, November 29 and 30, beginning at 8 p.m. at the Tijuana Cultural Center. Questions? Call 01-52-664-678-960 for answers.

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Architectural Heritage Tours are offered by the Committee of 100 on the first Wednesday of each month, including December. 4 Tours begin at 9:30 a.m. in front of the visitors’ information center, located in Balboa Park’s Plaza de Panama. Free. Call 619-239-0512 for information.

DANCE

Skewed Shoves, Evolve Dance Theatre presents its take on Shake-speare’s “The Tempest” with its secluded native plant communities such as oak riparian, oak woodland, coastal sage scrub, and chaparral. The 750-acre ocean-front park offers approximately ten miles of trails, expansive picnic areas, and mountain viewing points. The re-serve is found on Harmony Grove Road near Elfin Forest, open daily from 8 a.m. until one-half hour before sunset. For information, call 760-632-4122 (ELFIN FOREST).

How About a Spiritual Belly-Dance Workshop? It’s scheduled for Sunday, December 1, 1 to 3:30 p.m., at the Yoga Studio of Carlsbad (3138 S. Roosevelt Street). “The workshop uses belly-dance movements, creative crafts, storytelling, and dance to express, explore, and heal the body’s chakra centers.” The fee for “Belly Dance and Beyond” is $45; dancers of all ages are welcome. To register, call 760-222-5234.

What is the “Lindy Hop”? Find out during the swing dance workshop with instruction in “right-countertwist” and “lindy hop varia-tions” planned on Tuesday, December 1. The workshop runs from 7:30 to 9 p.m. at the Portugese Hall (2818 Avenue de Portugal, just off Rosecrans), followed by open danc-ing from 9 p.m. to midnight. For the workshop is $12 in advance (call to reserve, $15 at the door), admission to the dance only is $5. For further information, dial 619-291-3775.

Scientific Aromatizing Not to Be Missed! Sushi and the Lower Left Performance Collective present their annual “Available Space” perfor-mances December 5-7. “Lower Left-ers” are joined by visual artist Dwayne Sackle and theater innova-tor Jeffrey Morrison. The program includes “Construction.” Performances begin at 8 p.m., each night at Sushi Performance and Visual Art, found at 320 11th Avenue.


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The Taming of the Shrew, danced by kids ranging in age from 9 to 11 p.m. on Saturday, November 30, and at 7 p.m. on Sunday, December 1, at Trinity United Methodist Church (3033 Thorn Street). Danc-ing begins at 8 p.m., following be-ginners’ instruction at 7:45 p.m. Ad-mision: $6. Wear soft-soled shoes.

This dance follows a couples’ dance workshop running 4 to 6 p.m. Get ready for the upcoming Dickens dance! The fee is $5. For information on other event, dial 619-283-8350. (NORTH PARK)

Romantic 1 Night Rendezvous! Leucadia Seaside Getaway isn’t up to $99 per night. Visit 760-942-7756. Relax in African Safari, New Orleans, Mardi Gras or the Tropical Room with Jacuzzi! Great way to celebrate Birthday, a special Anniversary or just get away! For that special touch, ask about Boxes and other amenities! The sunsets this time of year are sensational! Be here! For information, dial 619-238-0513. www.leucadiainn.com.

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FILM

Holiday Cinema is the theme for the Carlsbad Library’s film series this month. See The Bishop’s Wife on Wednesday, December 4, at 6 p.m., in Schulumian Auditorium (1775 Doyle Lane). Free. 760-602-2026. (LA COSTA)

The Next Storm Hits, it’s time to Warren Miller’s Storm, hitting screens for skiing and other vari-cious winter adventures. The engage-ment will preview with screenings on De-cember 4 and 5 at the La Paloma...
Weit dramatizes the first perilous three-year, 8000-mile expedition into the unknown west of America 200 years ago, from the Missouri River and the Pacific Ocean. The film reveals how the success of the trek was dependent upon the generosity of Native American tribes. Make the trek through February 14, 2003.

Spends "Fridays at the Fleet" and take in Lieutenant U. The Move, bringing audiences "up close" to the animation and excitement of ESPN’s Summer X Games. The film features competitors in skateboarding, street luging, downhill BMX, aggressive in-line skating, and more, sharing their experiences and why they prepare and compete in their sports.

"Fridays at the Fleet" includes a double bill of Ultimate X and Wild California, along with refreshments, through November 29; the film also screens on Saturday afternoons through December.

The cinco de octo construction of the International Space Station is chronicled in Space Station. The IMAX cameras filmed seven shuttle crews and two resident station crews as they transformed the station from a tiny outpost to a permanently inhabited scientific research station.

Take this trip to outer space through a tiny outpost to a permanently inhabited American culture. Make the trek through December.

For ticket prices and showtimes, call 619-238-1233.

L E C T U R E S

What Is the “Divine Destiny of America”? Find out what the Spiritual Assembly of Bahá’ís hosts this panel discussion on Saturday, November 30, from 3:30 to 5 p.m., at the Sheraton Harbor Island (1840 Harbor Island Drive). The panelists are three Bahá’í speakers—Yale University history professor emeritus Furuz Kazemzadeh, Wilma Ellis, and Ken Bowser. Admission is free, but call 858-357-0999 to make the re- quested reservations. PAR Howard Islands

Who Are the Indigo Children? Are they here for a special reason? Find out when anthropologist Katherine Torres talks about these children for the Edgar Cayce Association for Research and Enlightenment on Sunday, December 1, from 3 to 5 p.m., in the community room at the La Jolla Village Square (8657 La Jolla Boulevard). The requested donation is $5. For information, call 619-295-7080. (LA JOLLA)

Gott Housing! Community Housing Works presents a home-buying education seminar on Tuesday, December 3, at 6 p.m., at 4089 Fairmount Avenue. For information, call 619-238-6067. (EAST SAN DIEGO)

Special speakers, this San Diego Zoo series concludes when Dr. M. Sutherland-Smith presents “Caring for the Rare: Tales of a Zoo Vet” on Wednesday, December 4. Sutherland-Smith has spent 12 years as a San Diego Zoo veterinarian. Admission is $15. For the reserved reservations, call 619-357-3962. The talk begins at 7 p.m. in the zoo’s Otto Center Auditorium.

Baroque at the Museum, the San Diego Baroque Ensemble and cura- tor Steven Kern join forces for a slide-illustrated lecture and performance focusing on “Developing: The Bach Boys, Bellotto, and Beyond!” on Thursday, December 5, at 7 p.m., at the San Diego Museum of Art. Tickets are $12 for nonmembers. For information, call 619-232-7931. (BALBOA PARK)

Vibrant Watercolor Techniques will be demonstrated by local artist Laura Buckingham when the Foothills Arts Market hosts the event on Saturday, December 7, 9:30 to 11 a.m., in the Lighthouse Community Center. The talk begins at 7 p.m. and 8 to 10 p.m. Tickets range from $15 to $30, depending upon the date, and ticket packages are available. For information, call 619-297-5277. Find the hotel at 500 Hotel Circle North. (MISSION VALLEY)

A Christmas Memory is promised when the Native Tongues convene for a poetry reading hosted by Adrian Aranuica of the Taco Shop Poets on Friday, November 29. The roster includes Pat Payne, the “reigning heavyweight champion of poetry” (Robert Rosenthal), and others. The fun begins at 8 p.m. at Voz Alta (917 E Street, between Ninth and Tenth Avenues). The requested donation is $5. Call 619-250-1869 for details. (DOWNTOWN)

The featured poet is Jon Wrenick when Poetry Unltded Art and Mu- sic convenes on Friday, November 29, at 6:30 p.m., at the La Jolla Recreation Center (615 Prospect Street). The featured artist is Ihnaye Collins, and there will be music by pianist/composer/singer Ken Kopel- son. Open readings follow. Free. 858-552-1608. (LA JOLLA)

Celebrate the Spirit of Christmas during the annual lighting of the Bal-boa Park Christmas tree. Festivities on Saturday, November 30, begin at 4:30 p.m. with musical entertain- ment by civic organist Carol Williams, the Marine Corp Band of San Diego Requiem, Sun- Har- bor Choruses, and Elise, a traditional singing along, the San Diego Children’s Choir, and UCSD’s Gospel Choir. Santa will arrive to light the tree at 6:30 p.m. Free. For information, call 619-234-4630.
Caspers Wilderness Park is the crown jewel of Orange County’s regional park system. It is the county’s largest park (7600 acres), the least altered by human activities, and the most remote from population centers. “Remote” is a relative term in Orange County, since that county is now more than two-thirds urbanized. Caspers Park is easy to find. From Interstate 5 at San Juan Capistrano, drive east on Ortega Highway (Highway 74) 7.6 miles to the park entrance on the left. If you are planning to hike the trails, ask for a wilderness permit at the entrance booth. The following 3.3-mile hike touches upon most of the park’s best features. Before hiking at the old windmill (a mile north by paved road from the visitors’ center) on a path signed “Nature Trail.” Follow it across the wide bed of Bell Canyon and into the dense oak woodland on the far side. After 0.3 mile, you’ll spot a park bench beneath a gorgeous spreading oak tree. A little farther on, veer left on the Dick Loskorn Trail. This path meanders up a shallow draw and soon climbs to a sandstone ridgeline that at one point narrows to near knife-edge width. At one point you step within a foot of a modest but unnerving abyss. The sandstone is part of a marine sedimentary formation, the Santiago Formation (roughly 45 million years old), which crops out along the coastal strip from here down to mid-San Diego County. After ascending some 350 feet in elevation, you reach a dirt road — the West Ridge Trail. Turn right (north), skirting the fence line of Rancho Mission Viejo, a vast landholding that encompasses much of southern Orange County. Before World War II, it included all of Camp Pendleton as well. To the left you look down on Canada Gobernadora (“Canyon of the Governor’s Wife” — though a less literal meaning refers to the invasive chamise, or greasewood, that used to fill the canyon). The exclusive Coto de Caza housing development is gradually displacing agriculture in the canyon.

After 0.7 mile on the West Ridge Trail, turn right on Star Rise — a dirt road descending toward Bell Canyon. On the left is a flat terrace with a commanding view of almost the entire park. From a park bench perched on the edge of the terrace you can look down on the line of oaks and sycamores in the canyon below. Nearing the bottom, veer right on the Oak Trail toward your starting point. On it you meander past California sycamores as well as aged coast live oaks. This time of year, your feet crunch through the crispy leaf litter beneath the sycamores, and golden sunbeams dance amidst the fluttering leaves overhead.

For more information, call Caspers Wilderness Park (949-7280235).

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San Diego Reader November 27, 2002

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LOCAL EVENTS

Big-Band Jazz may be heard during programs beginning at 8 and 7:30 p.m. on Monday, December 2, in Smith Recital Hall at San Diego State University. Tickets are $10 general. Call 619-594-6031 or 619-594-6020 for further information. (SDSU)

Found, head to the Whistle Stop bar when the Found Magazine “Nation of Millions Tour 2002” rolls in for a party on Tuesday, December 3, at 8 p.m. at Founders. The band will read favorite notes and letters from the past year and perform Art and Architecture, described as a romantic four-page playing miss page three. Bring your own favorite Found material to share.

Free. Find the bar at 2236 Fern Street. For further information, call 619-284-6784. (GOLDEN HILL)

Instrumental and Vocal Favorites in the bluegrass tradition may be enjoyed when LightHouse performs for the San Diego North County Bluegrass and Folk Club gathering on Tuesday, December 3. Events begin at 7 p.m. at Round Table Pizza (1161 East Washington Street, at Ash). Free. Call 619-726-8380 for more information. (ESCONDIDO)

Hoaxes Are Everywhere — in print, on TV, and on the radio, and especially online. Take a historical tour of hundreds of documented hoaxes in The Museum of Hoaxes, which author Alex Boren will sign and discuss on Wednesday, December 4, at noon, at the UCSD Bookstore. Booth, a graduate student at UCSD, is completing a doctoral dissertation about the relationship between science and popular culture in antibellum America. The bookstore is found in the Price Center on the UCSD campus. Free. 619-534-3149. (LA Jolla)

Local Singer Darlenska entertains with the Carlsbad Newcomers gather on Wednesday, December 4. A selection of holiday readings will also be offered. Socializing begins at 9:45 a.m. and the meeting begins at 10:15 a.m. in Heritage Hall at Magee Park (at Carlsbad Boulevard and Beech Street). 760-754-2006. (CARLSBAD)

Historical Mystery Author Carola Dunn signs and discusses Midnights and Mrs. Mayflower on Wednesday, December 4, at 7 p.m., at Mysterious Galaxy Books (7351 Clairemont Mesa Boulevard). Free. Call 619-450-4574 for information. (LA Jolla)

First Weddays, this series continues with “Vocalworks,” a re-creation of a 1940s radio broadcast, on Wednesday, December 4, at the California Center for the Arts, Escondido. The show starts at 4 p.m. Tickets are free, available on a first-come, first-served basis. Find the center at 340 North Escondido Boulevard (at Valley Parkway); 800-948-4233. (ESCONDIDO)

“Jazz in the Park,” the series continues with a performance by Jamey Aebersold and Equinox on Wednesday, December 4, at 5:30 p.m., at the San Diego Museum of Art. Tickets are $12 general. For reservations, dial 619-696-1966. (BALBOA PARK)

Renaissance and Traditional Music for Christmas and Hanukkah may be heard when the La Jolla Renaissance Singers present a concert on Wednesday, December 4, at 7:30 p.m., at St. Peter’s Episcopal Church (344 14th Street). Guests will hear Hebrew music from the baroque era and carols and motets in English, French, German, and Latin by Palestrina, Gabrieli, and others. Admission is by donation. 619-755-1616. (CLARION)

The Carlsbad Playreaders present their annual holiday program featuring a short play reading of A Christmas Memory on Wednesday, December 4, at 7 p.m., at the Cole Library (1230 Carlsbad Village Drive). Free. 760-484-2841 for details. (LA COSTA)

Learn the Secrets of the world’s greatest communicators when author Thomas Loech signs and discusses his book Say It Like Shakespeare on Wednesday, December 4, at noon, at the San Diego State University Bookstore. Free. 619-594-7528. (SDSU)

The Lingo, Bennie Herron of the San Diego North County Bluegrass and Folk Club gathering on Tuesday, December 3. Events begin at 7 p.m. at Round Table Pizza (1161 East Washington Street, at Ash). Free. Call 619-726-8380 for more information. (ESCONDIDO)

“The Widow’s Uniform is not the soldier-man’s disgrace. You talk o’ better food for us, an’ schools, an’ fires an’ all: There’s trouble in the wind, my boys, there’s trouble in the wind, But it’s “Please to walk in front, sir,” when there’s trouble in the wind, We aren’t no thin red ‘eroes, nor we aren’t no blackguards too, But it’s “Thank you, Mister Atkins,” when the guns begin to shoot, Yes, makin’ mock o’ uniforms that you while you sleep is cheaper than them uniforms, an’ they’re starvation cheap, An’ hustlin’ drunken soldiers they’re goin’ a large bit is five times better business than paradin’ in full kit.

Then it’s Tommy this, an’ Tommy that, an’ Tommy’s how’s yer soul? But it’s “Red line of ’roces” when the drums begin to roll, The drums begin to roll, my boys, the drums begin to roll, O’ it’s “Red line of ’roces” when the drums begin to roll.

But Tommy ain’t a bloomin’ fool — an’ anything you please; It’s “Chuck him out, the brute!” when the guns begin to shoot, Yes, it’s Tommy this, an’ Tommy that, an’ anything you please, But Tommy ain’t a bloomin’ fool — you bet that Tommy sees! — Rudyard Kipling

TOMMY

I went into a public ‘ouse to get a pint o’ beer.

The public ‘eup an’ aer, “We serve no red-rooks here.”

The girls’ in an’ they laughed an’ giggled fit to die, I outs into the street again an’ to myself I sez:

O’t’s Tommy this, an’ Tommy that, an’ “Tommy, go away!”

But it’s “Thank you, Mister Atkins,” when the band begins to play, The band begins to play, my boys, the band begins to play, O’ it’s “Thank you, Mister Atkins,” when the band began to play.

I went into a theatre as sober as could be, They gave a drunk civilian room, but ’adn’t none for me; They sent me to the gallery or round the music ‘alls, But when it comes to fighting, Lord! they’ll shove me in the stalls!

For it’s Tommy this, an’ Tommy that, an’ “Tommy, wait outside,” But it’s “Special train for Atkins” when the trooper’s on the tide, The troopship’s on the tide, my boys, the troopship’s on the tide, O’ it’s “Special train for Atkins” when the trooper’s on the tide.

Yes, makin’ mock o’ uniforms that you while you sleep is cheaper than them uniforms, an’ they’re starvation cheap, An’ hustlin’ drunken soldiers they’re goin’ a large bit is five times better business than paradin’ in full kit.

Then it’s Tommy this, an’ Tommy that, an’ Tommy’s how’s yer soul? But it’s “Red line of ’roces” when the drums begin to roll, The drums begin to roll, my boys, the drums begin to roll, O’ it’s “Red line of ’roces” when the drums begin to roll.

We aren’t no thin red ’eroes, nor we aren’t no blackguards too, But single men in barricks, most remarkable like you; We aren’t no thin red ‘eroes, nor we aren’t no blackguards too, But it’s “Thank you, Mister Atkins,” when the guns begin to shoot, Yes, it’s Tommy this, an’ Tommy that, an’ anything you please, But Tommy ain’t a bloomin’ fool — you bet that Tommy sees! — Rudyard Kipling

Una Noche de Mariachi is promised when the student mariachi ensemble at Southwestern College perform on Thursday, December 5, at 7 p.m., in Mayan Hall. This year the program features the introduction of three Jalisco harpas, one of the most important mariachi instruments up until the 20th Century, when it was replaced by the vihuela and the guitar. Tickets are $10 general. Find the campus at 900 Olvera Lakes Road, 619-660-8677. (SAN MARCOS)

Award-Winning Author Tim Palmer shares photographs of his adventures traveling the entire length of our coastal mountains when he speaks and signs San Diego Natural History Museum at 6:30 p.m. on Thursday, December 5. Admission is $8 for nonmembers. For reservations, call 619-274-2527.

Thursday Night Thing (TNT), this “ongoing program of intriguing events” at the Museum of Contemporary Art San Diego, Downtown, continues with the opening of “Roger Ballen: Photographs” on Thursday, December 5, at 7 p.m. Attendees will view the exhibit and then create artwork with local artist Persy Vasquez’s “Futuraction,” described as “an approach to art that promises a kind of utopian outcome if the social barrier between artists and audience is overcome.” Ballen presents an artist’s talk and answers questions at 9 p.m.

Find the museum at 1001 Kettner Boulevard. Admission is free, although a $3 donation is encouraged. 619-234-1001. (DOWNTOWN)

SPORTS

Getting Ice? The San Diego Gulls host the Bakersfield Condors for ice hockey on Friday, November 29, at 7 p.m., at the San Diego Sports Arena. Tickets range from $5 to $18, available by calling 619-224-6262. The games are broadcast on KSDO (AM 1130); (SPARRING)

Work Off Your Turkey Day Calories in one swoop when the Sierra Club bicyclists head out for a socially paced 60-mile ride east on Del Dios Highway to Escondido on Friday, November 29. Riders come back through Elfin Forest. Bring money for a snack stop at Panimik. Riders gather at 9 a.m. at Doyle Park (8175 Regents Road at Nobel Drive). 858-356-7262. (UNIVERSITY CITY)
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**SPECIAL**

Pouches and Their People are invited to take part in the Doggie Café planned by the San Diego Humane Society on the last Friday of each month, including November 29, at Borders Books and Music (1072 Camino del Rio North). Dog-friendly trainees will be on hand to offer training tips on how to keep dogs calm and civilized while around distractions such as food, people, and other canines. The requested donation is $5. To reserve a spot, call 619-298-7261 (MIDTOWN).

International Holiday Traditions and Dances herald the season when Bazaar del Mundo hosts its seventh annual Festival of Lights celebration at 5 pm on Friday, November 29. Entertainment will include Hispanic Christmas music, Hanukkah songs, a mask dance by the Romani Drum and Dance Ensemble, Hispanic Mexican Ballet Folklorico, and more. Free. Find the Bazaar at 2754 Calhoun Street, 619-296-3161 (POINT LOMA).

Winter Wonderland Festival, head to Qualcomm Stadium for this festival on November 29 and 30. Organizers promise snow play, animal and carnival rides, arts and crafts, storytelling, and more. Hours are 10 am to 9 pm on Friday, 10 am to 6 pm on Saturday. Admission is $5 for those 16 and older, $3 for children. For more information, dial 619-293-7166 (MIDTOWN).

Let the Holiday Parades Begin! Expect to hear marching bands and see floats, car clubs, clown, and Santa when the holiday street parade takes place on Sunday, December 1. The parade begins at 1 pm at Palomar College (1140 West Mission Road) and travels down Mission Road, right into San Marcos Boulevard. The parade ends at the San Marcos Civic Center. Free. 760-744-9000. (SAN MARCOS)

**Commemorate World AIDS Day**

When the “Panels of Love” are exhibited in the Great Hall at Saint Paul’s Cathedral on Sunday, December 1, at 12:15 pm. Celebrations include a review of the scriptural inspiration for the panels, and a live artist Tim Grummons’s reflections. Everyone is welcome. Find the cathedral at 2728 Sixth Avenue at Fifth and Nutmeg). 619-298-7261. (MIDTOWN)

**Skip the Malls**

The museum stores at Balboa Park present a holiday shopping event on Tuesday, December 3, from noon to 7 pm, in the Sculpture Garden and Goppy Auditorium at the San Diego Museum of Art. Shoppers will find books (some signed by on-site authors), toys, artwork, designer jewelry, textiles, and more. Admission is free. For information, call 619-239-0152. (BALBOA PARK)

**The Light Time of the Year**, organizes of the Holiday of Lights at the Del Mar Fairgrounds boast of the “largest drive-through holiday light show on the West Coast,” with holiday-themed displays on exhibiting through Wednesday, January 1. **THE COMEDY STORE**

**Friday & Saturday, Nov. 29 & 30 at 8 & 10:30 pm**

The Best of the Best of San Diego Food Drive*

“Taipei, Tokyo, and More,” this exhibition of color photographs of urban Taiwan and Japan by Wendy Cheng are on exhibit through December at the Taiwanese American Community Center (7170 Convoy Court). Meet the artist during a reception planned on Sunday, December 1, at 4 pm. Regular viewing hours are 10 am to 9 pm. Tuesday through Thursday 10 am to 10 pm. Friday and Saturday, noon to 6 pm. On Sunday, Call 619-360-8884 for details. (OCEANSIDE)

“Tampa Bay’s Annual Vintage & Collectible Motorcycle Show” features a wide variety of motorcycle vendors and more. The event takes place on Saturday, December 1 and Sunday, December 2. Admission is $5 for adults, $3 for those 6 to 12 years old, free for those under 5. Find the Balboa Park Chess Club hosts Gambito Open chess tournaments every Saturday beginning at 1 pm. The Balboa Club (2225 Sixth Avenue). Expect four rounds with a time control of 45 minutes for each competitor per game; cash prizes for winners. Current U.S. Chess Federation membership is required for participation; the entry fee is $15. For more details, call 619-239-7166. (BALBOA PARK)

**Bring a New, Unwrapped Toy** or stuffed animal to take part in the Winter Wonderland Hope for the Holidays Toy Run. The event begins on Saturday, November 30, at 11 am at Harley’s House of Harley’s (1555 South Coast Highway). The ride departs at noon. For more information, call 858-516-8511 x1. (OCEANSIDE)

**The Sunshine Foundation 8K**

An 8K run/walk is slated for Saturday, November 30, beginning at 8:45 a.m. at Doyle Park (8175 Reseda Boulevard). For more information, call 858-794-0195. Admission is $5 for adults, $3 for those 16 and older, $2 for children under 5. Find the Bazaar at 2754 Calhoun Street, 619-296-3161. (POINT LOMA)

**Ramona Up Del Rio,** take a fully bicycle ride with the San Diego Bicycle Touring Society on Sunday, December 1. The 75-mile ride starts at 8:45 am at Doyle Park (1875 Regents Road at Nobel Drive). For information, call 619-291-3549. (FRESNO STATE)

**Bolt vs. Broncos,** the San Diego Chargers host the Denver Broncos in Qualcomm Stadium on Sunday, December 1, at 1:05 pm. For ticket information, call 877-CHARGERS. (MISSION VALLEY)

**How About Some Soccer?** The San Diego Sockers host the Cleveland Crunch on Thursday, December 5, at 8:45 pm at Qualcomm Stadium. For more information, call 858-549-4092. (SAN MARCOS)

**Check and Check Again,** the Balboa Park Chess Club hosts Gambito Open chess tournaments every Saturday beginning at 1 pm. The Balboa Club (2225 Sixth Avenue). Expect four rounds with a time control of 45 minutes for each competitor per game; cash prizes for winners. Current U.S. Chess Federation membership is required for participation; the entry fee is $15. For more details, call 619-239-7166. (BALBOA PARK)

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**How About Some Soccer?** The San Diego Sockers host the Cleveland Crunch on Thursday, December 5, at 8:45 pm at Qualcomm Stadium. For more information, call 858-549-4092. (SAN MARCOS)
Uniforms: Why We Are What We Wear

Houghton Millin, 2002: 204 pages: $22

FROM THE DUST JACKET: For Boy Scouts to soldiers, nurses to UPS workers, chefs to rums, Paul Fussell describes, in sharp and telling anecdotes, the history and meanings of various uniforms. He reveals their secret language and unfolds their cultural significance. Focusing on the American scene, he pulls up a mirror to the folks who head off to work each morning in regulated clothing and charts the fault lines of the desire for conformity and individuality. In examining the way uniforms unile the risk of death, he ranges over the globe, describing, among other things, the Russian love of shoulder boards, the German obsession with black, and the Italian enthusiasm for feathered military hats. According to Fussell, we are what we wear, and sometimes our get-ups say surprising things.

WHAT THE CRITICS SAY: From Publishers Weekly: Right from the start of this examination of the personal and cultural meanings of the wearing of uniforms, Paul Fussell creates a light, humorous tone by disclosing his almost fetishistic interest in his subject: “All my life, I have had a thing about uniforms.” Peppering his historical data with campy asides, the author goes on to fondly — and obessively — analyze the roles that uniforms play in all walks of life: the military, the church, hospitals, restaurants, sports, and even everyday civilian life. In each of these contexts, Fussell explores the symbolism of every aspect of uniforms — fabrics, buttons, badges, bows. Readers will learn, for instance, that Italian troops in World War I were called “dandies and losers” by the Allies, mostly because they wore headgear accessorized with such vain flourishes as feathers and horsehair tails. Although his view of people’s sartorial proclivities can be a bit jaundiced — Nancy Reagan has a moment in her marriage to “Veru- erossexual Liberace,” Ernest Hemingway is a “semi-werido because of his lifelong soldier fantasies” — Fussell’s funny, touching insights spring from an unmistakable compassion for people’s need to feel “comfort and vanity” of belonging. He would read accounts straining for power, virtue, courage, or cleanliness, the purpose of a uni- form, the author concludes, is to intimately and symbolically con- nect him or her to a specific community with a common purpose — thus repeating the experience of home.

ABOUT THE AUTHOR: Paul Fussell (with “tsuul”) was born in 1924 in Pasadena, California. His father, a lawyer, practiced in San Diego, beginning in 1921, and from 1925 to 1964 was a partner at O’Melvy & Meiners and the firm’s predecessors. He repre- sented, among other institutions, Thrifty drug stores and the L.A. Brush Manufacturing Corporation. A fellow veteran, Mr. Fussell, who confessed to a Washington Post interviewer, “I am a distinctly a refugee. Ever since I was 21 years old, I’ve lived in the East as a rebuke to California.... My problem with it was a class problem, rather than a place problem — because I came for the upper middle class and never met anybody out of it. They were all fatuous people who had inherited money. Real ass. All the boys went into business. All the girls got married to...” I knew one guy who went east to school, and that was all. Everybody was very self-satisfied and very happy to work for their father’s insurance business. It was deadly. I had to get out. Just awful.”

Mr. Fussell served as a first lieutenant in the U.S. Army — the 103rd Infantry Division in France and Germany — from 1943 to 46. He received two Purple Hearts and a Bronze Star. About this service he told an interviewer from Publishers Weekly: “For months I was shot at by the unprotected boys and I knew they’d kill me, because ‘they knew if you didn’t kill them, they’d kill you.’” He said, to his Washington Post interviewer, “The war is deep behind everything. It taught me that the public world is largely a delusion created by directed advertising and bright lights. I would read accounts straining for so-called battles I had been in, and they had no relation what- ever to what had happened. So I began to perceive that anything written in the press was just a uniform for the differences of places — the difference between actuality and representation — was an inter- esting one. And that’s what brought me to literature in the first place.”

From Pomona College Mr. Fussell received his B.A. in 1947. He earned his Ph.D. from Harvard University in 1952. He has taught at Connecticut College, Rutgers University, and the Uni- versity of Pennsylvania, where from 1983 to 1984 he was the Don-
Chula Vista Heritage Museum features glimpses of Chula Vista’s past, exhibits feature packing crate labels, photographs of Vista’s past; exhibits feature lemon Chula Vista Heritage Museum’s formal English Ro- mantic garden. Built for civic leader George Marston and his family by Admiral Zumwalt’s Big Mistake

Class: A Guide through the American Status System

Chefs in Their Whites

BAD: or The Dumbing of America

Understanding and Behavior in the Second World War (1982);


Twice married, Mr. Fussell’s first wife is writer Betty Fussell, from whom he was divorced in 1987 after almost 40 years of marriage. The couple had two children. In her recent memoir, My Kitchen Wars, Ms. Fussell describes her deep unhappiness in the marriage. Mr. Fussell married the second time in 1987. He lives in Philadelphia.

FROM THE DUST JACKET: A selection of chapter titles from Uniforms’ table of contents gives an idea of the book’s pleasures: Sturdy Shoulders and Trim Fit Russian Uniform Style Are Italian Men More Vain than Others? Admiral Zumwalt’s Big Mistake

The Rise and Fall of the Brown Jobs Uniforms of the Faithful Doormen, etc. Stigmatic Uniforms Chefs in Their Whites

On the morning that we talked, I said to Mr. Fussell that a topic like that of uniforms easily could have turned dreary and charm-

less. “Had it been subjected,” I added, “to academic discourse.”

It was easier to conceal what sort of work that was in the Army than

why I like working on books like this.”

Fussell’s character as “a kind of thinking man’s John Wayne,

fessor emeritus of that institution.

Mr. Fussell’s best-known title is The Great War and Modern Memory, which was awarded the National Book Critics Circle Award in 1975 and the National Book Award in 1976. He is also author of Buildings, British and America: Traveling between the Wars (1980); The Boy Scout Handbook & Other Observations (1982); Class: A Guide through the American Status System (1983); Thank God for the Atom Bomb & Other Essays (1988); Wartime: Understanding and Behavior in the Second World War (1989); BAD: or The Dumpling of America (1991); The Anti-Egotist: Kingsley


“Admiral Zumwalt’s Big Mistake”

Mr. Fussell agreed, about academic discourse. “It is so bor-

ing the Second World War who developed a passion for her boss, was given, by Eisenhower, a set of tailor-made uniforms that were like Ike’s. Mr. Fussell quotes Ms. Summerrly, writing in her memoir, Past Forgetting, that she still had one of the uniforms. (continued on page 92)

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Parsonage Museum of Lemon Grove, vintage photographs, books, desks, café menu, and other school paraphernalia are on display in “From Barn to Cyberspace: Lemon Grove School History.” The current Lemon Grove School District has its roots in the town’s once-thriving orchards. William Harr, an early pioneer in the local fruit-growing industry, offered his barn in 1893 to schoolrooms, and a district was born.

Our Agriculture Roots provides a view at the “sea of lemon trees” that once dominated the town’s landscape. The display features stacks of lemon rinds decorated with labels. “The Parson’s Study” is a decorated late-Victorian room with ornamental lights, including a piped “Choirist” organ, evolving the museum’s origins as the town’s first church.

Find the museum at 7715 Church Street; 619-460-4533.

Reuben H. Fleet Science Center, over 30 exhibits designed to demonstrate the fun side of science, math, and technology from the Explorato-

rium in San Francisco are on display through June 2003. The exhibit re-

olves around themes of wind, weather, and turbulence, mathematic-

ics, and motion and illusion.

Ongoing exhibitions include “The Human Body,” “Technovia-

tion,” “About Faces,” and “Skyscapes II.” The permanent exhibitions pre-

sent a variety of hands-on exhibits illustrating scientific principles. Ex-

plore the various methods of transmission and storage and re-

trial of information, such as lasers, flashing lights, waveforms, and more. Films are shown daily in the IMAX theater. For further information, call 619-238-1000.

San Diego Automotive Museum, over a dozen one-of-a-kind automo-

biles including hot rods, lowriders, and art cars are included in “Cus-

tomize! Making It Your Own,” on display through Sunday, January 26, 2003. The exhibition evolved out of the idea that cars are more than just

“A uniform,” I said, “is in its own way a text.”

And a uniform is also part of a secret society, a community with its own scale of values that’s the impor-

tant description.”

In Uniforms, in a chapter titled “Keepsakes,” Mr. Fussell writes that his father was a sec-

ond lieutenant of ordnance in World War I. When his father returned from the Great War, he stored his military uniforms together with his helmet and gas mask, in a footlocker in the attic. Mr. Fussell notes, too, that Kay Summersby, Eisen-

hower’s uniformed driver dur-

ing the Second World War who developed a passion for her boss, was given, by Eisenhower, a set of tailor-made uniforms that were like Ike’s. Mr. Fussell quotes Ms. Summerrly, writing in her memoir, Past Forgetting, that she still had one of the uniforms. (continued on page 92)

“A uniform,” I said, “is in its own way a text.”

And a uniform is also part of a secret society, a community with its own scale of values that’s the impor-

tant description.”

In Uniforms, in a chapter titled “Keepsakes,” Mr. Fussell writes that his father was a sec-

ond lieutenant of ordnance in World War I. When his father returned from the Great War, he stored his military uniforms together with his helmet and gas mask, in a footlocker in the attic. Mr. Fussell notes, too, that Kay Summersby, Eisen-

hower’s uniformed driver dur-

ing the Second World War who developed a passion for her boss, was given, by Eisenhower, a set of tailor-made uniforms that were like Ike’s. Mr. Fussell quotes Ms. Summerrly, writing in her memoir, Past Forgetting, that she still had one of the uniforms. (continued on page 92)
industry in San Diego and the evolu-

tion of the city’s image during a cen-

tury of movie making is charted in

“Filming San Diego: Hollywood’s Backlot.” From the earliest silent films through the recent movies Traffic and Almost Famous, directors and producers have long been at-

ttracted to the county’s diverse to-

graphic and conducive climate. The

exhibit includes a video history of the silent film industry, trivia, and

costumes worn by James Cagney, Clark Gable, and other movie stars.


How the Pacific Coast Highway (a.k.a. Highway 101) opened scenic and recreational opportunities and created a city

is reviewed in “Coast Road: 1900–1950,” on display through Sunday, March 16, 2003. The exhibit features hundreds of photographic images, as well as art-

work, actual railroad ephemera pay-

ing tribute to Highway 101 and pro-

viding insight into the route’s impact on development.

The museum is located in the Casa de Estudillo building, 123-232

2020 Lafayette Street.

San Diego Maritime Museum, al-

most every year for 250 years, a ship

loaded with silver from Spain’s New

World colonies crossed from Acap-

ulco to Manila, then the hazard-

ous return trip laden with trea-

sures from Asia. “Treasures of the Manila Galleons,” focuses on the Manila galleon trade, the original commercial link across the Pacific.

The exhibit features recently discov-

ered pieces from the cargo of a ship

that wrecked on the shores of Baja California about 1737, the earliest-

known Manila galleon shipwreck; Spanish silver and pieces of eight; and

artifacts, documents, and hands-

on activities. View the exhibit through November.

Paintings created for the “Por-

trait of the Big Ray: The Second

Maurice Braun Memorial Plein Air

Artists’ Arrival” are on exhibit through Monday, January 6, 2003, on the

museum’s 1898 ferryboat Berkeley.

The museum features perma-

nent exhibits documenting the his-

tory of San Diego’s waterfront and

the building of the West Coast by

sea, including exhibits concerning the old San Diego-Coronado ferry-

boats, the tuna fishing industry, and

the military. The museum fleet con-

sists of the 1863 bark schooner Oregon, the 1898 San Francisco ferryboat Berkeley, and the 1900 steam yacht Mariposa. There are also nauti-

cal exhibits, ship carpenters, model

building, ships in bottles, wood-

carvers, and a complete research

library.

The museum is located at 1306 North Harbor Drive, along the Em-

basscadero at the corner of North

Harbor Drive and Ash Street; 619-234-1113 (ext. 4000).

San Diego Museum of Man, Ecuadorian cultures were among the

first in the Americas to discover the man-made clay, water, and fire that

led to the invention of ceramics. Take

a closer look at “Ecuadorian Pottery Traditions” in the exhibit, featuring more than 100 pieces, plus photog-

raphy of the potters of the process.

Both decorative and utilitarian pot-

tery are highlighted in this show clos-


Working in conjunction with Amnesty International, the Sur-

vivors of Torture, and the Interna-

tional and San Diego Friends of Ti-

bet, the museum has re-opened and expanded “Inquisition: Torture and Intolerance.” The new component focuses on the reality of torture in the world today, including an inter-

active video of daily life, and art that

tells the story of the Mexican War in Mexico and California. A self-guided tour re-
counts the events of the battles and profiles the leaders of the forces and

also describes the lives of the Indians indigenous to the valley. The mu-

seum is found at 15808 San Pasqual Valley Road. Call 760-737-2201 for additional details. (en Español)

Villa Montezuma, built in 1887 for internationally celebrated author and

musician Jesse Shepard, serves as

both a historical house museum and
cultural center. Find the museum at

1925 K Street (at 20th Street). Call

619-239-2001 for more information. (SPANISH HEAVENS)

William Heath Davis House Mu-

seum, also the oldest surviving struc-

ture in the new town area of downtown San Diego, the house is a well-

preserved 3-story native-style frame

framed “lumber box” family home

shipped from the East Coast to California by boat around Cape Horn in 1850. Guided walking tours focusing on the history and architec-

ture of the Gaslamp Quarter depart the museum each Saturday at 11 a.m.

Find the museum at 410 Island Ave-

ue (at Fourth Avenue); 619-233-

4692. (GASLAMP QUARTER)

continued on page 91

That she had quite deliberately, for

decades, stored the uniform

in a black, simple trunk. My sister, when I asked her about this

saying of a uniform.

“Why is it that one’s uniform, put-

ning it away and preserving it, is like preserv-

ing the bridal gown. It does imply a

desire not to let go of a period when you were much younger, and as I

wrote, these bridal gowns and mil-

itary uniforms are evidence of moments when long women

were younger, more slender and energetic, more hopeful, better looking, and probably of more conse-

quence than now. These keepsakes point to one’s past when one was

made a simple sort of Manxean sense, well before the arthritis and regrets began to set in.”

“And,” I suggested, “to a time when you had a narrower waistline.

“Yes, that’s right. Very important. But it’s very hard to do, as

any person will tell you. The buttons don’t meet anymore.”

In Uniforms, Mr. Fussell several times quotes Erving Goffman for

“The Presentation of Self in Everyday Life (1959),” a book that Mr. Fussell writes is “his implicit guide” in

Uniforms. I asked Goffman’s influence on Mr. Fussell’s thinking about uniforms.

“Goffman was influential, certainly, but not necessarily. I think

airplane pilots are made to look like military people because that

looks authority and skill.”

“Not a few Manhattan doormen,” I said, “wear uniforms of

the type once associated with South American dictators.

“Doormen are forced to wear uniforms of some kind. They

tend to look like admirals. And the epaulets, that widening of

the shoulders by the wearing of epaulets, seems to be a fairly obvi-

ous exaggeration of the male sexual characteristic of broad and con-

spicuous shoulders.”

About what Mr. Fussell describes as “stigmatic uniforms,” he

writes:

Uniforms divide into two rough categories: honorific and stigmatic.

Honorific: the attire of police, McDonald’s fast-food servers, United

States Marines, the clergy. Stigmatic: the ornate coveralls worn by

prisoners, oddly familiarized by the dress of Timothy McVeigh as depicted

in a TV clip repeatedly shown after his arrest. Some county sheriffs

have put their prisoners back into the old-fashioned striped shirts and
dresses. The distinction of colors to prisoners, two distinct factions:

minimum-security convicts wear green on white stripes; medium-

security, black on white (as in old films about prison life); and red on

white for maximum security. McVeigh’s was understood to be that

striped prison wear is superior to solid orange because of the risk that

escapes may resemble highway workers or sanitation employees.

“Stripes,” Mr. Fussell told me, “are definitely coming back.

The object, I think, is both to humiliate the prisoner and to make

his or her identity apparent if he should escape. You see somebody

running down the street wearing stripes like that, you know you’re

looking at somebody who’s escaped from a prison.”

And what does Mr. Fussell wear?

“I have worn many a trouser uniform and buckled many a cartridge belt, but I have never worn a dress or fastened a garter belt.”

— Judith Moore
To Forget So Soon!

...tears, groans, ecstasy, grief, love, love, love...

For 16 years, San Diego Opera has offered a valuable series of solo singing recitals, in addition to their staged productions. To begin this season, general director Ian Campbell brought young St. Petersburg tenor Daniil Shhtoda to Sherwood Auditorium in a program of Russian romances.

My first real understanding of this distinctive art form came just about the time Daniil Shhtoda was born. I attended a recital with a very similar program in Yalta, the (then) Soviet resort on the Black Sea. The principal artist was an aging tenor, with a thin, tremulous voice, like a lesser Sergei Lemeshev gone slightly to seed. He was accompanied by a majestic woman pianist, who played with extraordinary suppleness and musicianship. There was also a violinist, a very ancient man retaining a good command of his instrument, who played a few solos and also provided obligatos for a number of the songs by Tchaikovsky, Rachmaninov, and other 19th-century Russian composers. The audience consisted of residents of Yalta and Soviet citizens taking their vacations there. This was the Brezhnev era, but nothing in the atmosphere suggested that the concert was not taking place before the Revolution. Chekhov could have been there, seated among the other listeners.

The tenor was obviously an old hand at this repertoire. His vocal production was riddled with the flaws endemic to Russian tenors in that era, a result of the way Russian conservatories taught a tenor ought to sound. It was evident, too, that his voice had seen better days. But he was nevertheless an extraordinary singer. His voice, which quite overwhelmed his technical weaknesses, was the passionate identification he exhibited with the emotional experiences embodied in the songs.

The texts of these songs are chieflly about romantic love: joy at reciprocated passion, anguish at loss or rejection, nostalgic reverse about past love, the sorrows of parting, the voluptuous sensations, was the passionate identification he embodied in the songs. By and with this man, the impression was overwhelming that he was indeed being shaken by those emotions, that the memories were his own, that he was, in fact, the sort of man who experiences the world in that way. The violinist conveyed the same impression, with much the same style.

I was carried away by this preposterous, over-the-top, superlative, irresistible performance; and everything was intensified by the reactions of the audience in the little theater (actually a hotel dining room). Western audience members at classical music concerts are listeners; these were participants. They hung on every word the singer was uttering. Their emotional reactions to the texts and the music were palpable. Their faces reflected the passions of the exuberant or wretched lovers and the music were palpable. Their faces reflected the passions of the exuberant or wretched lovers as the tenor was singing about. At moments of special intensity, they would turn to each other with the recognition of the Yalta tenor), and in the right places. Essential depriving of the content of the various songs, and of the subtle expressive relationships between words and music, the audience could not be blamed for feeling that the program was monotonous. Were these many songs, or just one song repeated over and over, with slight variations? Applause after each item became progressively feebler. The only expections were when the vocal line climaxed on a relatively high note. Here, young Shhtoda would make a charmingly naive gesture of triumph, as though to say, "Wow! I got it!" — and the audience, relieved at least to recognize something they could empathize with, would be galvanized into wild clapping.

It was not only the unavoidable circumstances of this concert that made it seem rather drab. Shhtoda had clearly been an attentive student, and he was well coached in the traditional expressive devices of the genre. He used them with taste and sensitivity (quite unlike the flamboyant exaggeration of the Yalta tenor), and in the right places. But they had the quality of painting by the numbers. Manifestly absent was the sense — whether illusory or not doesn’t matter — that the singer was actually experiencing the emotions indicated in which the refrain “zabyt’ tak skoro” (“to forget so soon”) was constantly repeated: “To forget so soon, my God, all the happiness of life gone by! All our meetings and our conversations, to forget so soon!...To forget the agony of the first days, the hour of meeting in the shade of the branches!...To forget how the full moon gazed on us through the window, how the curtain fluttered, to forget so soon, to forget so soon, so soon...” Nothing could be more quintessentially Russian, Romantic, and Rachmaninovian.

After the final line, during the applause, I heard a woman behind me repeating the words with a quiver in her voice: “Zabyt’ tak skoro!” I turned to look at her. She had tears in her eyes. Her husband was comforting her. Other members of the audience were making use of their handkerchiefs. The tenor, as he took his slightly shaky bows, seemed to be the heroic protagonist for a communal tragedy.

In many ways, La Jolla is very much like Yalta: resort town, sea, beaches, villas, steep green hillsides, pines, palms. And at the Shhtoda recital there was one again a tenor, a magnificent woman pianist (Larissa Gergieva), and the same kind of repertoire. But the audience in Sherwood Auditorium was, naturally, not at all the same. Aside from the temperamental differences between Russians and Americans, and the different attitudes toward proper comportment in a concert hall, this audience necessarily came to the music from the outside. To appreciate the Russian romantic song, you need to understand the words. Translations were provided in the program booklet, but following a printed translation is not the same as reacting to the sounds of a language that can penetrate immediately to one’s heart. In any case, the hall lighting was lowered to the point where you could see the texts only with great effort. Scarcely anyone seemed to be reading them.

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by these devices. He seemed fully engaged only at the moments of those triumphant high notes — or they really fell.

What about those high notes, and the voice in general? I’m a bit puzzled as to what to think. Russian tenors are an acquired taste. The one I heard so many years ago had been trained in the Russian school, and the distinctive types of sounds he had learned to produce were precisely what Russian audiences valued. Opera audiences in the West certainly make a telling difference.

Before his Sherwood recital, I had heard Shtosda in a couple of recorded numbers, notably in Lenski’s aria from Eugene Onegin, and it seemed to me that he, too, must have had Italian training. The voice was wonderfully free, and the high notes had that brilliant ring that is the Italian tenor’s most thrilling accomplishment (even if the Italian tenor is in fact Swedish or Spanish or from Brooklyn). At the concert, however, these features were slightly impeded. There was a tension in the throat that produced a hint (just a hint, but an unerring one) of the typical Russian-tenor strangulation. The high notes that so impressed the Sherwood audience did not in fact ring: instead, they revealed distinct traces of effortfulness, harshness, and shouting.

I don’t mean to exaggerate such criticisms. It is still a fine young voice, with a chance for future development. But how disappointing to detect that the Italian technique this promising tenor had shown mastery of only a little while ago was already decaying, and that Shtosda was — minutely but perceptibly — reverting to his Russian roots. To forget so soon is the Italian tenor’s most disappointing to detect that the future development. But how effortfulness, hardness, and pressing the Sherwood audience nerving one) of the typical impeded. There was a tension in the throat that produced a hint (just a hint, but an unerring one) of the typical Russian-tenor strangulation. The high notes that so impressed the Sherwood audience did not in fact ring: instead, they revealed distinct traces of effortfulness, harshness, and shouting.

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Events that are underlined occur after December 1.

HOW TO SEND US YOUR LISTINGS: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including 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 ART, Box 200, San Diego, CA 92186-5003. Or fax to 619-881-2401. You may also submit information online at SanDiegoReader.com by clicking on the events section.

GALLERIES

It’s C-Note Time! The annual C-Note Celebration and sale at the San Diego Art Institute begins with festivities on Saturday, November 30, at 11 a.m. The show includes original artwork done by institute members artists, with all pieces on offer for either $10 or $20. See the work through Sunday, December 8. The pieces of art are replaced on the walls as they are sold. Gallery hours are 10 a.m. to 4 p.m. Monday through Thursday. The gallery is located in the lobby of the fifth floor of the art department building, 629-594-5611 (ext. 2266). It’s Hot! ten artists whose work is “burning up the art scene in San Diego” are showing two- and three-dimensional work at the Triton Studio Gallery beginning with a reception on Wednesday, December 4, at 6 p.m. Viewing hours are 10 a.m. to 5 p.m. Monday through Thursday. The gallery is located in the lobby of the Triton Studio building, 629-594-5611 (ext. 2266). Regular hours are 10 a.m. to 4 p.m. Tuesday through Friday. The gallery is located in the lobby of the Triton Studio building, 629-594-5611 (ext. 2266). The gallery features sculpture, painting, glass, photography, and jewelry. Find the gallery at 760 Eighth Avenue; 619-702-6290. Regular opening hours are 10 a.m. to 5 p.m. Tuesday through Saturday. The gallery is located in the lobby of the Triton Studio building, 629-594-5611 (ext. 2266). The gallery features sculpture, painting, glass, photography, and jewelry. Find the gallery at 760 Eighth Avenue; 619-702-6290. 

ART MUSEUMS

California Center for the Arts, Carlsbad, its time for Eloy Tarcisio’s seventh annual site-specific installation “Muerte de todos ofrenda de participantes/Death Comes to Everyone: A Particiatory Piece.” The installation consists of more than 100 wooden crosses, clay boxes filled with grains, beans, and other organic materials symbolic of Mexico’s pre-Hispanic past. The crosses are displayed on catwalks, which viewers are invited to light. This installation remains on exhibit for the entire month of November. “Everything Can Be Different” presents a new trend in contemporary art that features utility and misperception. The artists included in the exhibition are said to use real personal relationships as a means of addressing art, society, and how we organize our lives with each other. This traveling exhibition organized by Independent Curators International — demonstrates the use of art to create something new out of the plasticity and malleability of social situations. This exhibition closes on Sunday, December 8.

“Public Projects” is a series of sculptural installations of temporary and semi-permanent sculptural installations on the center’s acre campus. Through Monday, June 30, 2003, see the work of San Diego public artist dsdm. The show is curated by Sally Yard, professor of art history at the University of San Diego.

“In the playground,” the artist explores themes of childhood and childhood memories from the perspective of an adult. “the instruments,” on display in the museum’s Tower Gallery, is a swing and a see-saw designed specifically for adults. The remaining six works are presented through the artist’s final gallery show. It is said to be one of the objects and activities associated with youthful resilience and exuberance, and its use is a way of easing into adult life.

A new show opening on Thursday, December 5, explores themes as diverse as the doomed apartheid system, the nature of contemporary photographic practice, and the artist’s intimate introspective nature. The exhibition closes on Sunday, December 16, 2003.

Cerca is a Spanish word referring to things nearby, or the process of bringing things closer. It’s also the title for a new, year-long series of exhibitions at the museum, presenting works created by regional artists — specifically artists from San Diego, Los Angeles, and Baja, California — and to create a forum in which artists can present their common cultural issues. Los Angeles artist Jeremy Blake’s Winchester project “explores the moral atmosphere and ture of the house constructed by ri-beatriz Sara Winchester.” In his piece, the artist uses documentation, street, emotional tour of her insane, executed through a “frame-by-frame, image-by-image” approach created from old photographs, ink drawings, and vector graphics. Blake’s paintings are said to “provocative debate about the persistence and mutability of contemporary art as a form of committing the irregular and formal, the cultural with the natural, the fine and the folk art.”

Several large- and medium-format photographs by contemporary South Korean photographer Bohn-Chung Koo are on exhibit through Sunday, January 12, 2003. Taken from two of his most inspired and minimalist photographic sequences, the “Pencil of Nature” and “White” series, Koo is said to draw heavily from the natural world. Find the museum at the Casa de Balboa building, 1649 El Prado. For information, call 619-238-7559.

Oceanside Museum of Art, Newport Beach, a partner! A Young Girl Reading (circa 1780) serves as the focal point of “Painting Women: From Fragonard to Bouguereau,” a gallery installation of 12 portraits of women from the museum’s collection. On loan from the National Gallery of Art in Washington, “The Six,” Fragonard’s painting presents an image of bravura brushwork and rich color that embodies the painter’s aesthetic of this period, in particular how they were applied to the depiction of women. Enjoy these women through Sunday, April 27, 2003.

The exhibition’s title makes no mention of the erotic or artistic, but the phrases are all erotic and artistic, both supreme good and intoxicating reprise, the flage of Shiva is one of the most ascetic and pregnancy in Indian mythology. Images of Shiva and his family exploring Shiva’s many forms and manifestations are included in “Shiva: Destr- of Time,” concluding on Sunday, January 12, 2003. Im- ages are from the museum’s Edward Bumby III collection of South Asian paintings.

For further information, call 619-232-7931. (BILBOBA PARK)

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For further information, call 619-232-7931. (BILBOBA PARK)
San Diego Reader November 27, 2002

THEATER LISTINGS

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

Bechóvé

Those tall cans of AquaNet spray are back in the spotlight. As are the gigantic domes of hair, worn by the “Hives,” in the Theatre in Old Town’s reprise of its 1992 hit show. Belchóvé celebrates the women singers and “girl groups” of the ’60s. But if you caught only the first half hour, you’d swear something’s amiss. The six talented performers parody every song and vox-sat. As in melodrama they exaggerate gestures and tones, from Lesley Gore to the Supremes (who break up before our eyes) and Patti LaBelle (who, when she sold her heart to the “hookman,” was far more serious than that)! Directed by Paula Kalustian, the production abandon’s its aura of overkill-silly as the ’60s lose innocence. And the second half includes first-rate solos: especially Renée Mitchell as Tina Turner, and Joy Yandel as Janis Joplin. The show captures some of the texture of the era. Bill K. Mears’s costumes are a history lesson (the times weren’t the only thing “a-changin’.” Back then, styles made 180-degree turns about every three years). Jasper Grant’s four-piece band keeps the evening cruising. To the young, however, Nick Reed’s set may require an explanation. What are those big black round things all over the place? Phonograph records. The ones with big holes in the center were 45s. Maybe). They live their passions — the men, in fact, derive much of their self-worth from sexual performance (and their women are either lovers or “alaps”). In theory the quartet’s looking for intimacy. In practice, when it comes near, like fish in an aquarium, they swim the other way. The play recalls Harold Pinter’s tip-of-the-icing characters. The Backyard Productions’ staging, by Ralf Yeager, would benefit from a Pinteresque approach. The play intrigues, and the show’s worth seeing, but the script is funnier and deeper than Yeager’s direction, which stresses the erotic but at the expense of subtlety. Often the pace of dialogue lags, and British accents, which cause the lag, beam on and off. Lauren Zimmerman fars well as Anna, a photographer who reveals her inner self only through pictures. And Jessica John scores as the mysterious Alice, a profoundly hurt woman and a metaphor for the play. Alice is a stripper. But, like the others, won’t strip down to her soul.

Worth a try.

THE THEATER IN OLD TOWN, OPENENDED RUN. THURSDAY THROUGH SATURDAY AT 8:00 P.M., MATINEES SATURDAY AT 5:00 P.M. AND SUNDAY AT 3:00 P.M.

Catskills Conspiracy

Mystery Café’s interactive dinner theater show takes place at Camp Skills in 1962, where some of New York’s finest gather, and dir. MYSTERY CAFE, OPENENDED RUN. FRI DAY AND SATURDAY AT 8:00 P.M.

A Christmas Carol

The San Diego Repertory’s annual holiday production returns to Victorian England, featuring traditional music. Todd Salovery directed. SAN DIEGO REPERTORY THEATRE, FRIDAY, DECEMBER 6, THROUGH DECEMBER 20. TUESDAY AT 7:00 P.M., WEDNESDAY THROUGH SATURDAY AT 7:30 P.M., SATURDAY AT 2:00 P.M.

Closer

By the end of Patrick Marber’s award-winning serious comedy, we know more about its four characters than they do. The two men and two women have double identities, one on the surface, the other concealed. The play creates a pattern of sexual combinations, then kaleidoscopes it into other variations (Ken loves Alice, or does he? No, Ken loves Anna, and she loves Larry? Maybe). They live their passions — the men, in fact, derive much of their self-worth from sexual performance (and their women are either lovers or “alaps”). In theory the quartet’s looking for intimacy. In practice, when it comes near, like fish in an aquarium, they swim the other way. The play recalls Harold Pinter’s tip-of-the-icing characters. The Backyard Productions’ staging, by Ralf Yeager, would benefit from a Pinteresque approach. The play intrigues, and the show’s worth seeing, but the script is funnier and deeper than Yeager’s direction, which stresses the erotic but at the expense of subtlety. Often the pace of dialogue lags, and British accents, which cause the lag, beam on and off. Lauren Zimmerman fares well as Anna, a photographer who reveals her inner self only through pictures. And Jessica John scores as the mysterious Alice, a profoundly hurt woman and a metaphor for the play. Alice is a stripper. But, like the others, won’t strip down to her soul.

Worth a try.

27TH & PERRY STUDIO. THROUGH DECEMBER 1. THURSDAY THROUGH SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619-554-8727.

Death Rides the Stage

HIT Productions new interactive comedy-mystery, written by Beth and Scott McNellen, is set in Texas: “You survived a stampede, Lucy and Scott McNellen, is set in Texas: “You survived a stampede, Lucy...” You survived a stampede, Lucy...” You survived a stampede, Lucy...”...”

The San Diego Repertory’s annual holiday production returns to Victorian England, featuring traditional music. Todd Salovery directed. SAN DIEGO REPERTORY THEATRE, FRIDAY, DECEMBER 6, THROUGH DECEMBER 20. TUESDAY AT 7:00 P.M., WEDNESDAY THROUGH SATURDAY AT 7:30 P.M., SATURDAY AT 2:00 P.M.

Catskills Conspiracy

Mystery Café’s interactive dinner theater show takes place at Camp Skills in 1962, where some of New York’s finest gather, and dir. MYSTERY CAFE, OPENENDED RUN. FRI DAY AND SATURDAY AT 8:00 P.M.

A Christmas Carol

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Closer

By the end of Patrick Marber’s award-winning serious comedy, we know more about its four characters than they do. The two men and two women have double identities, one on the surface, the other concealed. The play creates a pattern of sexual combinations, then kaleidoscopes it into other variations (Ken loves Alice, or does he? No, Ken loves Anna, and she loves Larry? Maybe). They live their passions — the men, in fact, derive much of their self-worth from sexual performance (and their women are either lovers or “alaps”). In theory the quartet’s looking for intimacy. In practice, when it comes near, like fish in an aquarium, they swim the other way. The play recalls Harold Pinter’s tip-of-the-icing characters. The Backyard Productions’ staging, by Ralf Yeager, would benefit from a Pinteresque approach. The play intrigues, and the show’s worth seeing, but the script is funnier and deeper than Yeager’s direction, which stresses the erotic but at the expense of subtlety. Often the pace of dialogue lags, and British accents, which cause the lag, beam on and off. Lauren Zimmerman fares well as Anna, a photographer who reveals her inner self only through pictures. And Jessica John scores as the mysterious Alice, a profoundly hurt woman and a metaphor for the play. Alice is a stripper. But, like the others, won’t strip down to her soul.

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2001 Winner of "Best Daring Production" - Dallas Observer

"very, very funny!" - THE READER

"Rick Najera knows how to give people a good time... Provocative, inspired material" - Chicago Tribune

How the Grinch Stole Christmas
The Globe Theatre presents its annual Christmas show — book and lyrics by Timothy Mason, music by Mel Marvin — in which the Green Meanie discovers his humanity. Jack O’Brian directed. OLD GLOBE THEATRE, SIMON EDISON CENTRE FOR THE PERFORMING ARTS, BALBOA PARK, THROUGH DECEMBER 31; TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Irish Dance Cabaret
Dublin Square Irish Pub & Grille presents "San Diego’s answer to the Celtic wave," an evening of contemporary and traditional Irish dancing, music, comedy, and song — and a three-course Irish dinner. DUBLIN SQUARE IRISH PUB & GRILLE, 554 FOURTH AVENUE, DOWNTOWN, OPEN ENDED RUN; WEDNESDAY, DINER AT 8:00 P.M., CURTAIN AT 7:30 P.M. FOR INFORMATION CALL 619-239-5818.

Jacob Marley’s Christmas Carol
North Coast Repertory Theatre stages Tim Mula’s new play about Jacob Marley’s side of the Scrooge story. James Saba directed. NORTH COAST REPERTORY THEATRE, THROUGH DECEMBER 29; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Jesus Christ Superstar
Broadway/San Diego presents the Andrew Lloyd Webber/Tim Rice musical retelling of the last seven days of the Nazarene’s life. SAN DIEGO Civic Theatre, TUESDAY, DECEMBER 3, THROUGH DECEMBER 8; FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Joey and Maria’s Comedy Italian Wedding
The Cully Theater hosts “nut-so-ordinary interactive dinner theater,” as Joey and Maria tie the knot. CULLY THEATER, 338 WEST SEVENTH AVENUE, DOWNTOWN, OPEN ENDED RUN. FOR INFORMATION CALL 619-344-JOEY.

Lamb’s Festival of Christmas
Lamb’s Players Theatre offers a new script for its annual holiday show. Kerry Mundt writes about four people brought together by downtown redevelopment, romance and reconciliation. LAMB’S PLAYERS THEATRE, TUESDAY, DECEMBER 3, THROUGH DECEMBER 29; TUESDAY THROUGH THURSDAY, AND SUNDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SATURDAY AT 4:30 P.M. AND SUNDAY AT 2:30 P.M.

HURRY!
FINAL SHOWS MUST CLOSE DEC 1

2001 Winner of "Best Daring Production"
- Dallas Observer

"very, very funny!"
- THE READER

"Rick Najera knows how to give people a good time... Provocative, inspired material"
- Chicago Tribune

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*Valid for one, up to $10 value, each only at Granville box office.

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Music by Mel Marvin
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Latitude is due to popular demand, the San Diego Rep extended the run of Rick Najera’s “comedy without borders.” Like Victoria Petrovich’s set—on moving panels, a curtain beard through a chain-link fence—Latitude layers its portraits of people. In one, Najera plays Benjamin Felix, cartel drug lord. He can’t go anywhere, can’t sleep, yet has surprisingly witty things to say. You almost feel for the drug. The king of Najera’s hybrids remains Buford Gomez, U.S. Border Patrol agent, a redneck trailing clouds of xenophobia but with so many Latino links he’s his own border crossing, at once Cortez and Montezuma. Treading through the pieces is the enormous cultural diversity the word “Latino” embraces. Latitude feels uneven, however, in part because the best are so good. Some don’t work, like a call to Fidel Castro that do go on, or the protesters at SDSU (a.k.a. “universal de festa,” or “party school”). Rame Lawn showcases his versatility as “El Macho,” a boxer who falls for a blonde—then really falls, and as a NYC janitor cleaning through rubble. Although her timing was a mite off opening night, Lina Acosta did a nice job as the “Virgin of the Bronx.” She’s pregnant. It must be a miracle because the father “vanished like a vision.”

Worth a try.

San Diego Repertory Theatre, through December 1. Thursday through Saturday at 8:00 P.M. Sunday at 7:00 P.M. Matinee Saturday and Sunday at 2:00 P.M.

More Fun Than Bowling

Orchid Playhouse stages this offbeat comedy about a champion bowler much more adept at converting spares than dealing with three ex-wives and prospective Wife #4. Jaycoss Crosley directed. Onstage Playhouse, through November 30. Thursday through Saturday at 8:00 P.M.

Mourning Becomes Electra

UCSD Theatre stages Eugene O’Neill’s rarely performed saga of love, revenge, and murder in a New England family after the Civil War—a family that parallels Aeschylus’s Oresteia. Suzanne Agins directed.

Maxwell-Weiss Forum, UCSD, through November 30. Thursday through Saturday at 8:00 P.M.

The Mystery of Irma Vep

Charles Ludlam wrote a funny hommage to things dark and stormy—werewolves, mummies, bumps in the night—for two actors. At Diversionary Theatre, David McBean and Farhang Perzoon excel in multiple roles, including Lord Edgar and Lady Emid Heckrest. They perform in a stylized homage to 19th-century acting (the characters are serious, they just express themselves omываются).

Part of the fun, along with trying to follow Ludlam’s circulatory plot, comes from watching McBean and Perzoon drift offstage, as one person, then roar back, in seconds, as another—often a different gender, usually a different emotional state (the actors’ backstage schizophrenia must verge on hall-of-mirrors proportions). Aided by three dresses, they make the changes as crisply the show never wanes. Credit for the pace, and much else, including Ludlam’s rich far for allusions (which range from François Villon to B movies) must go to director James Saba, whose deft touch shows that, along with being one of San Diego’s better actors, he’s found a second, much-needed calling. All the designers contribute: David Weiner’s wood-paneled set, Shulamit Nelson’s H. Ryder Haggard costumes, Chris Byrne’s spooky lighting, and, especially George Ye’s sounds, be they ra- phodic 1940s Hollywood violinists or fright-flick mood music, which often intrudes like a third actor onstage.

Worth a try.

San Diego Repertory Theatre, through December 1. Thursday through Saturday at 8:00 P.M. Sunday at 7:00 P.M.

National Comedy Theatre

ComedySports changed its name, but its method (and madness) remains the same: Improvisational comedy, making up funny stuff on the spot, is difficult enough. Years ago, however, Keith Johnstone thought it’d be more exciting if done competitively. He got the idea from pro wrestling (“where Terrible Turks mangled defrocked Priests, while mums and daddies yelled insults and grannies waved their head-bags”). National Comedy Theatre, an offshoot of Johnston’s TheateSports (artistic director Gary Kramer says the two compare like “rugby and American football”), resembles an athletic event more than an improv. Teams wear uniforms and compete on ActoTurf. The night I caught the show, three San Diego comedians played a “challenge match” against players from the San Jose franchise. Using suggestions from the audience, they played “Emotional Sympathy,” “Shakespeare’s ‘Blind Line,’” and “Freeze Tag,” with judges awarding points to the best scenes. Klunkers and grouch- ers got bood; quick wit, rewarded. Although the audience’s oddest comparisons used in this format, but San Diego TheatreSports” “game show” is a hoot. The 90-minute evening offers different bits. The show I caught included “Team Sports” — two pairs of players competed, taking suggestions from the audience; and “Gorilla Theatre” — five directors invented scenes, using the other four as ac- tors. The winter got a banana, the loser a “forfeit” (other formats include “Microwave” and “Improv Survivors!”). Some attempts went nowhere (I repeat: improv is tough;
Santa Claus Is Coming Out (Or, How the Gay Agenda Came Down My Chimney)
6th @ Penn Theatre presents Jeffrey Solomons’s one-person “theatrical mockumentary” about the secret gay life of Santa Claus. 6th @ Penn Theatre, through November 30; Wednesday at 7:30 P.M. and Friday and Saturday at 10:30 P.M.

The Santaland Diaries
The Globe Theatre offers David Sedaris’s “irreverent antidote” to Christmas shows, an “elfin stand-up routine” about his work at Macy’s as an elf. Brendon Fox directed. 6th @ Penn Theatre, through December 24; Tuesday at 8:00 P.M. Friday and Saturday at 7:30 P.M. (Note: I’ve read about making theater. And they put his pearls to good use. Their motto: “Remember, when it’s not funny, it’s art.”)

Women, and vice versa. The concept requires an adjustment, because the flip-flop reverses power relations. Although they talk tough — Kate has a beard and does karate chops — men are subservient, second-class “chatted.” Now women rule, and no more humbly than did the men. Faeve Dance Theatre’s staging doesn’t break down barriers so much as expose them. Looked at inside-out, Show brims with unwritten status codes and a feudal mentality. In this anything-but-democratic world, those who don’t fit, like Kate, get edited until they do. Much of the show’s vigor comes from its host of Kates. Because in this now world, every actress gets to play her: in charge, uncostumed. They strut. And the males act boxed in, smaller than life. Lovell’s take-charge Petruchio knows no censorship. Kate (a game Tim Wild) throws karate chops that never reach a target. The production makes up in energy what it often lacks in verbal skill, however. Some of the cast weren’t ready for Shakespeare. The group tends toward the shrill, and the strange acoustics of the space swallow words whole. An ongoing plus: the show’s alive with movement. Gina Angelique’s choreography includes slapstick effects and

IT’S THANKSGIVING so do the mashed potato... and the twist, the monkey, the pony, the hitchhiker, the swim...
Under blue light, a dancer hides his face under white, wedding-like veils. When he moves, he looks like a lion made of smoke. Worth a try.

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UNTOUCHED BY CORPORATE HANDS?

“Shut them down. Better listen,” said Jim Kerr, an editor at trade magazine Radio & Records. (The FBI contacted Clear Channel in September over a series of fake e-mails that Jefferson Pilot’s KSON received, but no charges were ever filed.)

“Generally speaking, when stations go on the offensive they [bash] specific call letters. I have never heard anybody go after the corporate owner before. “If 91X is seen as a corporate sellout by the listeners in San Diego, then [the campaign] could be extremely effective. If listeners in San Diego don’t care about who owns what, then they are just wasting their breath. It’s too soon to tell yet.”

FM 94/9 program director Garett Michaels (pictured at left with Mike Halloran and DJ Jeff Stewart) said he has seen the audience research surveys conducted by his parent company, Jefferson Pilot.

“I’ve never seen a situation where the listeners were as bitter about a broadcast company as they are in San Diego against Clear Channel.” — Ken Leighton

“I was 13 when a guy approached me at the Oasis Water Park in Palm Springs to be a model. I was 5’7’”, says Krista Oliver, 28, of the band Winky. She says she worked in Germany, Italy, and Japan, but she’s happy to be out of the modeling rut. “You sometimes don’t have no control of your diet or your sleeping patterns or your happiness. You can get very lonely. You are at the mercy of what restaurant they take you to. The food in Germany is so heavy. You order soup and it’s like pure butter. I had a hard time with my weight. Plus I discovered drinking. One German beer is like eating a whole loaf of bread.”

Oliver writes most of Winky’s poppy tunes. The band plays half covers and half originals.

“Like to dress up and wear makeup and feel pretty and put on costumes and laugh. I’m not about black boots and armpit hair. I was tired of depressing girls with guitars.”

Oliver likes California’s healthy style. “It’s nice to be back home and play in bars that aren’t smoky. I was a smoking model.” — Ken Leighton

“I haven’t heard a new novelty Christmas song since ‘Grandma Got Run Over by a Reindeer,’ ” says local producer/performer Steve Vaus. Vaus has just released Carols by Campfire, an 11-song collection on his own Prairie Dog label performed by his singing cowboy alter ego Buck Howdy. “Cowpies for Christmas” gives an account of what Santa can give to naughty kids. Santa doesn’t like it when kids disobey! And he’s got something to tell ’em in a very stinky way…. And it only gets worse.

Vaus created the theme song for the Blue Angels and the light song for Dennis Connor’s America’s Cup team. Vaus was signed to RCA Records in 1992, which released the reactionary album We Must Take America Back.

“It was a little too political for some people. We advocated prayers in schools.”

In 1989 he produced the first of a six-album series called The Stars Come Out for Christmas, which benefited Children’s Hospital.

Vaus says the children’s music market is “a hard market to break through. Radio Disney [heard locally...]
Come Christmas morning if you have been bad You’ll get the skiniest, meepest, runniest, yuckiest surprise you’ve ever bad.

Perhaps beautified in the yuckiest way.

Buck Howdy appears in the Carols by Candlelight concert December 5 and 6 at the California Center for the Arts, Escondido. Also appearing are America, Jamie O’Neal, Suzy Bogguss, Kim Carnes, Stephen Bishop, Rodney Foster, and Eve Sels. Admission is $19.50 and $36.50. Carols by Campfire is available through Amazon.com.

— Ken Leighton

Rosie the Originals are best known for the 1960 hit “Angel Baby,” which hit number five and was later recorded by John Lennon. Rosie Hamlin — who grew up in National City — says the band that recorded “Angel Baby” was only together a few months. The current Rosie and the Originals have played together longer than any incarnation of the Originals.

Rosie reforming the band ten years ago after a 15-year hiatus.

Hamlin was 16 when the song hit and says the group broke up while “Angel Baby” was flying up the charts because of discontent with their record company, Highland Records. The label insisted on crediting the tune to guitarist Danny Ponzi instead of Hamlin, who was under the legal age for signing contracts at the time.

“It took me years to straighten everything out and get a hold of my music.”

Rosie Hamlin didn’t even go to school..

To prove I wrote the song on my own and not just a restaurant. a revolution.

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We are all in our late teens except our new drummer, Cameron, who is 34. He is married, has a job, and is the top salesman at his work. His mom just upped and left him when he was a teenager and left him to fend for himself. Cameron was telling me he was lucky he had friends who helped him out. But not every homeless kid is able to put themselves through tech school or school. Let’s say you didn’t have any close friends, then what happens? This [the Stand Up for Kids benefit] is to help people out in a bad situation.

Jordan Johnson, lead singer of P.B.R., knows about homelessness firsthand. He said his former drummer was kicked out of his house in 2000 at the age of 16 over credit card use.

And they interviewed them at a festival in Atlanta in late September.”

Denson will be participating in a Greyboy Allstars reunion show at the Belly Up Tavern near the end of December.

— Josh Board

“THE BURNING LINDBERGHS
SAT., DEC. 7
THE PHUZZ
THURS., DEC. 12
THE VIEWMasters
SAT., DEC. 14
HOGFARM
THURS., DEC. 19
GUNFIGHTER

UPCOMING SHOWS:
SUN., DEC. 15
TOYS FOR TOTS SHOW

THE CHRISTMAS SHOW
WEDNESDAY • NOVEMBER 27
THE PALADINS
THURSDAY • DECEMBER 5
THE BANDITS
FRIDAY • DECEMBER 6
THE AFTER PARTY
SATURDAY • DECEMBER 7
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THE BANDITS

SUNDAY • DECEMBER 1
THE DAMN PERSONALS
METRIC • DOUG SANCHEZ
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THE CHRISTMAS SHOW
RABBI CUMBIES
JEW EXPLOSION

THE CHRISTMAS SHOW
WEDNESDAY • NOVEMBER 27
THE PHUZZ

TUESDAY • DECEMBER 3
METRIC • DOUG SANCHEZ

MONDAY • DECEMBER 9
THE CHRISTMAS SHOW
THE PHUZZ

WEDNESDAY • DECEMBER 11
THE CHRISTMAS SHOW
THE PHUZZ

SATURDAY • DECEMBER 14
THE CHRISTMAS SHOW
THE PHUZZ

SUNDAY • DECEMBER 15
THE CHRISTMAS SHOW
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Jordan says P.B.R. landed a ban on "Forgotten Soldiers," on the soundtrack for an upcoming HBO movie called Stealing Candys starring Daniel Baldwin and Coolio.

To connect with P.B.R., go to www.pbrpunks.com.

— Ken Leighton

“I lost my hard disc digital eight-track recorder, my Yamaha PA, my PA speaker, three guitars, and a Marshall half stack. I play with an enormous amount of effects, and I lost a custom wood board I’d built to hold all the pedals and gadgets I use…. All the effects pieces together cost over $1100. Russell says the band carried coverage for liability — if someone is injured on their premises — but not for theft of property.

Russell says the theft took place sometime between midnight on Sunday night and sunup Monday morning.

“We lost a five-piece Yamaha drum set, three guitars — a black and silver Les Paul, a red Dillion hollow-body electric guitar, and a light yellow Fender Stratocaster, plus three bass guitars….all in all, about $10,000 worth of equipment.”

As for whether the losses were covered by insurance, Russell says the band carried none and that the owner of the rehearsal space is only covered by insurance, feel a little more secure.”

“During the rehearsal time, they said the cops would be there, and we gave them all the information we had. They took pictures and everything, but they never showed up. We don’t even know if they are investigating.”

Izarraras, bassist for the band’s recent setback.

“The police came, they didn’t say much except that if they come across anything, they’ll give us a call,” Dario Izarraras, bassist for lowcloudcover, tells me. “The building is near the stadium, on Riverdale Drive…. There are about nine rooms there, and the guys from Buckfast Superbee rent out the rooms to bands to keep their equipment in and to use for practice.”

Izarraras says the theft took place sometime between midnight on Sunday night and sunup Monday morning.

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Anyone with information about the theft, or who sees equipment fitting the band’s description being sold, is asked to contact Officer Poole of the San Diego Police Department at 858-495-7900 or to notify the band directly at www.lowcloudcover.com.

— Jay Allen Sanford

The following online auctions of San Diego music memorabilia took place at eBay between October 22 and November 14. The September 1986 issue of the magazine Great Home of the D-Cups, featuring local songstress Candye Kane — “Enjoy Candye’s Fashion Show and Win Her Undies” — earned its seller in San Francisco $5.50.

Blink-182’s limited-edition 2000 CD release, Mark, Tom, Travis Show was auctioned by a seller in Chicago. Bidding opened at one penny. Seven eBayers placed 13 bids before the CD closed at $12.50. A Focus electric guitar manufactured by Kramer/Gibson and hand-signed by the members of blink-182 was offered with an accompanying “certificate of authenticity” according to its seller, Memorable Moments. This item was signed by Mark Hoppus, Travis Barker and Tom DeLonge on 10/29/02 in Atlanta, GA,” according to the auction description. A photo shows the signatures on the bottom of the guitar’s body — each done in a different color of ink. Nine bidders fought to get the axe, entering 17 bids, with the winner taking it home for $224.72 (and $25 additional for shipping). A “brand new Fender Strat-style full-size electric guitar” autographed by Jewel (who apparently never played the instrument) was auctioned by a New York firm called Autograph Pros (“registered dealer #237 of the Universal Autograph Collectors Club”). Auction photos show Jewel looking at the same guitar pictured in a close-up shot of the instrument bearing her signature — which looks like a child’s scrawled “I” and a heart. The seller originally set an opening bid requirement of $199, and no bids were placed. It’s offered again with a $179 bid requirement — at press time, nobody had bid at this price either. Considering that the guitar retails for $199, Jewel’s signature apparently deprecates the value of the instrument.

— Jay Allen Sanford

CONTRIBUTORS
Jennifer Ball (editor), Josh Board, Kristen Collier, Edwin Decker, Dave Gow, Randy Hoffman, Ken Leighton, Brian Lesko, Mary Montgomery, David Moye, Derek Rank, Jay Allen Sanford

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Jimi’s Local Jam

“All of a sudden it was up to me to buy my own guitar strings.”

Jimi Hendrix’s mystique still lingers. The Lincoln Center puts Hendrix’s birthday as today and is celebrating with a 60th birthday and a showing of Blue Wild Angel: Jimi Hendrix Live at the Isle of Wight. The Seattle Union Tribune puts his birthday as Saturday and says he would have been 58. Jimi Hendrix was born in Seattle, but according to The Encyclopedia of Pop, Rock, and Soul the paper isn’t keeping correct records. The book says the big day is today and he would have been 60.

May 24, 1969: guitarist Jimi Hendrix and his band the Experience — bassist Noel Redding and drummer Mitch Mitchell — checked into their “deluxe” two-room suite at the Hilton Inn.

Hendrix and his band were nearing the end of a two-month tour and were due to play the International Sports Arena (now known as the Sports Arena) that evening. The Experience’s spring tour of America had begun in Raleigh, North Carolina, and they had just played a hometown gig the previous day at the Seattle Center Coliseum. Scheduled to open the San Diego show at 8:30 p.m. was Fat Mattress, a group Noel Redding had formed — ostensibly as a side project, but really, he’d later admit, as a way to hedge his bets in case rumors about his new group Noel Redding had formed — ostensibly purchased from a parking lot scalper. The concert was sold out to San Diego…there was talk of the group being ‘expanded.’ I hadn’t been asked about it. Redding recalls an argument with the Experience’s road manager when the group arrived in San Diego. “I think that was the first time Mitch and I were put on a ‘daily deal’ — an allowance. I guess you’d call it, that we had to use to pay for anything besides the hotel and room service. Everything used to be taken care of and paid for, but all of a sudden it was up to me to buy my own guitar strings if I needed another set! He [the Experience road manager] fobbed off paying the bill for [Fat Mattress] too.… I believe they had to stay in a different hotel from the rest of us, and a none-too-nice one at that.”

Tickets for the Sports Arena show cost patrons from $2.75 to $5.50. The concert was sold out, and a few hundred fans were milling about in the parking lot as Fat Mattress hit the stage, just before nine. Several people had been caught trying to gain entrance with counterfeit tickets, apparently purchased from a parking lot scalper. The bogus tickets were confiscated. A few dozen ticketless youth rushed past security guards. A scuffle and several short chases ensued, and most of the gate crashers were turned away or arrested, prompting local headlines the next day in the San Diego Union and the Evening Tribune (respectively) to read “Police Arrest Gate Crashers At Arena Show” and “Music Lovers’ Mar Hendrix Concert in Area.”

After Fat Mattress’s set, Hendrix sat in a small backstage dressing room, strumming an unplugged electric guitar while several others milled about. In the concert hall, technical engineers were setting up a stereo tape deck intended to record the concert direct from the soundboard. The man in charge of recording the show was Wally Heider, owner of a Northern California recording facility frequented by Jefferson Airplane and many others (Heider would also serve as sound engineer on the recording session Hendrix Live at Fillmore East). Running the mix from the soundboard was Abe Jacob. Jacob had started as a sound engineer in San Francisco, mixing for the Mamas and the Papas and Peter, Paul, and Mary, and designing the sound system for the Monterey Pop Festival, where the Jimi Hendrix Experience first wowed America in 1967. Until Jacob gave the go-ahead that the equipment was ready, Hendrix would remain in the dressing room.

Backstage Hendrix agreed to be interviewed by Jim Brodey, a writer for the San Diego Free Press. First, though, he instructed a roadie to clear the room of everyone but himself and Brodey, to whom he gave permission to tape the interview. Even so, people kept walking in and out of the room during the chat, which Hendrix didn’t like.

As published in the San Diego Free Press’s June 13, 1969, edition, Hendrix discussed his May 3 arrest (for “illegal possession of narcotics”) at the Toronto International Airport. Royal Canadian Mounted Police had searched his luggage, claiming to find several ounces of heroin wrapped in small packages and tucked into a bottle in one of his travel bags. “I can’t tell you too much about that because my lawyer told me not to,” the guitarist told Brodey. “Anyway, I’m innocent, completely innocent.” Asked if he thought the bust was a frame, Hendrix

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replied, "It must have been or either it was just a very bad scene, because it ain't anything it was. But, anyway, I can't talk too much about it now."

Asked whether he was looking to form a new band, Hendrix was noncommittal. "Oh well, see, this is what the negative folks are trying to tell you. That's what the establishment is telling you. They're trying to blow us all up and give us awards and all so that they can just dust us away, but we're not here to collect awards, you know, we're here to turn people on to the right way because there is some really strange scenes coming up though."

At that point, the constant flow of bodies going in and out of the small room distracted him, and he told Brodey, "Hey, I can't do this with other people in the room."

This wasn't the only break in the proceedings. According to Brodey, "The interview was interrupted by promoters and someone with a 'love' medallion. Top 40 radio station KCBQ had sponsored a contest in which entrants who had made the 'grooviest' love medallion would win a free ticket to the concert and pre-sent their love beads to Hendrix in person. Jimi, who knew nothing of the contest, refused to save face for the bumbling KCBQ and wouldn't see the winners."

Redding notes that Jimi's "bad attitude" had been more noticeable since the bust in Toronto. "Before that, we were all really tight, but then everything got really, I'd say, dead serious. For one thing, as I found out later, all the money we thought we were making was going out the window, so to speak. And, as I also found out later, [Jimi] was getting a lot of grief about being a 'sellout.' That's what the Black Panthers were telling him, and all of a sudden he was looking at Mitch and me, myself, two white guys with Afro's, and he was thinking what they said seriously...thinking, 'Hey, is this a band or a circus act?' I thought we were a band. I don't think he thought that anymore."

A few minutes before 10:00 p.m., the Jimi Hendrix Experience hit the stage. The 5/24/69 tapes would become the source of one of the most widely bootlegged recordings of all time. It's unclear how Jacob's master reels landed in the hands of pirates, but within weeks of the show, vinyl albums were circulating featuring performance excerpts or even the entire concert, marketed with titles like Hendrix Burns, Jimi West Coast Jam, Sunshine Jam, and Jimi's Red House. As immortalized on those tapes, the Experience's set list that night was made up of "Fire," "Hey Joe," "Spanish Castle Magic" (with an interlude featuring jams to the tune of Cream's "Sunshine of Your Love," a.k.a. "Sunshine Jam," stretching the song out to nearly 11 minutes), "Red House," "I Don't Live Today," "Foxy Lady," "Purple Haze," and a 10-minute-plus version of "Voodoo Chile (Slight Return)."

Jimi talked to the audience between songs, including one extended rap where he told them, "This is, like, the epicenter of where it's happening, right here in California. I just wanted you to know that, even though I think you know it already. Does it ever rain here? Would you care if it did? I didn't think so."

The entire set lasted just over an hour, for which the band was reportedly paid $55,000. A few minutes after 11 p.m., the Jimi Hendrix Experience left the stage and all three band members walked off in different directions. Redding later tried unsuccessfully to find Hendrix at the Hilton Inn.

"I'd go down to [Hendrix's] hotel room," Redding says, "and he wouldn't be in there. There would be all these sort of people getting room service and smoking all these reefer-ettes, etc., etc., and I could tell he was getting, you know, a bit bad."

The 12-minute version of "Red House" performed in San Diego on May 24 later turned up on the official release Hendrix in the West (Polydor/WB Reprise, released January 1972), and it's considered the guitarist's best rendition of the song. Hendrix's solo runs nearly five minutes until Mitchell and Redding go back to work and pick up the tempo behind him — even then, Hendrix seems reluctant to stop riffing and sing the next refrain.
Jazz Wretch

I'm sure he had some golden moments. He also had some disasters.

In the 1950s, Rexroth was the most important. A decade before I heard him read at the University of Wisconsin at Madison, Rexroth was enjoying a large success on the West Coast (and, finally, nationally) reciting his poetry in front of small jazz combos. For an old, hard-times, Chicago-bred hustler like Rexroth to be vaulted from the tiny, inbred, avant-garde/left-wing/hip highbrow cafe society of North Beach to national attention — Newweek, Esquire, the New York Times, and the rest — must have been heady stuff. Even Frank Sinatra, who was one of the most successful poetry-jazz Project (ugh) and his buddy Shirley Maclaine caught Rexroth's act at the Jazz Concert Hall in L.A. Maclaine said of the performance that it was like "listening to John Donne in the Fourth Dimension." However insufferable Rexroth might have been before this success (and evidence suggests he was well along in the area of self-regard), he must have really been unbearable during and afterwards.

Regardless, Rexroth was on to something with poetry and jazz collaboration, and he knew something about its provenance; in fact, he may have played a significant part in its provenance. Bearing in mind that Rexroth is not always reliable in his remembering and always self-serving, he seems to have been part of a scene of poetry cum jazz performance as far back as the 1920s at a place called the Green Room, a Bohemian tea room in Chicago, on Grand Avenue and State Street, where there were weekly poetry readings and lectures. According to Rexroth, the clientele included Ben Hecht, Sherwood Anderson, Edgar Lee Masters, Alberta Hunter, Jimmy Yancey, Langston Hughes, Countee Cullen, and Claude McKay. Sandburg would sometimes turn up with his guitar. Every so often Vachel Lindsay and Maxwell Bodenheim would turn up as well. Naturally, Rexroth was the center of everyone's attention, reading from Whitman and the French symbolist poets. But usually, according to Rexroth, the fare was simpler: Robert Service or, on a highbrow evening, Algren Swinburne. It seems that the poets were reading the works of writers existing, themselves, a rare enough phenomenon among poets. On hand musically, according to Rexroth, were the pianist Frankie Melrose, a veteran of the Wingy Manone and Bud Freeman units, along with the great jazz drummer Dave Tough. As for the music itself, Rexroth described it as "pretty gutbucket, usually sort of palm-mary." Let me have Rexroth describe the scene:

When I was young, a kid in my teens, I ran a place in Chicago, with a couple of girls, called the Green Mask. We used to have poetry readings there all the time. The girls were a couple of carny and show-business people. One of those old-time places where everybody goes after the show, where people get up and sing. Maxwell Bodenheim (who couldn't write for sour owl-shit) and Langston Hughes and myself used to do poetry and jazz and with a Chicago group, the Austin High Gang.

Dave Tough was the youngest member of the group and was himself a poet. Dave Tough was just about the first hipster. He was a head, and most of the time he lived with gay women, and he wrote poetry — real far-out poetry. There was another drummer, whose name I forget, who lives in Florida now, who has Dave's poems. I have tried to get at it. I turned Barney Rosset on to it, but I don't know what happened. It wasn't amateur, illustrative stuff. Dave Tough was, of course, the greatest organic drummer… the only musician, except Mary Lou Williams, who went from the old-time jazz to the new-time jazz. Nobody else did it… I mean, the thing about Dave Tough was that he moved from Chicago jazz into modern jazz. He was in the first Herd with Woody Herman, for instance, and through it all became a thoroughly modern drummer. He was certainly as interesting as Roach or even Elvin Jones.

Later, in the John Reed Club, we used to do a certain amount of revolutionary verse. I did a thing with Louis Aragon's "Red Front"… and then it all sorts died. Jazz died. There was very little action in jazz for years.

That is, until the heroic Rexy revived it in San Francisco. More next week.
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THIS WEEK’S CONCERTS

WEDNESDAY
Bonnaroo Racer, Finch, H2O (201), the Used, and Taking Rock Sunday: Cox Arena, Wednesday, November 27, 7 p.m. SDSU campus, College Area. 619-220-8497.

FRIDAY
Los Lobos (400) Belly Up Tavern, Friday, November 29, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.
3 Doors Down and Breaking Benjamin: 4th & B, Friday, November 29, 8 p.m., 345 B Street, downtown. 619-231-4343 or 619-220-8497.
Steve Poltz (435), Andy Gansett, and Anna Marina (118): The Casbah, Friday, November 29, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497.
The Donnas, Your Enemies Friends, and Campfire Girls: The Scene, Friday, November 29, 7:30 p.m., Claremont Mesa Boulevard, Kearny Mesa. 619-505-9111 or 619-220-8497.

SATURDAY
Sum 41 (106): The Epicentre, Saturday, November 30, 8 p.m., 8450 Mira Mesa Boulevard, Mira Mesa. 858-271-4000 or 619-220-8497.
The Paladins (562) and the Bandits (451): The Casbah, Saturday, November 30, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355 or 619-220-8497.

SUNDAY

MONDAY
Yes (466): Copley Symphony Hall, Monday, December 2, 1245 Seventh Avenue, downtown. 619-233-8084 or 619-220-8497.

TUESDAY
Soft Cell (605): 4th & B, Tuesday, December 3, 8 p.m., 345 B Street, downtown. 619-231-4343 or 619-220-8497.

WEDNESDAY
Reel (130) and the Flaming Lips (243): Copley Symphony Hall, Wednesday, December 4, 1245 Seventh Avenue, downtown. 619-233-8084 or 619-220-8497.
STANLEY CLARKE BAND
Featuring:
Stanley Clarke
Gerry Brown
Daron Johnson
Armind Sabul-Lecco
& Nick Smith
2 Shows: 7 PM & 9:30 PM
$20 Adv. / $25 Day of Show
Dinner Seating Priority

Saturday, November 30, 2002

Kofi Baker Trio
(Performing a Tribute to Cream)
Spirited Guests: Thomas Conner Band
$10.00 / 8 PM / 21+

Friday, December 6, 2002

David Arkenstone
$20 Adv. / 8 PM / 21+
Dinner Seating Priority

Saturday, December 14, 2002

Travelers & The Nickel Project
$6.00 / 9 PM / 21+

Sunday, December 15, 2002

The Meditations
$12.00 / 8 PM / 21+

RONX

852 FIFTH AVENUE
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ONYXROOM.COM

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nightclub • restaurant
TonightWednesday

TheAnnual2002
Thanksgiving Gathering

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<Friday>
<Saturday>
755 fifth ave • gaslamp quarter
dinner reservations 619.557.0146
olemadrid.com
Thanksgiving Eve!
Live Salsa
with Latin Fusion
Dance lessons at 8:30 pm

Thanksgiving Salsa Party
with Turkey Buffet & DJ

Euro/Top 40/Dance

Lula y Afro Brazil
Latin Model Search
at 8 pm
Samba dance lessons at 8:30 pm

Live Salsa
with Primo
Dance lessons at 8:30 pm

Live Salsa
with Org. Guayo
Dance lessons at 8:30 pm

555 FOURTH AVE. • GASLAMP • 619.233.5979
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SKATEWORLD

BLADE & ROLLER SKATING EXCITEMENT
NOW EVERY TUESDAY
ADULT NIGHT 7:30-10:30 PM
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Conventional, Quad & Blade • Every Tuesday 6:30-7:15 pm
or Adult Skate Clinic & Session $8 or Adult Session $6
No coupons or discounts apply. Skate rental extra.

2 for 1
A DULT-ONLY NIGHT! Come join the fun!

2 for 1 ADMISSION
ADULT-ONLY NIGHT!
Valid Tuesday, December 3, 2002.

Adapted from:

Family Fun
Saturday & Sunday
$5 All Day • 1:30-6 pm
Quality indoor & outdoor quad skates at great prices!
“Bash & Graffiti Skate Now Reduced!”

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BOX OFFICE OPEN
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10 AM-5 PM
ALL SHOWS ON SALE!
(UNLESS SPECIFIED)

3Doors Down
with special guest Breaking Benjamin
Produced by House of Blues Concerts

The Dramatics
Reserved Seating Still Available!

MAINSTREAM COMEDY
with Lloyd Carrett, Laura House and MC Sean Kelly
LATE-NIGHT UNCENSORED COMEDY
with Brian Collins, Shang, Joey Diaz and Steven Kendricks

Tula Productions presents
THE MAKANA SONS & DARLENE AHUNA
WITH SPECIAL GUEST LEOKANE PRYOR

Blind Guardian & Symphony X
With Special Guests Cage & Teabag

Paul Oakenfold
with Hernan Cattaneo, Raymond Roker & special guest DJs
Produced in association with House of Blues Concerts

STOCKING STUFFERS

Billy Idol
with Special Guest Steve Stevens on Guitar
Produced in association with House of Blues Concerts

Galactic
with special guest DJ Z-Trip

Dokken
with Special Guest Sirens Wail

UPCOMING EVENTS
BLUE ÖYSTER CULT: February 12
BRAZIL CARNIVAL: February 22 - On sale 1/12/02 at 10 am
PRETENDERS: February 23

Check out our Web site
and win free tickets online at:
www.4thandb.com
Listen to sample songs of bands in upcoming concerts free on your phone: 619-233-9797. Call night or day 7 days a week.

**Concert Soundboard** 619.233.9797

Press the 4-digit extension above the category that interests you (for example, 4000 for this week’s concerts).

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.)

**EXTENSION 4001**

### UPCOMING CONCERTS

- **Bar and Grill**, Monday, December 9, 7 p.m., 3015 Ocean Front Walk, Mission Beach. 858-534-8497 or 619-220-8497.
- **Altan** (998) California Center for the Arts, Tuesday, December 10, 8 p.m., 340 N. Escondido Boulevard, Escondido. 866-988-4253 or 619-220-8497.
- **The Ataris** (474), Sugarcult (421), Bally, and the Go-Betweens’ Canes Bar and Grill, Tuesday, December 10, 3105 Ocean Front Walk, Mission Beach. 858-448-1780 or 619-220-8497.
- **The Trans-Siberian Orchestra**: Cornerstone, Thursday, December 12, 7 p.m., SDSU campus, College Area. 619-220-8497 or 619-222-8131.
- **Lise Ellis** (521), Jodie Leandrea, and William Wimmin: Spruce Street Forum, Thursday, December 12, 8 p.m., 301 Spruce Street, Banker’s Hill. 619-205-5001.
- **Tom Amos** (485) and Howie Day: KDSC, Friday, December 13, 7:30 p.m., UCSD campus, La Jolla. 858-534-8497 or 619-220-8497.
- **Counting Crows and Toad the Wet Sprocket**: CCA Arena, Friday, December 13, SDSU campus, College Area. 619-220-8497.
- **Fu Manchu**: The Casbah, Friday, December 13, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497.
- **Kevin Burke** (897) and Gerry O’Brien: Holy Trinity Episcopal Church, Sunday, December 15, 7:30 p.m., 2085 Sunset Cliffs Boulevard, Ocean Beach. 858-689-2166.
- **The Andrews** (227), Sin Sin ’77, and A.M. Vibe: The Casbah, Friday, December 20, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.
- **Otsotetti** (228) Belly Up Tavern, Friday, December 20, and Saturday, December 21, 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.
- **“El Vez” (444) • The Christmas Show”**: The Casbah, Sunday, December 22, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355 or 619-220-8497.
- **Billy Idol** (480) 4th & R, Thursday, December 26, 345 R Street, downtown. 619-221-4143 or 619-220-8497.
- **“NEW YEAR’S EVIL”**

---

**San Diego**

**November 29th**

*Beej (Club Rubber Resident)*

**December 6th**

*Bad Boy Bill*

**November 29th - December 6th**

*Bad Boy Bill*

**San Diego**

*The Karma Lounge*

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FRIDAY & SATURDAY

NOVEMBER 29 & 30 • 9 PM

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EVERY WEDNESDAY & THURSDAY 6 PM-CLOSE

EVERY SUNDAY 7 PM-CLOSE

**COUNTRY & WESTERN DJ & DANCE LESSONS!**


**SANTEE**

WEDNESDAY

NOVEMBER 27 • 9 PM

**SERIOUS GUISE**

FRIDAY & SATURDAY

NOVEMBER 29 & 30 • 9 PM

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MONDAY NIGHT FOOTBALL

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**$1.50 DOMESTIC BEER & WELL DRINKS**

**KARAOKE!**

NAVAJO • Sundays-Tuesday at 9 pm. Hosted by Jerry Hulce (Sunday), Bob Eyler (Monday & Tuesday).

SANTEE • Saturday 1-7 pm hosted by Bob Eyler. Sundays at 9 pm hosted by Bob Eyler.

MONDAY-TUESDAY at 9 pm hosted by Jerry Hulce.


**SECOND WIND BARS**

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MONDAY-TUESDAY at 9 pm hosted by Jerry Hulce.
**EXTENSION 4001**

**UPCOMING CONCERTS**


**JANUARY**

**Reverend Horton Heat** [134] Belly Up Tavern, Thursday, January 2, 9 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

**Dokken** and **Sirens Wail**: 4th & B, Sunday, January 12, 345 B Street, downtown. 619-231-4343 or 619-220-8497.

**Erykah Badu**: Belly Up Tavern, Wednesday, January 15, 9 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

**Big Bad Voodoo Daddy** [647] Viejas Dream Catcher Show Room, Saturday, January 18, 9 p.m., 5000 Willows Road, Alpine. 619-445-5400 or 619-220-8497.

**“International Guitar Night”** featuring Brian Gore, Ralph Towner, Martin Taylor, and Marco Pereira: East County Performing Arts Center, Thursday, January 30, 7:30 p.m., 210 East Main Street, El Cajon. 619-440-2277.

**FEBRUARY**

**The Blind Boys of Alabama** [927]: Mandeville Auditorium, Wednesday, February 5, 7:30 p.m., USD campus, La Jolla. 818-524-8497 or 619-220-8497.

**Blue Oyster Cult** [458]: 6th & B, Wednesday, February 12, 345 B Street, downtown. 619-231-4343 or 619-220-8497.

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619-233-9797. Call night or day 7 days a week.

**Concert Soundboard**
619.233.9797

**Online Club Coupons!**

The following nightclubs have valuable coupons in the Music Section of the Reader’s website.

- **Blind Melons**
  - 2 for 1 cover

- **Brick By Brick**
  - 2 for 1 admission

- **California Express**
  - VIP Card

- **Cannibal Bar**
  - No cover

- **Club Montage**
  - Croce’s
    - 4th & B
    - Girls Nite Out
    - Hard Rock Cafe
  - Have A Nice Day Cafe
  - In Cahoots
  - Martini Ranch
  - Neimans
  - P.B. Bar & Grill
  - Patricks II
  - Red C Lounge
  - The Room
  - Rosie O’Grady’s
  - S.D. Sports Club
  - Second Wind Navajo
  - Sevilla
  - Sham Rocks Shack
  - Squid Joe’s
  - Tio Leo’s Lounge
  - 1 for 1 cover

- **S.D. Sports Club**
  - No cover

- **Squid Joe’s**
  - 1 for 1 cover

- **Tio Leo’s Lounge**
  - 1 for 1 cover

- **MONTAGE**
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  - 2028 hancock st.
  - midtown s.d.
  - 619.294.9590

- **FUZL**
  - formerly UNION
  - DOORS OPEN @ 9PM AFTHEROURS TIL 4AM
  - $2 U-CALL-ITS TIL 11PM

- **SAN DIEGO Reader**
  - November 27, 2002
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- SanDiegoReader.com
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**EXTENSION 4002**

**ALTERNATIVE**

Aggression: Brick By Brick
Alien Stew: Dream Street
Atomic Cloud: Dream Street
Atomic Crowd: The Casbah
Aviad: The Scene
The Bad Apple: The Kensington Club
The Barnyard Ballers: [125] Tio
Leo's Lounge
BD Katz: Dream Street
The Berserker: Brick By Brick
The Big Provider: Belly Up Tavern
The Bipeds: The Casbah
Blackstone: The Casbah
Blackstone: The Casbah
Blackstone: The Casbah
Blue 88: Winstons
Breaking Benjamin: 4th & B
The Campfire Girls: The Scene
Career Soldiers: Club Xanth
The Cause: Epicentre
Cephalic Carnage: Brick By Brick
Chaotic Culture: Brick By Brick
Civil Unrest: The Playhouse
The Classified: Epicentre
Sandra Collins: Club Montage
Conformacide: Club Xanth
Cowboys: Soma
The Cosmic Funk Warts: Blind Melons
The Curse: The Scene
Dama: Winstons
The Damn Personals: The Casbah
Death Trap: The Playhouse
Delta Nove: Winstons
Desolation Angels: Dream Street, Brick By Brick
Die Radio Dice: Club Xanth
Dissonant Joseph: Cane's Bar and Grill
The Donnas: The Scene
Dumbass: Dream Street
Eddie Mac: Dream Street
Faded Down: Dream Street
Fastsid: Brick By Brick
First Power: The Playhouse
Fist: Dream Street
Flashlight Brow: The Casbah
Fortress: Club Xanth
Funty: Belly Up Tavern
The Golden: The Kensington Club
Headset: Club Xanth
Hey Mercedes: The Scene

**Organic**

Blind Menders: The Playhouse
Origin: Brick By Brick
Our Lady Peace: Cane's Bar and Grill
Packback: The Playhouse
PBR: Epicentre
The Peppermint: The Casbah
Punk Rock Karaoke: The Casbah
Purin: Club Xanth
Ribotavus: [213]: Cane's Bar and Grill

**Rite One Theron**

Club Montage
Roulette: Club Xanth
Soda: Brick By Brick
Side Project: Epicentre
Sinaloa: The Casbah
Six Foot: The Playhouse
Skinheads: Club Xanth
Sled: Dream Street
Soul in Syrup: Dream Street
Space Change: Epicentre
Spoken Gun: Winstons
State of Beyond: Dream Street
Stickfigure: Belly Up Tavern
Sum 41: [188]: Epicentre
Swindle: The Casbah
The Thought Experiment: Brick By Brick
3 Doors Down: 4th & B
To What Ends: Epicentre
Toxic Narcotics: Club Xanth
Transport: The Casbah
Trigger Point: The Playhouse

**Listen to sample songs of performers free from your phone: 619-233-9797. Night or day 7 days a week. Call the Reader at 619-235-3000 x261 to include your music in Bands.**

**Band Soundboard**

619.233.9797

Press the 4-digit extension above the category that interests you (for example, 4002 for alternative rock). 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.)
Calendar
BANDS

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Band
Soundboard
619.233.9797

Press the 4-digit extension above the category that interests you (for example, 402 for alternative rock). 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.)

Under the Stone: Soma
Undiscovered (272): Epicenter
Universe: Blind Melons
VIII Fraud: Brick By Brick
Vader: Brick By Brick
Vampire: Club Xanadu
Voice of Reason: Blind Melons
Waiting for Autumn: Club Xanadu
Carrie Weiland: Belly Up Tavern
Whole Hog: Tim Lea’s Lounge
Your Enemies Friends: The Scene

EXTENSION 4003

ROCK

Animal 32 (402): Cane’s Bar and Grill
The Apple: Tim Lea’s Lounge
The Kofi Baker Trio: Victor’s Restaurant & Bar
San Diego: Pal Joey’s
The Bandits (401): The Cnish
The Bartons: Tiki House
Beatlemania: Cannibal Bar
Big Blue Cat: Surf N’ Saddle
The Blaze Project: Winstons

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EXTENSION 4003

ROCK

Animal 32 (402): Cane’s Bar and Grill
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The Kofi Baker Trio: Victor’s Restaurant & Bar
San Diego: Pal Joey’s
The Bandits (401): The Cnish
The Bartons: Tiki House
Beatlemania: Cannibal Bar
Big Blue Cat: Surf N’ Saddle
The Blaze Project: Winstons

The Michael Bliss Band: The Gordon Brewery
Blue Spring: Hard Rock Cafe (La Jolla)
Bottomline: (597): Boar Cross’
The Thomas Conner Band: Victor’s Restaurant & Bar
Cathartic: Winstons
Daemos (428): Soma
Jerome Davison: Humphrey’s
D.J. Dieselboy: Cane’s Bar and Grill
The Dramatics: 4th & B
The Dropabouts: Brick By Brick
Eastern Youth: The Scene
Sts Allstars: Buffalo Joe’s
Extraordinary: Winstons
Fingerlight: Cane’s Bar and Grill
The Flat Out Lies: The Kraken
Footloose: McP’s Irish Pub and Grill
Have You Seen Her: Brick By Brick
Here’s Olive: (401): Dick’s Last Resort
Hitman: Jann’s
Hot Red Lincoln (487): Dick’s Last Resort
Human Life: Cane’s Bar and Grill
Idle Train: Surf N’ Saddle
The Jackson 5: Carvers

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THIS WEEK! Salsa

Alternative Rock

TUESDAY, NOVEMBER 27
Doors 5:30 pm

THE STU-CHAN

Spinning Ambient Jazz & Hip-Hop

Thursday, November 28
and every Thursday
Doors 9 pm

Friday, November 29
Doors 8 pm

Classic Beatles

BEATLEMANIA

PINK FLOYD

Classic Hits

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Doors 8 pm

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San Diego Reader November 27, 2002

SAT. NOV. 30
THREE FOOT CODENAME: ROCKY
3 PIECE SCANDAL
SAVING FACE
NO DATE UNDER COVER

FRI. DEC. 6
BAD CREDIT BLENDER
9 CITIES
BURLINGTON
SUPER BEE
NOT LIKE A ROBOT
REEVE OWEN

SAT. DEC. 14
GUTTERMOUTH
MR. S EXPERIENCE
HUMANS VS. THE FLIPSIDES
912 ADVANCE • 7:30

FRI. DEC. 20
KIDNEY THIEVES
ECYF
SATURDAY’S CHILD
PURIN
97 • 7:30 • SUNDAY STAGE

SAT. DEC. 21
LENN ON GENERATION
7:30 • SUNDAY STAGE

Tues. Dec. 31
SAN DIEGO SPORTS ARENA
NEW YEAR’S EVE 19 BANDS • STAGES
PENNYWISE FACE TO FACE
STRUGGLING GOOD REACTION THIRICE
HOMEGROWN YELLOWCARD
RIDDIM KIDS
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CARVER UNDERMINED
HORNWRAGGLE
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6 MORE BANDS

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Nite Hawk: Carvers
Noize God: Brick By Brick
Vada BBQ: Hennessey’s Tavern (Carlsbad)
Plano: Bob’s Whiskey Dive
Private Domain: (408) Zip & Zack’s Tilting Station, Dick’s Last Resort
Rain of Kings: Second Wind (Santer)
RAS:’Cane Bar and Grill
The New Dan Regas Band: Dream Street
The Rockaholics: Second Wind (Escondido)
Doug Sanchez: The Calabash

### EXTENSION 4004

**POP / TOP 40**

James Bianchi: Badia Hotel
Cafe Savoy: Hot Monkey Love Cafe
The Disco Pimpe: Buffalo Joe’s
Diva Soul: Jimmy Love’s
John Felta: La Costa Coffee Roasting Co.
Levi Gold: The Westgate Hotel
Liquid Blue: Fugerty’s Pub
Danny Lopez: The Butcher Shop
Rick Lynn: The Imperial House
Makai: Humphrey’s, Viva’s Casino
The New Breed Band: The Alley
Peter Robberecht/Plaisier: (622): The Westgate Hotel
S.O.B.: The Rave
Tom Scott: (605): 4th & B
X-Cell: Jimmy Love’s

### EXTENSION 4005

**JAZZ / BIG BAND**

Affinity: El Forno
Agua Dulce: (711): Croce’s Top Hat Bar and Grill
Frank Alves: Rio Rico Restaurant & Cantina
The B-Side Players: (649): Belly Up Tavern, Wimettso
The Ray Barrie Big Band: The German-American Societies
Bossa Nova: Humphrey’s
Ray Bril: Hotel del Coronado
Suzie Burns: Daron’s Ristorante
John Cain: (708): Hotel del Coronado, The Westgate Hotel
Cal-Son: The Calypso Cafe
Calooma: Mama’s Market Place
The Calypso Maniacs: The Calypso Cafe
The Jorge Camberson Quintet: Croce’s Jazz Bar
Bob Campbell: Dizzy’s
Gilbert Castellanos: Dizzy’s
The Gilbert Castellanos Quartet: Uncle John’s Cafe
Stanley Clarke: Victor’s Restaurant & Bar
Gerald Clayton: Dizzy’s
The Vince Clementson Group: The Gordon Biersch Brewery
The Credit Union: Neiman Bar and Grill
Dave Curtis: Dizzy’s
Jo Deusch: The German-American Societies
Fattburger: Humphrey’s
Audrey Fay: Elmo’s Bistro & Sky Lounge, Juke Joint Cafe

### EXTENSION 4006

**REGGAE / SKA**

The Devastators: (791): R.T’s Longboard Grill, Wimettso
The Shop Meyers Quartet: (660): Hotel del Coronado, Croce’s Jazz Bar
Mystic: Jimmy Love’s
Gary Nieve: Dizzy’s
Sum Pamer: (641): Uncle John’s Cafe
Panage: The Book Works/Pankinik Cafe
The David Patrone Quartet: Croce’s Jazz Bar, Martini Ranch (Gaslamp), Martini Ranch (Encinitas), Prieto Sells, Croce’s Jazz Bar
Justin Ray: Dizzy’s
Rick Ross-Piano: (699): Moray’s Lounge
The San Diego Concert Jazz Band: The Inn Suites
Shades of Blue: Cafe #28
The Southwestern College Latin Jazz Ensembles: Dizzy’s

### EXTENSION 4007

**COUNTRY**

Cheese Sist: Dino’s Cocktail Lounge
Lee Tyoler: Borders Books & Music (Carmel Mountain)

### EXTENSION 4008

**ACOUSTIC / FOLK**

Andrew BEacond: Lestat’s Coffeehouse
The Basty Band: (610): The Field
Steve Bevere: Brarney Stone Pub
Joe Byrnes: The Odd Sud Cobblesstone: The Field
Andy Gunnt: The Casbah
Glenfinian: The Camelot Inn
The Hatchet Brothers: The Odd Sud
Andrew Hall: Borders Books and Music (Mission Valley)
Ingram & Hasley: McP’s Irish Pub and Grill
Jackson & Swen: McP’s Irish Pub and Grill
Jason & June: (621) Borders Books & Music (Gaslamp)
The Justin Brothers: The Beach House
Kitchen Fire: Hennessey’s Tavern (PB)
Ashley Martel: T.D. Hays Bar & Restaurant
Scott Nielsen: Lestat’s Coffeehouse
Heather Ogen: La Costa Coffee Roasting Co.
Fade the Vans: Galaxa
Steve Poltz: (615) The Casbah
Tommy Price: Kelly’s Pub
Rhett Miller twangs solo.

Rhett Miller took a break from behind the wheel of the Old 97’s to record his second solo release. The result is “The Instigator”. As Rhett tells it, the disc “lands somewhere between pop and twang”, and it’s yours for just $9.49. You can also catch Rhett live at the Belly Up Tavern Tuesday, December 3rd. That’s when the real instigatin’ goes down.

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SPECIAL EVENT • TONIGHT! WEDNESDAY, NOVEMBER 27

Motion player, and the late Jaco Pastorius. Include funkmeister Bootsy Collins, who got his start with James Brown and later fired up the P-Funk All Stars with both his playing and his costumes. Lost in Collins’ prep was Larry Graham (Sly and the Family Stone), important nonetheless and said to have invented the funk bass sounds of slapping and popping. Throw in the late John Entwistle, a far better bassist than the Who ever required, and Billy Sheehan, who put little-known Talas on the map by speedracing up and down the fretboard of his bass guitar and more or less re-inventing the instrument.

Then there’s Stanley Clarke. As good as anybody else ever was, Stanley Clarke is better. His chops approach virtuoso status. Born in Philadelphia, Clarke switched from violin to double bass to electric bass. At 19, he interned with the late pianist Horace Silver, then moved on to perform with Joe Henderson and Pharaoh Sanders. I believe it was with Chuck Corea, though, that Clarke’s fusion genius came home to roost, even though critics nailed him for going commercial. No matter. Fusion became Clarke’s medium, and out- ing with George Duke, Jean-Luc Ponty, Al DiMeola, Lenny White, Rickie Kotzen, Jeff Beck, and even Keith Richards followed. In short, Stanley Clarke took bass guitar off the back line and shaped it into a solo instrument.

Everybody into fusion’s got a favorite Stanley Clarke moment — mine is a collabora tion between Clarke and Gregory Hines. Clarke is clicking and snapping and popping the strings of his bass, producing a gilded muscle of funky sounds and textures and tran sitions. Meanwhile, Hines is working with the percussive noises by doing what he does best, dancing in tap shoes. The result is a winning rave-up in which the taps don’t sound like taps and the bass doesn’t sound like bass, and perhaps that is the greatest of Clarke’s gifts, the one big card he holds over all the rest — transcendence.

BY DAVE GOOD

Imagine a bass player’s hall of fame; there’d be Mingus and Ron Carter, Oscar Pettiford, Eddie Gomez, and the late Jaco Pastorius. Include funkmeister Bootsy Collins, who got his start with James Brown and later fired up the P-Funk All Stars with both his playing and his costumes. Lost in Collins’ prep was Larry Graham (Sly and the Family Stone), important nonetheless and said to have invented the funk bass sounds of slapping and popping. Throw in the late John Entwistle, a far better bassist than the Who ever required, and Billy Sheehan, who put little-known Talas on the map by speedracing up and down the fretboard of his bass guitar and more or less re-inventing the instrument.

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In the mid-'90s, with Kurt Cobain’s body barely cold, Beck Hansen came along, singing, “I’m a loser baby, so why don’t you kill me,” thereby exposing grunge’s slacker chic as just another affected pose. Until then, we had thought of it more as a symptom of sociopolitical angst. Yeah, I know. Anyway, Beck won our hearts. It wasn’t just that he mixed hip-hop, rock and folk, surrealism and pop culture jokes — a lot of horrible music tried to pass itself off as eclectic — it was the way he did it and the exact time when he did it. And the fact that he made it seem like so much fun. But unlike the similarly minded Beastie Boys, Beck sounded even better when he inclined toward a more serious approach — the milky creepiness undercurrent to “New Pollution” comes to mind — that he would achieve greatness when he cast aside childish things and made some fully realized music. Indeed, his Mutations album was as beautiful, melodic, and melancholy as the Beatles’ Rubber Soul — the only problem was that the lyrics were all of the “I Am the Walrus” school.

As if in answer to his critics, Beck’s recent Sea Change is as serious as a heart attack. Featuring titles like “Guess I’m Doin’ Fine,” “Lonesome Tears,” and “Already Dead,” it’s a breakup album in the classic sense. The song structures are traditional and the lyrics are linear. And it’s a good record. Thing is, we already have Elliott Smith to make albums like this. Maybe Beck’s current tour mates, the Flaming Lips, can help him find a middle ground.

BECK, Copley Symphony Hall, Wednesday, December 4, 8 p.m. 619-235-0804 or 619-220-8497. $36.

NORTH COUNTY

CLUBS BY AREA

The Alley, 421 Grand Avenue, Carlsbad. 760-434-1373. Thursday and Friday, Love Rangers. Saturday, the S.O.B., readings, pop, jazz. The Beach House, 2530 South Highway 101, Cardiff. 760-753-1321. Performances are from 7 p.m. to 11 p.m. Friday, Trio de Luz, jazz. Saturday, the S.O.B., acoustic. Thursday, Saturday, Sunday, Monday, and Wednesday, call club for information. Tuesday, Jack Tremain, blues.

Belly Up Tavern, 143 South Cedars Avenue, Solana Beach. 858-481-9022. Wednesday, November 27, 9 p.m. The 8-Bit Players with Alphonso Horne & the K23 Orchestra, jazz. Friday, 9:15 p.m. Louie Louie ‘n John Doe, rock. Saturday, 9:15 p.m. Carrie Wonderland, the Big Providers, and Funket. Tuesday, 8 p.m. Rhett Miller with Silver Tongue.

Baja Tapas, 1280 East Vista Way, Vista. 760-724-7242. Friday and Saturday, 7:30 p.m., Susie Burns and Tom Maglione, jazz.

Flurry’s Pub, 1260 West Valley Parkway, Escondido. 760-480-0833. Thursday, Friday, and Saturday, Liquid Blue, pop rock.

Hennessey’s Tavern (Carlsbad), 2777 Roserne Road, Carlsbad. 760-729-6931. Friday, Nida BBQ, rock. Saturday, the Small Town Heroes, blues.

Jim Kelley’s, 1839 South Coast Highway 101, Encinitas. 760-483-4681. Wednesday, November 27, Rhett Miller with Silver Tongue, Friday, the Flat Out Liars, classic rock. Saturday, Blue Heir, blues.

La Casa del Zorro, 3845 Yaqui Pass Road, Borrego Springs. 760-767-3323. Fox Den. Thursday through Saturday, 7 p.m to 11 p.m, Tony Lexxins. Sunday and Monday, 7 p.m to 11 p.m, Dick Mastin, piano and vocals.

Neiman Bar and Grill, 300 Carbondale Village Drive, Carlsbad. 760-729-4133. Wednesday, November 27, Pepper, rock. Thursday, 6:15 pm to 9:15 pm, the Cruise Union, swing. Friday and Sunday, salsa on esplatar. Saturday, 8:30 pm, hip-hop, live band.


Dano’s Ristorante, 1280 East Vista Way, Vista. 760-724-7242. Friday and Saturday, 7:30 p.m. Susie Burns and Tim Maglione, jazz.

San Diego MUSEUM OF ART

BEACHES

Babe’s Bar, 999 West Mission Bay Drive, Mission Beach. 858-488-0551. Tanger Bar: Friday and Saturday, 6 p.m. to 9:30 p.m, James Bianchi, contemporary piano/vocals.

Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-483-7441. Friday, 7 p.m to 9 p.m, Frank Aber, contemporary jazz.

Sunset Bar & Grill, 2777 West in Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach. 858-755-9474. Thursday, 9 p.m, open mike. Friday, Big Blue Cat. Saturday, Live Tr, rock.

Zip & Zac’s Filling Station & Pick-up Joint, 1020 West San Marcos Boulevard, San Marcos. 760-391-9395. Friday and Saturday, 8 p.m, Private Domain, rock and roll.

RAINSTREET

BY WILLIAM CRAIN

Byline

Byline

San Diego Reader November 27, 2002

jaime valle and equinox

Fugger’s Pub, 1260 West Valley Parkway, Escondido. 760-480-0833. Thursday, Friday, and Saturday. Liquid Blue, pop rock.

Hennessey’s Tavern (Carlsbad), 2777 Roserne Road, Carlsbad. 760-729-6931. Friday, Nida BBQ, rock. Saturday, the Small Town Heroes, blues.

Jim Kelley’s, 837 South Coast Highway 101, Encinitas. 760-943-9600. Wednesday, November 27, Rhett Miller with Silver Tongue, Friday, the Flat Out Liars, classic rock. Saturday, Blue Heir, blues.

The Rainstreet, 755 Rainstreet Drive, Carlsbad. 760-931-1122. Music hours are from 6 pm to 11 pm. Friday, S.O.B., contemporary. Saturday, Trio de Luz, jazz.

Rio Rico Restaurant & Cantine, 5256 South Mission Road, Encinitas. 760-945-1260. Friday, 7 p.m to 9 p.m, Frank Aber, contemporary jazz.

Santana’s, 800 West in Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach. 858-755-9474. Thursday, 9 p.m, open mike. Friday, Big Blue Cat. Saturday, Live Tr, rock.

Zip & Zac’s Filling Station & Pick-up Joint, 1020 West San Marcos Boulevard, San Marcos. 760-391-9395. Friday and Saturday, 8 p.m, Private Domain, rock and roll.

San Diego MUSEUM OF ART

Times Square Weekend

Tuesday - December 31, 2002

Hyatt Regency La Jolla at Aventine

Featuring a Spectacular Outdoor Winter Mid-Night Extravaganza with a Pyrotastic and Light Light Show to the New Year

Plus stages of entertainment by performers:

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Swing Band Big Time Operator

and more... plus

Dancing with DJ Greg Rockefeller & Maximum Impact

San Diego Reader November 27, 2002
Powyi trio the Bandits offer what they have termed “aggressive rock-ability” on their first EP, 2002 Demo (and what’s with that title)?

Aggressive rock-ability? Not exactly. The Bandits produce a rather mellow version of rock-ability that comes across more as blueness than anything else. Lead vocalist Michael Archuleta, whose voice is responsible for carrying the syrupy sweet lyrics, lacks force behind his vocals. In “I Want You So,” Archuleta sings, “All night long I dream of you! I wake alone now baby I’m blue! I want you so bad! oh oh oh oh! I’ll hold you so tight! and I’ll treat you so right! oh baby! I want you so bad!” the song deteriorates further.

Track four is a departure from the rest of the album. Guitars create a dismal feeling through the lower notes, and traces of punk pierce the first two choruses. This soon tapers off into something completely different, leaving the listener wondering if perhaps another track has begun. Despite the tone of the song, the Archuleta’s voice remains shrill. It is only shrill half of the time, when he is making the effort to sing the...

Dizzy’s, 344 Seventh Avenue, downtown, 858-270-7467. Wednesday, November 27, 4 pm, Aunt Libete, Gilbert Castillo, Nathan Hubbard, and more, Friday, 8:30 pm to 11:30 pm, Gilbert Castillo, Gerald Clayton, Justin Ray, and Kevin Kanew, jazz, Saturday, 8 pm, Mitch Miller, Dave Curtis, Bob Campbell, Gary Nieve, and Lynn Wendall. Tuesday, 8 pm to 11 pm, the Southeastern College Latin Jazz Ensemble, Wednesday, December 4, 8 pm, the Nathan Hubbard Sebastian Key Orchestra.

The Field, 544 Avenue downtown, 619-232-9280. Sunday, 5 pm to 9 pm, CÒMétrie and the Bony Desk, Irish folk. Tuesday, live traditional Irish music.

4th & B, 345 B Street downtown, 619-231-3463. Friday, 8 pm, J. Dore Down and Broadway Benjamin, alternative, Saturday, the Dramatics. Tuesday, 8 pm, Soft Cell, rock.

Jimmy Love’s, 672 Fifth Avenue, corner of Fifth and G, downtown, 619-392-0213. Friday, 9:45 pm, C-B, pop; Saturday, 9:45 pm, Dina Soul, disco; Sunday, 6:30 pm, Hamby, funk, R&B. Monday, 8 pm to 11 pm, the Jazz Alliance. Tuesday, Mystique, jazz, funk, R&B. Wednesday, 7:30 pm, the Soul Revue.

Jake Joint Cafe, 327 Fourth Avenue downtown, 619-232-0461, Bar, Thursday, 7 pm to 11 pm, the Gilbert Castillo Quartet, Latin jazz. Friday, 5 pm to 7 pm, Sue Palmar, jazz, 7:30 pm, Sheila Moore, Saturday, contemporary.

Cafe LaHaze, 14413 Highway Avenue, National City, 619-578-3222. Friday and Saturday, and Sunday, piano bar, featuring Sandy Chapman, Sammy Carmenado, and Burnett Anderson.

Edelweiss Restaurant, 230 Third Avenue downtown, 619-231-3409, Friday and Saturday, 6 pm; Gordon Kohl, KJ Halpin, or Vicki Erick. European and ethnic accordion.

The Hi-Ball Lounge, 626 E Street, Chula Vista, 619-425-3800, Friday, Saturday, and Sunday, special guests.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 619-435-6161. Babcock & Story: Thursday through Sunday, and Wednesday, Troy Lasley, Latin jazz. Friday and Saturday, 8:30 pm, Barbara Janzere, jazz, Palm Court: Thursday through Sunday, 5:30 pm, Ray Brz. Alex, Sunday, noon to 4 pm, Joey West. Monday through Wednesday, 5:30 pm to 10:30 pm, John Gain. Prince of Wales: Thursday, Monday, and Wednesday, 6:30 pm to 10:30 pm, the Ship-Myers Quartet. Friday through Sunday, and Tuesday, 6:30 pm to 10 pm, Daniel Jackson, jazz.

Island Sports & Spirits, 104 Orange Avenue, Coronado, 619-435-3406. Friday, the Slettris, rockabilly.

Saturday, the Brothers Blood Blues.

La's Coronado Bay Resort, 4000 Coronado Bay Road, Coronado, 619-431-4400. Cays Lounge: Friday and Saturday, 8 pm to midnight, Coupe de Ville, blues.

McP's Irish Pub and Grill, 1107 Mike's Restaurant, Coronado, 619-435-3280. Wednesday, November 27, Ingram & Hanley, acoustic, Thursday, Jackson & Scrn, acoustic folk. Friday, the Rock and Roll High School. Saturday, Firestone, rock and roll.

SOUTH BAY/ CORONADO

The Butcher Shop, 5th Boulevard, Chula Vista, 619-420-9840. Thursday through Saturday, and Wednesday, to 9 pm, Dave Lopez, contemporary.

Saturday, the Shep Meyers Quartet.

The Fontainebleau Restaurant: Thursday, 6 pm to 8 pm, the Grady Gunn quartet. Friday, 8 pm, Steve Holt, Latin jazz. Saturday, 6 pm to 10 pm, the Shep Meyers Quartet.

The Westgate Hotel, 1035 Second Avenue downtown, 619-238-1818. The Plaza Bar, Friday and Saturday, 8 pm, Franz Leotta, piano and vocals. Monday, 8 pm, Julio de la Huerta guitar and vocals. Tuesday and Wednesday, 8 pm, Karen Gergio, piano and vocals.

The Fontainebleau Restaurant: Friday, 8 pm, Peter Rabe/brothers/planman Saturday, John Cain, pop.

The Wyndham Emerald Plaza, 400 West Broadway downtown, 619-239-4505. The Sidewalk Lounge: Thursday, 5 pm to 7:30 pm, Joe Tarrinazzo, jazz pianist, solo, Friday, 5 pm to 10 pm, Zilola and Joe Tarrinazzo, pop.

DANCE FLOOR = 30’ x 15’

Bathrooms: men’s had a toilet and urinal, sink with paper towels, condom machine; clean with only graffiti saying “Raders #1 *and* a sticker on the mirror that read, “Mexcomix.com – punk rock”, women’s was clean with two toilets, tampon machine, and two giant mirrors.

CAPACITY = 96

SPECIAL AREAS = none

FURNISHINGS = Ten small tables, keno machine, video poker game, seven TVs (one big screen), four pool tables, cigarette machine (55), jukebox, two dart boards, pay phone out front, ATM (they also accept all credit cards), change machine.

DECREB LEVEL = 92 during karaoke version of “Born to Be Wild” at 11:30 at Dick’s last week; my Chrysler Sebring horn is 104 from ten feet away.

WEIRDEST BAND NAME IN LAST MONTH = Mercy Road (Mercy Freeway exit is where CHP officer Craig Fydermeyer cared for Toot, see last week). Quotable = “It’s funny, when you get drunk, you walk the same way you roller skate.” (There’s a roller rink next door.)

Club Iguana isn’t to be confused with any other club that has had the “Iguana” in its name. The bartender tells me, “We’ve only been called that for the last ten months. We used to be the Driftwood Lounge. I’m still trying to talk them into going back to that name.”

When I saw the cars in the parking lot — El Caminos, a Trans Am, lots of big old Fords with toolboxes in the back — I was expecting trouble, but this was a friendly, unpretentious bar with lots of smiling faces.

During karaoke, one guy at the bar was heckling the person singing a Def Leppard song. But it turned out they were friends.

Another guy sang the Sir Mix-A-Lot rap “Baby Got Back,” and everyone was laughing. Of course, you don’t have karaoke without some couple getting up and singing the Greene- way “Summer Nights.” It’s November, but in San Diego it feels like the summer.

~Josh Board
The Cheap Steaks Sweepsstakes, Part I

Whatsoever the food police say about red meat, San Diego clings to its deluxxe steakhouses — Donald’s, Fleming’s, Geysrynde, and Prime Ten, to name just a few — plus imports Morton’s and Ruth’s Chris. But the most beloved “steakhouse” of all may just be the Turf Supper Club, a down-home bar and grill at the heart of Golden Hill. There, a very few bucks will buy you not only a damn good hunk of meat, but also the privilege of cooking it yourself. The motto of the Turf Club’s many loyal fans is, “If your steak isn’t done right, it’s your own fault.”

The Turf Club’s scene may be one of a kind, but its basic concepts have proved contagious. The “grill-your-own” exercise has just popped up at the witty new Gaslamp Strip Club (which we’ll cover next week) and has even become a new option up at the Butcher Shop in Mira Mesa and the Headquarter on Miramar Road. And in the big pink palace at the edge of Little Italy, the “good cheap steaks” half of the equation shows up at Fat City. (We’ll cover that in part III of our Cheap Steaks Sweepsstakes.)

Given that all three eateries are about ten minutes’ easy drive from each other, they fairly beg to be looked at in close sequence.

San Diego guidebooks mysteriously characterize Golden Hill as “eccentric” or “avant-garde.” The Turf probably contributes a great deal to that reputation. When it first opened in the early ’50s, the little saloon must have been a hangout for racing fans; the decor is slightly “horsy” to go with the name. If you look closely at the dark, painted upper walls under the red-lit recessed ceiling, you can spot a few kitschy equine-themed decorations, and at booth level, you can make out a faint horse motif in the pattern of the faded beige wallpaper. When Joe Austin, Sam Channas, and Tim Mays bought and reopened the place five years ago, they cleaned it thoroughly but didn’t touch the decor. Their current customers include a few old timers who’ve been coming in for half a century. There’s one room with a bar and a couple of small black Naugahyde booths; another with a couple of small black booths, three or four large red ones, a couple of tables, and the grill.

Cook-it-yourself steak joints are hardly unique; there are similar establishments all over Southern California (the Turf’s grill was installed during its previous incarnation). The affection its patrons have for the Turf largely has to do with the locale.

As far as I know, Turf Supper Club is the only site in all of greater Golden Hill where you can sit down to eat a non-Mexican, non-pizza restaurant dinner. And it’s emphatically the only place in the neighborhood where you can buy a decent steak, cooked or raw. The crowd is diverse, to say the least: All ages, races, genders, and styles gather amicably over the grill, although there’s usually a plurality of thirtysomethings with variously interesting hairstyles and bodily adornments. Not all are neighborhood folks, however — pilgrims arrive from all over the county to visit this mellow shrine of beefy hippitude, and on week-end evenings, the typical attire switches from “come as you are” to Gaslampsh “meet market” duds. What really sets the tone (and creates a community) is the awesome CD jukebox near the front door. This selective repository features six decades of great sounds, playing loudly and almost constantly. A typical evening’s run is likely to include Motown, some creative cocktails, basic wines.

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As the food police will tell you, the only way to get the most flavor is to cook it yourself. At Turf Supper Club, you’ll find it’s a mellow shrine of beefy hippitude, and on week-end evenings, the typical attire switches from “come as you are” to Gaslampsh “meet market” duds. What really sets the tone (and creates a community) is the awesome CD jukebox near the front door. This selective repository features six decades of great sounds, playing loudly and almost constantly. A typical evening’s run is likely to include Motown, some creative cocktails, basic wines.
of the fish kabobs vying for grill space; I think that, like me, most customers try them just once.) On a nearby side table are condiments — salt, pepper, Worcestershire, Tabasco, and A-1 steak sauce — plus packaged towelettes. If you’re not used to cooking, the regulars at the grill will probably coach you. (And despite consistent full houses, I’ve never seen anybody get burned over grill space here.) Keep in mind that the more items there are on the grill, the lower the heat will be, so it’s nearly empty, keep a close eye on your garlic bread lest it “flambé,” and if it’s crowded, just groove on the music till your meat’s cooked to your taste. The menu gives hints for determining doneness: Touch your face and then your steaks, and when the meat feels like your cheek, it’s rare; when it feels like your chin, it’s medium, and when it feels like the tip of your nose, you should’ve just gone to a shoe store.

Given the scrumptiousness of the steaks, recently I asked a sweet-faced, long-haired, beautifully tattooed staffer where the beef came from, what grade it was, and how it was aged. Evidently no meat expert, he guessed the steaks and was totally fed up with it. "Fresh every day," he sounded shocked and said it was "priced to move," and how it was aged. They were several ways to do it: dry-aging. Finally, as every deer hunter knows, freezing meat concentration of flavor) than in dry-aging. This, too, tenderizes the meat and intensifies the flavor some-what, but there’s much less shrinkage (hence, less concent-ration of flavor) than in dry-aging. With Cryovac, individual pieces of meat are vacuum-sealed in thick plastic wrap and flash-frozen to age for a couple of months at very cold temperatures. This makes the meat tender and the flavor mild and smooth. To anyone who knows and loves dry-aged beef, Cryovac-aged beef cuts like butter — and tastes like margarine.

As for supermarket beef: it’s fresh off the steer, typically not aged at all. To leave these topics (and get a load of good recipes too), I recom-mend The Complete Meat Cookbook by Bruce Aidells and Denis Kelly (Houghton Mifflin, New York, 1998).
San Diego
November 27, 2002


"What’s your problem, man?" says Hank. "Does everybody who cooks Japanese have to..."

"What, I say. ‘Just wondering,’ cause that looks Vietnamese to me.

Okay. I shouldn’t have brought up the Vietnamese thing. This is Hank’s favorite sushi bar. It’s near Qualcomm Stadium in a woody little strip mall called Rancho Mission Plaza.

Lunchtime’s at high tide. Place hums with people inside and out eating rolls, hauling out thick noodles from dark soups, talking away. A full-size swordfish takes up a whole strip of the sushi chef catches me looking up at the sushi bar. "$4.25), just to smooth Hank’s feathers. But then serving beautiful little plates of sushi, one after the other.

"And ‘eel sauce: eel, sugar, soy, and ginger.” Then he imitating crab, and rice, wraps it all in salmon. On "Joey, can we split a Volcano?"

"There’s one more thing we’ve gotta have,” he says. “But chibba also means ‘1000 leaves.’ “ His hands are already molding the rice for Hank’s tuna roll, laying it against the seaweed, sticking the tuna in, shaping it, rolling it in a silver mat, then slicing it into eight pieces, with the end piece lying on its side. Hank has already bolted everything down.

"You?” "Vietnamese. We’ve been open three years.”

"Uh, what’s the Chiba Chicken?” I ask. “Sure,” says Joey. He starts folding in octopus, imitation crab, and rice, wraps it all in salmon. On top he scatters tuna shavings, some orange smelt roe, and “eel sauce: eel, sugar, soy, and ginger.” Then he pops the roll into a toaster oven, and when they come out, Volcano! The shavings and edamame pop and bubble like a little Mount Fuji. Great! Tastes great too. Sweet and savory.

"I made it up,” says Joey. “Call it Vietnamese ingenuity.”

He says Chiba Chicken is cooked in sweet soy, ginger, and oyster sauce. Sounds good. I order that ($9.50). Actually, I see there are six $5.95 combo platters, where you choose a kind of chicken or beef or pork and match it with any of six side orders, from California roll to a fried seafood mix. Meantime, Joey hands over Hank’s tuna roll. Hank sees me looking at it. “Go ahead,” he says. I do. Snap my chopsticks, mix some of that green mustard into a splot of soy, then dip my chunk in there. Good. A glug of Sapporo makes it better.

Our platters come next. Segments hold salad, rice and chicken, pickled cabbage, bean sprouts soaked in sesame oil and chili, and six California rolls sea- weed wrapped around rice, imitation crab, and a touch of avocado. My Chiba Chicken has large mushrooms, cauliflower, zucchini, and broccoli soaking in its sauces. It’s a lot. But a lady named Janice at the bar is far more serious. “Fresh, raw fish,” she says. “That’s what’s great about Japanese food.” She’s ordered numbers 2, 23, and 56. Number 2 is nigiri, a ball of rice with sake (salmon) curled over it ($2.50). Number 23 is sashimi, five slabs of raw, rosy red tuna ($5.50), and 56 is Hank’s eight-piece spicy tuna roll ($3.75). With the beer, she’s paid $16.00, but she’s happy. “I’ve been eating sushi 20 years,” she says. “What counts is the fish. See his tuna? Rich red. No lines. It’s tender. It doesn’t smell fishy. Joey’s just more consistent than anybody I know. That’s why I come here.”

“You should have raw fish every day, if you want to be healthy,” says Joey. “I have bodybuilders come in. They always eat sashimi and sushi rice, rice with rice vinegar in it.”

He says you can come in even if you’re broke. “Just get a large bowl of rice,” he says. “Dollar ninety-five. Shake some soy on it. At least it will fill you up.” Hank has already bolted everything down.

"There’s one more thing we’ve gotta have,” he says. “Joey, can we split a Volcano?”

"Sure,” says Joey. He starts folding in octopus, imitation crab, and rice, wraps it all in salmon. On top he scatters tuna shavings, some orange smelt roe, and “eel sauce: eel, sugar, soy, and ginger.” Then he pops the roll into a toaster oven, and when they come out, Volcano! The shavings and edamame pop and bubble like a little Mount Fuji. Great! Tastes great too. Sweet and savory.

"I made it up,” says Joey. “Call it Vietnamese ingenuity.”

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The Place: Chiba Japanese Food & Sushi Restaurant, 10435 San Diego Mission Road, Mission Valley (619-233-5979)

Type of Food: Japanese

Prices: Tempura shrimp appetizer, $1.50; daily specials, like Chiba Chicken combo (cooked in soy, ginger, and oyster sauce) with choice of sides, e.g. fried seafood mix, egg roll, shrimp/salad, California roll, $5.15; similar combos, $5.95; lunch bento (California rolls, with fried seafood, salad, rice), $4.90; katsu curry noodle soup (chicken, pork, or shrimp), $5.95; teriyaki seafood combo with sashimi, salmon, shrimp, crab, rice, salad, $5.95; vegetable teriyaki combo with rice, salad, $4.95; two pieces equal nightly, $2.95; five pieces tuna sashimi, $3.50.

Hours: 11:00 a.m. to 9:30 p.m., Monday to Saturday; 1:00 p.m. to 8:30 p.m., Sunday

Bus: 13

Nearest Bus Stop: San Diego Mission Road and Rancho Mission Road

Trolley: Blue Line

Nearest Trolley Stop: Mission San Diego

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Raw Volcano

“See his tuna? Rich red. No lines. It’s tender. It doesn’t smell fishy.”

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TIN FORK

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GRAND OPENING

Featuring exotic Japanese fresh fish and a full-color menu with pictures of every item creating an exciting sushi experience!

Umi Sushi

619.226.1135

2806 Shelter Island Dr.

Point Loma

Open every day

Lunch: 11:30 am-2:30 pm

Dinner: 5-10 pm • Friday & Saturday until 10:30 pm

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Saturday & Sunday Brunch

Eggs Benedict, Salmon Hollandaise, Huvos Rancheros, Omelettes, Fresh Fish and much more!

9 am-3 pm. From $8.95. Outside seating available.

2-for-1 Lunch or Brunch

One free item from menu purchase of full price item of equal or greater value.

Discount valid on regular-price menu items. Not valid on holidays. Maximum discount $12.

A 17% gratuity will be added to original amount of check. With this ad. Expires 12/30/02.
In January of this year, Orrin and Cheryl Day purchased the Ramona Theater, a faded two-screen cinema near the edge of Ramona’s Old Town. Six months later, much to the town’s delight, the building-minded couple — he owns a contracting company, she’s an interior design specialist — announced plans to renovate and refurbish the theater in high style. Suddenly, there would be something new and glamorous on Main Street to offset the town’s collection of rough-hewn historical sites and old-timey antique shops. A Ramona renaissance was gathering steam.

Now, construction is underway on another Day project: a two-story, 25,000-square-foot office building and retail complex two blocks from the theater. As things stand, one of the two shops flanking the building’s entrance will be selling olive oil. The other will serve as a co-op — a place where folks who need an outlet for their grapes and who want to make their own wine (and sell it to the co-op) can do so. “You can sell your grapes to the co-op without paying,” says Jenkin. “But if you want to make your own wine [and sell it to the co-op], you need to buy in. Frank and I started an LLC; it’s a $2,000 minimum buy-in. The remarkable thing — the co-op holds 1000 units; we vested ourselves 255 units each.” Now that the early-bird discount has expired, units for new members count as $400 apiece. The co-op has 15 investors, folks from the theater. As things stand, one of the partner businesses would have little of the atmosphere of the winery itself, which was little more than a barren slope and four surveyor’s stakes. But, matters of the winery itself, which were little more than a barren slope and four surveyor’s stakes, was little more than a barren slope and four surveyor’s stakes. Though the opponents were overruled, they hoped Karlson. “People will recognize their wines in a day,” promises Jenkin. “This is going to start at the big growers.” Both will be wholesale operations, selling their product to the retail outlet accompanying the tasting room.

Once everything gets going — the tasting room is scheduled to open on May 1 of next year — Ramona Vintners’ Winery will take its place as one stop on the aforementioned Back Country Wine Trail, a fledgling association of local wineries making wine from local fruit. The trail starts in Ramona. “It’s going to start at Schwegel’s Winery, then to us, then up to Jim Jenkin and Mike Menghini in Julian.” Then it leads up to Alex McGearry at Shadow Mountain Vineyards in Warner Springs, with a possible detour to a planned winery in Mesa Grande. The projected finish will be out near the junction of the 79 and the 317 at Aguanga, where cheese to the Palm Springs.

**SAN DIEGO READER • November 27, 2002**
What the Chef Eats

THREE EGGS IN CREAM AND TOAST
BY CHEF/OWNER TIM KLEPEIS
Adams Avenue Grill, University Heights

When I walked into my 12-by-15-square-foot kitchen at seven this morning, I saw the 12-inch-long chef’s knife sticking in the wall. Right off, I knew who did it: an unhappy and combative chef-in-training. I was glad it wasn’t sticking out of my antique wine hutch in the dining room. This knife called our employment agreement to an end. Now, 18 hours later, at one o’clock, I set the alarm and lock the building’s glass doors. Only 60 minutes earlier, 50 tables sat here at the 20 tables. They ate hickory-smoked salmon and walnut and blue cheese-crusted filet, and enjoyed a ruddy Stag’s Leap cabernet. A ten-minute drive and I am unlocking the front door to my home. I walk into my kitchen and switch on the light. I slip off my sweat-soaked white cotton socks. Earlier I spilled boiling water on my right foot; the skin is blistered and pruned. I detect my personal odor. A combination of sweat, charred steak, and grease fat. I crack open a window. A shallow gash in my hand from an accident earlier in the day, the sends a sharp pain from my hand up into my wrist. I got the gash when foraging through the wood-slat and wire vegetable crate for red beets; a sharp wire end snagged my flesh. This pain is my only distraction from my need to eat. Hunger and thirst have finally reached the top shelf of Maslow’s Hierarchy of Needs. Now to cook for myself. My 14-inch Calphalon sauteuse, which resides on the back left burner of my range, is made hot; a teapot of rendered salt pork begins to turn clear while melting into a snappy size. Three eggs and a small carton of heavy cream are pulled from the icebox while a slice of flax and sunflower seed multigrain bread from Bread & Cie is toasted medium brown.

The cool brown eggs in my hands take me back in memory to

Continued on page 133

To subscribe to San Diego Reader for only $9.95/year, call 858-298-7323

SAN DIEGOREADER.COM

Calendar

RESTAURANT LISTINGS

The Reader’s Guide to Restaurants are recommended listings written by our reviewers (Ed Bedford, Anhboe Martin, Max Nish, Eleanor Widmer, Naomi Wise). Each issue contains only a fraction of nearly 500 reviews. A complete searchable list is available online at SanDiegoReader.com

NORTHERN COASTAL

BURBY’S GELATO 937 South Coast Highway 101, Lumberyard Shopping Center, Encinitas, 760-436-3636. This tiny storefront does only a few things — macaroni salad, and a choice of two scoops of short-grain rice, mild house-tas, 760-94-ALOHA. Tucked between -1239

SOUTH COASTAL

BUBBY’S GELATO

Inexpensive: $10 to $19; moderate: $20 to $35; expensive: more than $35. Please also consult our dining guide to San Diego Reader in print or online for a complete list of restaurants. A complete searchable list is available online at SanDiegoReader.com.
An exciting new dining experience for the whole family! Enjoy old classics with a new twist in Four Seasons style. Start with a visit to the gourmet salar bar where a Bistro chef tucks your selections to perfection. Surf and Turf entrées are served with your choice of classic side dishes.

Choose from:

- Rare Tuna Steak & Grilled Double Paneraes
- Beef Tenderloin & Grilled Lobster Tail
- Double Lamb Chop, Breast of Chicken & Veal Medallion
- Prime Rib or Kansas City Steak
- Lobster, Shrimp & Scallops

Sundays 5:30 p.m. to 10 p.m.
For reservations, call 760-603-5773
Complimentary valet parking

Four Seasons Restaurant
200 Feet of the World’s Largest All-You-Can-Eat Japanese Seafood Buffet

What the Chef Eats

continued from page 132

Pamplomeuse Grill 514 Via de la Val, Del Mar, 858-792-9090. The locals’ favorite French provincial restaurant offers exquisite, creative cooking. Favorites from an often-changing menu include fresh crab salad with avocado and tomato, white fish served any style, mushroom cappucini soup, and tarte Tatins. Serene atmosphere with excellent service. Dinner reservations urged. Dinner nightly, lunch Wednesday through Friday. Dinner expense. — E.W.

Scalini 3790 Via de la Val, Del Mar, 858-259-9944. A handsome dining room offers Northern Italian specialties with at least ten pasta dishes. All items on menu, which includes fresh fish and seafood, are tempting and well prepared. Impressing surroundings and excellent service. One of the best Italian restaurants in North County. Open for dinner nightly. Reserve for weekends. High moderate (pastas) to very expensive. — E.W.

Wild Note Cafe 141 South Cedros Avenue, Solana Beach, 858-259-7310. Located in the Cedros Design District next to the Bistro Upstairs, this uniquely decorated room offers excellent salads, pasta, fresh fish, grilled meats, and burgers in a casual atmosphere. Friendly, attentive service. Live music at dinner, Sunday jazz brunches. Wednesday wine tastings. Lunch and dinner six days, lunch only on Monday. Moderate. — E.W.
Life is grrreat – spice it up!

“Best Ethnic 2002”

$10.95 All-You-Can-Eat Thanksgiving 2002

Thanksgiving Buffet Thursday, November 28

Open 11-10 pm. Adults $13.95, Children $6.95, Children under 5 are guests.

Seafood Buffet Dinner Friday, November 29

Open 11-10 pm. Adults $13.95, Children $6.95, Children under 5 are guests.

Champagne Sunday Brunch

Complimentary Bloody Mary, Mimosas 9:30 am-1:30 pm. Adults $25.95, Children $12.95, Children under 5 are guests. Complimentary Wine/Tea December 31 to 10, 11 am to 7 pm

Torrneyana Grille

334 La Jolla Torrey Pines Rd • (858) 454-7393

For reservations and information call Jason • (858) 454-7393

Pride of Italy

For reservations and information call Jason • (858) 454-7393

Exquisite Thai Cuisine

The House Specialty is fish, served in a room directly on the harbor. The presentation, in the manner, of Morton’s, is to show you the entrée. Price of entrée includes nothing else: vegetables, potatoes à la carte. Excellent appetizers, especially five-ounce tart. First-rate bread and bread pudding. Dinner only, Thursday through Sunday closed Monday. Expensive. — E.W.

Saska’s 3788 Mission Boulevard, La Jolla 858-490-2877

Heavy appetizers are excellent, and the house is a wau’s chain is a great intro to Swedish cuisine. — E.B. (5/02)

French Gourmet

960 Turquoise Street, Pacific Beach, 858-488-1725

This pleasant, easy-dining room serves French food with California influences. It’s light, good tasting, and easy on your purse. Breakfast items and lunch are served simultaneously. Your order is taken at the host stand (sized to serve two or four; call ahead for larger groups). Patio seating is available. — E.W. (8/99)

Los Tamarindo

5525 La Jolla Blvd • (858) 454-3993

The dishes at this Mediterranean and Cantonese restaurant contain no MSG, nor are there starchy starches in the sauces. Very healthy with many unique recipes. The dishes are available from opening to closing. This remains one of our best kept secrets. — E.W. (8/01)

Porrongs

875 Prospect Street, La Jolla, 858-355-5122. In terms of atmosphere and food preparation, one of the best restaurants in La Jolla. The European fusion menus offers a vast choice of 20 appetizers, or taps, including several sushi rolls. Don’t overlook the Thai coconut soup, Atlantic salmon, and dark chocolate omlette, or the mango salad at lunch. Beautiful interior, lovely heated patio; excellent service. Be sure to reserve, especially for dinner, to avoid a very long wait. Open daily. Moderate to expensive. — E.W. (9/01)

Road Kill

4744 Mission Boulevard (at Garnet Avenue), Pacific Beach, 858-292-2326. This country-style steak house features hormone-free. You eat the meat—organically grown and without hormones or pesticides. The meatballs are guaranteed hormone-free. — E.B. (10/01)

San Diego Reader • Wednesday, November 20, 2002

Showcase the Best of La Jolla Dining

Pamper your taste buds

Best of La Jolla Dining 2002

619-234-1102

Free delivery on orders of $20 or more

2 for 1 on any two entrées. Includes soup or salad, garlic bread and dessert (homemade tiramisu), only

Family-run, the only fresh ingredients—nothing pre-cooked!

1995 Pine Ave • (858) 564-3783

With better cooking and a better price, this place is a must. — N.W. (2/02)

COSTA BRAVA


Free appetizer of your choice

(Excludes champagne. Not valid w/other offers.)

Any two entrées. Includes soup or salad, garlic bread and dessert (homemade tiramisu), only

Inexpensive.

Choose from Udon or Chicken, Beef, Pork & Salmon Teriyaki. Served with Miso Soup, Salad, Rice and Tempura Vegetables. (50¢ value)

Purchase one dinner entrée and receive 50¢ off a second of equal or lesser value.
SIMPLIFY YOUR LIFE
Let Us Cook Your Holiday Meal!
Roasted Whole Fresh Turkey
served with our savory bread stuffing & gravy
• SMALL (16-18 lbs.) $119 each, 6-10 servings
• MEDIUM (20-22 lbs.) $139 each, 12 servings
• LARGE (25-30 lbs.) $195 each, 25 servings
We can make all the trimmings too!
Visit us online or at our restaurant.
Or just phone Nancy at ext. 131.

The Best Beach Bar in San Diego
Readers’ Best 2001 Writer’s Selection

College “Game Day” and NFL “Game Time” Packages
on Saturdays and Sundays 9 a.m. - 12 p.m.$2 Bloody Marys or $2 Coors Light Pints
6 Screens
Bartenders & Hot Dogs All Day Saturday & Sunday

Lahaina Beach House
ON THE BOARDWALK! 858-270-3888
Located between Reed Avenue and Pacific Beach Drive

The French Gourmet
Social and Business Catering Solutions
“Best Caterer 2002 Gold Medallion Award”
California Restaurant Association
CENTRAL SAN DIEGO

ANTIQUE BOW CAFE 3003 Adams Avenue (at 30th Street), Normal Heights, 619-282-9750. Antique-furniture specialty shop filled with furniture and 1,000+ antique Negro dolls. The owners are from Missouri and thrive on hunting for antiques. The cafe serves excellent New Orleans-style food. A good stop for coffee, lunch or dinner. — E.B. (5/02)

JIMMY’S 9635 Mission Gorge Road (at Town Center Drive), San Diego, 619-463-2683. We’ve eaten at the end of the line here, the trolley’s Orange Line. Feels like a saloon. You walk back through the grass to the streets of trolley-town. Thank goodness for this family-owned restaurant, which is filled with good-old-american food. Their six-page menu is taste-tested and approved by us. You eat your dinner and dig into the breakfast “Eggs and Cakes” (two eggs, three pancakes), the “Toucan’shaw” (two eggs, two hot cakes, four strips of bacon or three link sausages), or the “Monte Cristo” hot sandwich (ham and turkey grilled on butter-dipped Texas toast with Swiss cheese, hot syrup, and French fries). Later in the day, the New York strip or thick cut steak with all the trimmings, and desserts like homemade cinnamon bread pudding with raisins topped with whipped cream. Open three meals, seven days. Inexpensive. — E.B. (11/00)

SHAM ROCKS SHACK BAR & GRILL 7019 El Cajon Boulevard (at 70th Street), La Mesa, 619-463-2266. It has the feel of a pub, with solid wood furniture, pool tables, dart boards, big open kitchen in back. Most of all, they have a list of drinks, and people know each other. As for the food — yes, there’s a little bit of Ireland, like the corned beef sandwiches, but really it’s all-American pre-health-craze sandwiches. Daytime egg salad sandwich. — E.B. (11/00)

VILLAGE GARDEN RESTAURANT AND BAKERY 8314 La Mesa Boulevard, La Mesa, 619-462-9100. The Garden is part of what makes La Mesa Village great. The ice cream and shakes here are wonderful on warm evenings. The decor inside is kind of grandmas and grandpas: a lot of green and white, with flower-shaped lamps spilling over out of overhead fans and brass rail with monsoon curtains between the booths. It’s bright and cheery. And the prices. This is traditional fare: creamed chipped beef on toast, sandwiches, a dozen different smokies, salaks and eight “signature” “big boy” burgers. Maybe the best thing is the beer. Big, tender and baked right there. Two must-haves: The Country-style ham (from a farm in Virginia baked ham, chicken, and dumplings), and a take-home loaf of their apple-nut bread. One snuff and you’re gone. Evenings, catch the early bird special. Good deal on the three-
Does not include additional items. Excludes 14'' pizza. Good for up to 12.99 Dinner For Two specialty salads for only $12.99.

Come Enjoy our PRIME RIB ALL-YOU-CAN-EAT FEAST Saturday night is Prime Rib Night at the Bahia Cafe. Feast on our tender roast prime rib of beef carve to your order, a colorful salad bar, slow-baked potatoes, and garden-fresh vegetables.

Available 5:30–9:00 P.M. $14.95 Adults $6.95 Children Call for reservations 858.539.7635 At the Bahia Resort Hotel 998 West Mission Bay Drive

THE ABBEY CAFE 127 University Avenue, Hillcrest, 619-692-0311. Based on the classic West Hollywood original. Look for the wooden cross tied to the giant cactus. By all means go during the day and sit out on the patio. But the must-visit time is after sunset, when the place is absolutely packed. Not valid with any other offers or specials. No teque los gatos.

GREAT SALADS, Fresh Pastas Locally owned and operated for over 12 years

SAN DIEGO'S BEST Woodfired Pizza

$12.99 Dinner For Two
Buy any 2 pizzas, pasta dishes or specialty salads for only $12.99.

San Diego's Best Woodfired Pizza

San Diego Reader

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12/9 OFF

San Diego Reader November 20, 2002

Point Loma
5120 N. Harbor Drive
619/226-0528

Solana Beach
945 Lomas Santa Fe Dr.
858/259-8666

Point Loma
5120 N. Harbor Drive
619/226-0528

Solana Beach
945 Lomas Santa Fe Dr.
858/259-8666

Chef Fabrice Poisson's modern French cuisine is a fine line between tradition, including bistros classics and fresh inspirations, emphasizing top-grade seasonal ingredients. A huge, intelligent wine list covers a full range of prices, ages and origins, including "eye catching" Bordeauxs. Smoking and fair- weather dining is on wraparound terrace/observation deck. Note: parking entrance on Fourth Avenue; wheelchair accessible via an elevator. Open daily for lunch and dinner. Reservations recommended, not bank-breaking. — E.B. (12/02)

CALIFORNIA CUISINE 1012 University Avenue, Hillcrest, 619-543-0790. This Hillcrest restaurant has been around forever and has a durable reputation as an unbluffed clientele. Perhaps the flawless waitstaff working their desk, calm dining room is the reason why. The menu is sensibly, but the preparations unview. The appetizers are interesting, but don’t over to their promise. It is California Cuisne’s classic entrees that endure—despite their menu’s excessive range. I recommend the New York steaks or lamb, accompanied by one of their choice salads. If you appreciate life’s finer things, California Cuisine is a place for a good meal. Moderate to expensive. — J.M. (5/99)

CHIZO-ODERI 3641 Fifth Avenue (at Pennsylvania Avenue), Hillcrest, 619-299-1001. The nearest thing to a drop-in French bistros in town, even if Odery (ex, she’s real) comes from Belgium. Her place is small, slick, and smells of fresh French bread. She and her husband are generally discouraging in the kitchen preparing for the constant banquet they see to cater. She has looked for labels. Andrews, Governor Jerry Brown, and Linda Ronstadt. For you, the Bob’s Cook great breakfast smokes the Provençal, with peppers, mushroom, tomatoes, and onions, the smoked salmon are two good ones. They go with saute potatoes with the perfect amount of garlic. Lunchtime, the salade rïou (with tuna, anchovies, olives, and poached eggs) is the real thing, and so is the quiche Lorraine. But be like the French: have your main meal in the middle of the day. Weekdays, breakfast and lunch. Inexpensive. — E.B. (5/00)

EXTRAORDINARY DESSERTS 5292 Fifth Avenue, uptown, 619-294-7001. The desserts here do live up to their name, whether you gobble them on the spot on this patio of this charming cafe or buy them and take them home. Owner Karen Krane’s pastries are created with strict French techniques with flavors inspired by the global reach of travel, from the rice fields of Bali to the savo of Morocco. The white cakes are true food for angels ~ ethereal and not excessively sweet, vibrant with flavors of fresh ripe fruits — and some of the chocalate tacos (e.g., the “Caribe”) follow suit, while others are rich and dense. Not your piece of cake! There are also nuts, chocolate, ice cream, ice cream dishes, puddings, breakfast pastries — fine teas and coffees, along with Krane’s own lines of honeys, jams, chutneys, syrups, and poppers — plus a truly lovely assortment of international craft objects. Open for week- day breakfast, weekend brunch until last, closing at 11 p.m. Sunday through Thursday and at midnight on week- ends. — N.A. (5/02)

BOB NORD BELL 2721 First Avenue (at Juniper Street), Banker’s Hill, 619-239-8176. It opened in 1944 as a 14-stool lunch counter, but it’s been under new ownership since the turn of the century. Now, you swoop in under the maroon canopy to choose red booth seats, deep blue carpet, wooden floors, and a half-wall of windows. You’re thinking “business class,” but don’t be fooled. We’re talking coffee/ chocolate shop, sweetly priced with all the day breakfasts and sandwiches, not to mention the burgers with a salad tossed in. It’s across from the street to a retirement condo complex and at dinner, says the owner, “We cater to seniors.” While there are a lot of carafes, afforable, three-course prix fixe dinners (with a regular entree for each day of the week, Mom-style) are the order of the day. A baseball park, catty barbeque pearl on Saturdays, roast lamb or turkey Sundays. Open daily. Inexpensive to moderate. — E.B. (10/01)

LAUREL RESTAURANT & BAR 505 Laurel Street (at Fifth Avenue), uptown, 619-239-2222. Chef Jason Shafer is maintaining the flavors of Southern France that make Laurel’s reputation as a sophisticated eater, but he’s also busy carrying on — look for aptly innovations and frequent spe- cial meals. Inexpensive to moderate. Also look for a duck dinner that changes its environments — surrounded now by white lights, now by big windows, some oth- ch, or the barbecue. The restaurant doins many things right: locally-grown vegetables are thoughtfully employed, the wine list is especially deep and broad in the Filipino dishes and the chef is capable of intelligent inven- tive dishes. Fine courses (e.g., appre- tizer, risotto, fish, meat, dessert, plus three glasses of house-selected wine)
food is very, very good. I suggest the calamari plate, and the rotisserie-roasted chicken or pork are both moist and delicious. Their monkfish is a deeply satisfying Southern treat. Try the airy, sweet goat cheese cheesecake and delicious. Their monkfish is a food is very, very good. I suggest the stuffed focaccias are simply in- *With this ad only. Dine-in only. Not valid with other offers.

**FREE** Tuna Sashimi (7) with purchase of 3 Chef’s Special Rolls.
**FREE** Fondue or Hot Sake with purchase of $20 or more sushi.
**SPECIAL** $15 for 5 Maki Rolls

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Harry, James, and Jim

Bond proves again to be director-proof.

K

iddle corner:

In the second screen adap-
tation of J.K. Rowling’s Harry Potter books, our now pubescent hero fumbles his way to a giant, squirming, slithering basilisk (syn., cockatrice) via a concealed orifice in the girls’ lavatory, the haunt of a ghost called Moaning Myrtle. “Harry, if you die down there, you’re welcome to share my toilet.” Symbol-hunters, go to it! (The potty, the hole, the lizard, the moans, la mort....) But do not neglect, while you are at it, the Master Race motif of the Aryan-blond “pure-bloods” seeking to purge their school of the mongrelized “muggle-borns.” Chris Columbus’s one is bound to agree with some of Symbol-hunters, go to it! (The potty, the hole, the lizard, the moans, la mort....) But do not neglect, while you are at it, the Master Race motif of the Aryan-blond “pure-bloods” seeking to purge their school of the mongrelized “muggle-borns.” Chris Columbus’s Harry Potter and the Chamber of Secrets, or for short, Harry Chamber Pot, is unforgivably overlong and overstuffed, asm. “There is a plot,” as pointed out by a reconstituted phoenix, is good enough to overcome the jaw-slackening monotony of it all, even to overcome the carbon-copy Alien moment of the hero nose to nose with the macu- drooping monster. Kenneth Branagh, somewhat unexpectedly, turns out to be a welcome newcomer as a preen- ing, peacockish, all-talk-and-no-show “celebrity” wizard. Or in any event the character is welcome, if not the slum-
rning actor. And there is ample oppor-
tunity to bid farewell to the late Richard Harris in the role of Headmaster Dumble-
dore. In sequels hereafter, the beard and pointed hat should be roughly as hard to fill as the costume of a de-
partment-store Santa.

To relegate James Bond to the Peanut Gallery might seem a bit harsh. Surely that sports-car-driving, martini-
swigging, baccarat-playing, lady-
killing, smart-mouthing fantasy figure belongs properly among the adoles-
cents. I say no. Not any more. The early dedication of the series to topping it-
self on each and every outing sent it swiftly over the top. And irretrievably into Toonville. Those of us who thought the character ought to have been put out to pasture somewhere during the Roger Moore regime have little re-
course short of laryngitis. Is it asking too much of today’s filmmakers — even if they must turn, as before, to books — that they come up with a spy tailored to our own times? On second thoughts, maybe Agent 007 is exactly
that, insofar as these are times of impoverished imagination, endless recycling, rigid formalizing, and fear of the unknown. Even so, one feels obliged to point out that it is (ahem) four decades since the man made his debut on screen, never mind another decade since his debut on the page: he must, as a film entity alone, be into the Cosmetic Conversion of Asian to Caucasian, and so on. When will I reach the point where I no longer feel the need to provide a jolt, it would have been predictable not to precede it with one of those preposterously overblown pre-credits sequences, or to accompany it with techno-Madonna all through the actual credits. The film is wrecked before it can get off the ground. I confess to having left there was cause for hope in the enlisting of a new director, Lee Tamahori (Once Were Warriors, Mulholland Falls, The Edge, Along Came a Spider), a cut above most of the recent helmsmen. Then again, I felt the same, if not more so, about Michael Apted before the last one, The World Is Not Enough. Bond proves again to be director-proof. In fairness, the second-banana villain’s getaway by helicopter from an islet off Cuba is excitingly staged, and there’s a vigorous swordfight in the Flynn-Rathbone tradition between Bond (who never needs practice to stay in trim) and the top banana. But then there’s the laser-ray satellite, the invisible automobile, the wind-surfing on a tidal wave, the car chase through the melting Ice Palace, the cosmetic conversion of Asian to Caucasian, and so on. When will I reach the point where I no longer feel the need to bother with the latest Bond film? Or better: when will I realize I am long past that point? Make no mistake. I don’t want Bond to adjust and adapt. I don’t want him brought up to date; I don’t want him put on equal footing with a Kick-Ass Chick (currently, Halle Berry); I don’t want him schooled by John Woo; I don’t want him toughened or softened, darkened or deepened; I don’t want him recast with Russell Crowe or Colin Farrell. I want him retired.

Treasure Planet, a Disney cartoon from the team of John Musker and Ron Clements, is an inchohesive and indigestible blend of Robert Louis Stevenson and Robert Heinlein, besides an incohesive and indigestible blend of hand-drawn animation and CGI stuff. The spaceships have masts and sails, like the flying pirate ship at the end of Peter Pan, except that these keep on going beyond the atmosphere, with the crew held to the deck by “artificial gravity.” (Okay, but how about some artificial oxygen?) Most of RLS’s memorable characters are present in one form or another: Jim Hawkins (a fatherless teenage daredevil with two-tined, two-toned hair and a jet-powered surfboard), Long John Silver (a soft-hearted surrogate father), Dr. Livesey (prissified in the voice of David Hyde...).
Pierce), Billy Bones (minus the Black Spot), and Mike Leigh's All or Nothing, and Werner Herzog's Invincible. All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed. Thousands of past reviews sorted alphabetically, by year of release and by rating, are available online at SanDiegoReader.com.

All or Nothing — Mike Leigh's All or Nothing and Werner Herzog's Invincible opened side by side at Madstone's Hazard Center last Friday. You have had your chance.

MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed. Thousands of past reviews sorted alphabetically, by year of release and by rating, are available online at SanDiegoReader.com.

All or Nothing — Mike Leigh comes back from his change of pace and change of scene in Topsy-Turvy to his normal pace and his old stomping ground, a working-class milieu in modern-day London, more exactly the neighborhood's leading candidate for the climate of fear in America. Dishevelled and oleh-eyed, the performers inhabit their roles, you'd need to have seen these same actresses in the perfect in every detail the crowd-pleasing cinematic sleights-of-hand, the resplendent, soft-toned imagery of France's "quality cinema," the fragile, fine-china beauty of Jossiwey and the humiliatingly hairy makeup of Jean Marais. 1946.

Bloody Sunday — Paul Greengrass's documentary on gun culture in America, and by extension violence, homicide, and the climate of fear in America. Dishevelled and overly-eyed, the performers inhabit their roles, you'd need to have seen these same actresses in the perfect in every detail the crowd-pleasing cinematic sleights-of-hand, the resplendent, soft-toned imagery of France's "quality cinema," the fragile, fine-china beauty of Jossiwey and the humiliatingly hairy makeup of Jean Marais. 1946.

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The film mirrors the filmmaker. With strategically and pragmatically about his level of expertise as a filmmaker.

slickness may or may not say something sincerity, for all his showmanship and all his sneeringly ironic cover version of the song Wonderful World.” (Joey Ramone’s accompanied by Louis Armstrong’s “What a

montage of U.S. foreign-affairs follies will be explanatory nexus, can at times resemble world. His search far and wide for armed populace, but for the bedrock of

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FEAR IS A TRIGGER

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Edgar Ramirez, Agustintos, Head of St. Graciela, and Ricardo Darin. "The Crime of Father Amaro" (HAZARD CENTER 7)

— Screen debut of rapper Eminem, a pop-star acting vehicle not unlike some of the more serious (everything being relative) of the early Elvis vehicles: Loving You, Jailhouse Rock, King Creole, Wild in the Country. The Eminem character is even addressed on occasion as "Elvis." On the score of "realism," one cannot fault the views of the glazier urbaniscope of modern Detroit (Michael Moore territory) or the trailer-park squoker of the hero’s home life; and Eminem himself, who came out of this background, does nothing in his acting to dispel the illusion. But all this grit goes only so far and cover up a hype-hop Rakic centered around a blue-eyed, blue-collar rapper who freezes on stage during the opening "battle" — forty-five seconds piece to trash an opponent in rhythm and rhyme — and who ultimately redeems himself in the climactic rendition. What happens in between is a sub-Scorsese series of scrapes and scuffles threaded together by a plottless blue of "What the fuck, man!" and "What’s your fucking problem?" (Eminem, despite his runty size and his perpetual deer-in-the-headlights look of fog, holds his own in the physical battles, too.) And the grit, such as it is, never gets so thick as to blacken the root image of rap music as the voice of liberation: just what our Founding Fathers had envisioned for the disenfranchised youths of the inner cities. The use of the "gangsta" element has been all but eliminated, and although the personal vituperation in these "battles" leads naturally to challenges of an opponent’s manhood — which lead naturally to implications of homosexuality — our hero will not descend to such depths. He descends instead to the level of the grade-school playground where a rival will be dispelled by a sub-Scorsese series of scrapes and scuffles threaded together by a plottless blue of "What the fuck, man!" and "What’s your fucking problem?" (Eminem, despite his runty size and his perpetual deer-in-the-headlights look of fog, holds his own in the physical battles, too.) And the grit, such as it is, never gets so thick as to blacken the root image of rap music as the voice of liberation: just what our Founding Fathers had envisioned for the disenfranchised youths of the inner cities. The use of the "gangsta" element has been all but eliminated, and although the personal vituperation in these "battles" leads naturally to challenges of an opponent’s manhood — which lead naturally to implications of homosexuality — our hero will not descend to such depths. He descends instead to the level of the grade-school playground where a rival will be...

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BEGINS DECEMBER 20

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THE EMPEROR’S CLUB

STARRING KEVIN KLINE, CARMEL MOUNTAIN; CHULA VISTA 10; CINEMANIA 6; DEL MAR HIGHLANDS 8; ENCINITAS 9; FASHION VALLEY 18; GALAXY 6; GROSSMONT CENTER, HORTON PLAZA 14; LA COSTA 4; LA JOLLA 12; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; PORBY 10; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14.

Eight Crazy Nights — Animated Christmas comedy with multiple voices by Adam Sandler, directed by Seth A. Kearsley.

CARMEL MOUNTAIN; CHULA VISTA 10; CINEMANIA 6; DEL MAR HIGHLANDS 8; ENCINITAS 9; FASHION VALLEY 18; GALAXY 6; GROSSMONT CENTER, HORTON PLAZA 14; LA COSTA 4; LA JOLLA 12; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; PORBY 10; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14.

8 Mile — Screen debut of rapper Eminem, a pop-star acting vehicle not unlike some of the more serious (everything being relative) of the early Elvis vehicles: Loving You, Jailhouse Rock, King Creole, Wild in the Country. The Eminem character is even addressed on occasion as "Elvis." On the score of "realism," one cannot fault the views of the glazier urbaniscope of modern Detroit (Michael Moore territory) or the trailer-park squoker of the hero’s home life; and Eminem himself, who came out of this background, does nothing in his acting to dispel the illusion. But all this grit goes only so far and cover up a hype-hop Rakic centered around a blue-eyed, blue-collar rapper who freezes on stage during the opening "battle" — forty-five seconds piece to trash an opponent in rhythm and rhyme — and who ultimately redeems himself in the climactic rendition. What happens in between is a sub-Scorsese series of scrapes and scuffles threaded together by a plottless blue of "What the fuck, man!" and "What’s your fucking problem?" (Eminem, despite his runty size and his perpetual deer-in-the-headlights look of fog, holds his own in the physical battles, too.) And the grit, such as it is, never gets so thick as to blacken the root image of rap music as the voice of liberation: just what our Founding Fathers had envisioned for the disenfranchised youths of the inner cities. The use of the "gangsta" element has been all but eliminated, and although the personal vituperation in these "battles" leads naturally to challenges of an opponent’s manhood — which lead naturally to implications of homosexuality — our hero will not descend to such depths. He descends instead to the level of the grade-school playground where a rival will be dispelled by a sub-Scorsese series of scrapes and scuffles threaded together by a plottless blue of "What the fuck, man!" and "What’s your fucking problem?" (Eminem, despite his runty size and his perpetual deer-in-the-headlights look of fog, holds his own in the physical battles, too.) And the grit, such as it is, never gets so thick as to blacken the root image of rap music as the voice of liberation: just what our Founding Fathers had envisioned for the disenfranchised youths of the inner cities. The use of the "gangsta" element has been all but eliminated, and although the personal vituperation in these "battles" leads naturally to challenges of an opponent’s manhood — which lead naturally to implications of homosexuality — our hero will not descend to such depths. He descends instead to the level of the grade-school playground where a rival will be...

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interesting shotplay between Sendifeld and Leno, Shandling, Cosby; and the funniest story — Sendfield’s “favorite” show-biz story — is told off-stage. The digital-video image, meantime, is all but unviewable, and

sithcom, and thirtyish Orny Adams, whose biological clock is noisily ticking. It makes you feel something like pity (of all things) for the big shot, and something like genuine worry for the small fry. There’s some
**The Emperor's Club** — Pedantic

*Most Rancho del Rey 16; Town Square 14; Flower Hill 4; Gaslamp 15; Grossmont Valley 20; Oceanside 16; Palm Premiere 24; Parkway Plaza 18; Poway 10; Rancho del Rey 16; Sweetwater 9; Town Square 14*

Extreme Ops — Alpine action adventure starring Rufus Sewell, Bridgette Wilson, and Devon Sawa, directed by Christian Duguay. *Jovila Vista 12; Del Mar Highlands 8; Fashion Valley 18; Grossmont Center; Horton Plaza 14; La Jolla 12; Mission Marketplace 13; Mission Valley 20; Oceanside 16; Palm Premiere 24; Parkway Plaza 18; Poway 10; Rancho del Rey 16; Sweetwater 9; Town Square 14*

Far from Heaven — At the outset, Todd Haynes carries us on a crane over a Peyton Place-type town square (or square town) and into the glossy world of the 1950s “women’s picture.” It is oddly amazing how straight he plays it, or anyway how deadpan, although there are nonetheless as many laughs as there would be if a present-day audience were to sit and watch *Imitation of Life* or *All That Heaven Allows*. The two Douglas Sirk works that provide the most overt inspiration. One flagrant difference between this and those is the taboo subject matter that never could have been the light of day on the old Universal Studios backlot: the struggles of a white-collar family man with his suppressed homosexuality (“I know it’s a sickness, because it makes me feel disapproving!”) and the possibility, if not the actuality, of a clandestine affair between a liberal-minded suburban housewife and her cultured “Negro” gardener. Somehow the director’s deadpan does not hide every hint of his condescension, self-congratulation, and higher evolution. Off screen, which is to say in interviews and in the press notes, he will insist on how relevant and universal — as distinct from Universal — the material continues to be, but this might have been easier to swallow if he had updated the setting. When Rainer Werner Fassbinder paid his own homage to *Sirk* in All. *Fear Eats the Soul*, he made the same point, and made it better, by taking an old soap story (*All That Heaven Allows*) cross-pollinated with *Imitation of Life* — and clearly Haynes owes as much to Fassbinder as to Sirk — and then transplanting it into a thoroughly modern setting. Why could the point not just as well be made a slightly different, yet slightly more moving, way: by transporting an old story along with the old style into a modern setting? While it is well photographed (Ed Lachman), well designed (Mark Friedberg), well costumed (Sandy Powell), and well acted (Julianne Moore, Dennis Quaid, Dennis Hayesbert), the film has a dollhouse quality that stiffens it, flattens it, squeezes the life out of it. Perhaps there’s significance in the fact that Haynes’s name-making first film, *Superior: The Karen Carpenter Story*, was enacted entirely with Barbie dolls. What had seemed at the time a budgetary limitation might be a bigger limitation, 2002.

**GLORIOUS...** It has the sweetness, melancholy and triumph that infused *The Buena Vista Social Club*!

**Gail Mitchell, BILLBOARD MAGAZINE**

**“RUN-DON’T WALK TO SEE**

*Standing in the Shadows of Motown.*

**Owen Gleiberman, ENTERTAINMENT WEEKLY**

**“JOYFUL! A REVELATORY AURAL JOURNEY...**

*It opens your ears in a way that few musical documentaries have attempted.*

**Stephen Holden, The New York Times**

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**SYNOPSIS**

In 1972, Motown was the world’s number one record label. Seventeen years later, it lay on the verge of bankruptcy. In 1998, a documentary film crew found a group of former Motown producers who had never asked for help, but who were all, for one reason or another, looking for a little help. A nostalgic look behind the hollers and the hits of Motown. (Not to say “magic realism”) in the transformation of an 80s soul group...
lesibly re-created and so lucidly photographed, into something as dull and ordinary. Certainly we might have expected some visual pyrotechnics from director Julie Taymor, who had shaken up Shakespeare in "Titus." And for sure, Taymor pulls out all the stops for the grisly trolley accident that crippled the artist in her youth (though she’s dancing a tango before you know it). And her voyage to New York — otherwise known as the invasion of Guggenheimia — will be done as an animated collage of paper cutouts, with her mafioso husband, Diego Rivera, scaling the Empire State Building as King Kong. For the rest, this is a surprisingly pedestrian "biopic," in the subgenre of Tormented Artist, endlessly relating the marital infidelities and blow-ups ("My goddamn sister! You’re an animal!") and casting only passing glances at the oh-by-the-way paintings. Taymor, in effect, is like the socialite who attends a gallery opening only in order to gossip about the artist, and who can barely spare a moment for what’s on the walls. The artwork is important to her, just as Kahlo’s circle of friends is important to her, only to the extent that it confers a reputation. The movie counts on the cachet of the characters to compensate for the triteness and repetitiveness of the incidents. With Alfred Molina, Geoffrey Rush, Ashley Judd, Antonio Banderas, and Edward Norton, as Diego Rivera, Leon Trotsky, Tina Modotti, David Alfaro Siquieros, and Nelson Rockefeller, in order. 2002.

- (PACIFIC CINERAMA 6; ENCINITAS 8; FASHION VALLEY 18; FLOWER PROMENADE; HORTON PLAZA 14; GROSSMONT CENTER; GROSSMONT TROLLEY; LA COSTA 6; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14)

Ghost Ship — Supernaturalism at sea, from the director of Thirteen Ghosts, Steve Beck. The opening scene depicts a snapped groy wire slicing across a crowded dance floor on an Italian ocean liner, slicing through bodies like a Weed Wacker through blades of grass, graphically illustrated with "realistic" computer effects of a torso dragging itself across the floor atop legs, the top half of a head sliding off the bottom half, and so forth. This constitutes a kindness to the viewer insofar as it informs him, right off the bat, of the level of taste and subterfuge in store. (Ironic that the title should be lifted from the canon of horrormeister Val Lewton, taste and subtlety personified.) Nothing thereafter can shock, least of all the would-be shocks, as when a can of baked beans transmogrifies into mouthfuls of maggots. (Ick.) "Somebody’s gotta say it," somebody says, "and it might as well be me. This ship is fucked up." He would put it so crudely. With Julianna Margulies, Gabriel Byrne, Desmond Harrington, Ron Eldard, Isla Fisher. Washington. 2002.

- (POMONIT 14)

The Godfather — Although it finds room, in its three hours, for nearly every known gangster-movie gambit, there is no sense of having gotten at last to the bottom of the criminal underworld. The refined pictorial compositions and lighting effects are stylish, magicked, after Rembrandt, rather than the daily tabloid. And Markov Brando’s scene-stirring tactics are sufficiently effete to umble any movie, even one with such a sizable population of stalwart performers — Robert Duvall, Richard Castavan, James Caan, Richard Conte, Sterling Hayden. Also starring Al Pacino, Diane Kraton, Talia Shire, and John Cazale, based on the novel by Mario Puzo, directed by Francis Ford Coppola. 1972.

- (HAZARD CENTER 7, THROUGH 11/28) Half Past Dead — Criminal commandos break into New Alcatraz to disrupt an execution. They haven’t counted on the undercover agent in convict togs: Steven Seagal. A lot of tough talking and tough posturing (quite fetchingly on the part of Nia Peeples), though the Hong Kong-style action is strictly twinkle-toes. With Morris Chestnut, La Raie, Tony Plana, and Claudia Christian (nice as a two-gun FBI gal); directed by Don Michael Paul. 2002.

- (POMONIT 14)

Harry Potter and the Chamber of Secrets — Reviewed this issue. With Daniel Radcliffe, Rupert Grint, Emma Watson, Richard Harris, and Kenneth Branagh, directed by Chris Columbus.

- (GROSSMONT CENTER; GROSSMONT TROLLEY; LA COSTA 6; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14)

Invincible — Werner Herzog dug up another nugget of Old History: the story of a simple village blacksmith, Polish and Jewish, who sets out for Berlin in 1932 to assume the job of strongman in a theater called the Palace of the Occult, operated by a crank clownfay, and closet Jew, with a mind to becoming Minister of the Occult under Hitler: "I want to be the first to present what the Oracle of Delphi was to antiquity." It puts Herzog in familiar company — the innocent, the visionary, the eccentric, the excluded, the intrepid, the overarching, the grandiose — and it hucks out a fresh trim into the realm of the Holocaust, with the strongman setting himself up (heroically, pathetically) as the New Samson. Anyone who knows the ways of Herzog will not be
surprised to learn that the steamman is played by a two-time titlist in the “World’s Strongest Man” competition, Jouko Ahola, a Finn, just as the theater’s pianist will be played by a classically trained concert artist, Anna Gourari, who gets to strut her stuff in Beethoven. If this results in some awkwardness in the acting (no more than in Herzog’s dialogue), it’s a price the filmmaker is happy to pay. Whatever price he paid for the uncanny “professionalism” of Tim Roth in the part of the chauffeur, it was too steep. 2002.

I Spy — The only notable borrowings from the Cosby-Culp TV series of the late Sixties are the title and the color combination: Eddie Murphy, Owen Wilson. (Too late, now, though, to boast of any pushing back or knocking down of racial barriers.) And perhaps also, if one thrust into the female genre — although a sticker for accuracy might protest that the TV show stopped short of spoof and miles from slapstick — Irritating as the patty-cake repartee of Cosby and Culp could sometimes be, the hammer-and-tongue discord of Murphy and Wilson is downright painful. The two are no longer buddies, and only ad hoc partners; the black one is no longer a professional up, let alone a masquerading tennis player, but a full-time horn-toting prizefighter who refers to himself by proper name and current ring record (37-0); the white one is no longer a master of his trade but the departmental bumbler and backstabilen. (“Attitude Meets Espionage,” is the ad line meant to entice you.) The mission they are on — the black-market auction in Uzbekistan of a stolen stealth bomber, or more to the point an “undetectable nuclear delivery system” — is played strictly for belly laughs, even down to the topical references (e.g., “evildoers” as the accepted term for enemies of the United States). What it exclusively earns, on the other hand, are gastrointestinal groans. Famke Janssen, Malcolm McDowell, directed by Betty Thomas. 2002.

My Big Fat Greek Wedding — Self-assisted “Trump Girl” meets Mr. Wonderful, with the X-ray vision to see the beauty within. Only problem: he’s not Greek. Nia Vardalos, scriptwriter and star, gets to unburden herself on her lineage (“My cousins have two volumes, loud and louder”), and at the same time indulge herself in an Ugly Duckling fantasy. It seldom rises above an ethnic sitcom, but the “personal” angle sits sympathetic. With John Corbett, Michael Constantine, Lainie Kazan, Andrea Martin, Gia Carides; directed by Joel Zwick. 2002.

** (PALM PROMENADE 24; VOGUE)

Punch-Drunk Love — A comedy of knee-jerk quirkiness, from Paul Thomas Anderson, about a major-league misfit impersonated by Adam Sandler. (E.g., he stockpiles Healthy Choice puddings for the promotional effect of frequent sales, although he never flies, nor does he eat pudding.) One hardly knows which is more of a shock, that Sandler is so lopsided or that Happy Gilmore turns out to want to play Hamlet, or that the maker of the two-and-a-half-hour Boogie Nights and the three-hour Magnolia can be content to make a mere ninety-minute movie. It’s a cliche, in any case, that Sandler’s character is not far
enough removed from his usual midriffs, and that Sandler himself is no longer enough of a joke, for there to be any real edge to his temper tantrums, crying jags, haughty soliloquies, and whatsoever. He plays himself beneath him, it's only a matter of how far. Even so, Emily Watson's romantic interest in him makes no more sense than Stella Stevens's or Jill St. John's in Jerry Lewis. The violent intrusion of a gang of phone-sex extortionists from Provo, Utah, is just a mark of Anderson's poetry of imagination and core of conventionality. One clever touch, the blue suit, the red tie, and red that which everyone knows our hero expresses surprise to see him wearing (almost a Prez-with-herman ensemble, except no bow tie) is the only things we viewers ever see him wearing — day after day after day. What's his normal attire? With Luis Guzman, Philip Seymour Hoffman, Mary Lynn Rajskub. 2002.

**SAN DIEGO READER CINEMA 7, 11/28/2002**

**Real Women Have Curves**

- **Elementary ethnic feminism, to do with the tough choice facing a chubby Chicana.**
- **Whether to work in an L.A. sweatshop or to be plucked off the screen in freeze-frame mode.**
- Little-seen Japanese horror film follows a Nancy Drew reporter (Naomi Watts) as she looks into the rumor of a videotape that kills its viewers one week to the minute after they view it. She even looks at the tape herself after interplay tracking down a copy of it at the Shelter Mountain Inn, where four simultaneously deceased teenagers had stayed the week previous.

- **Cellulite. The cellulite, at any rate, is real, if somewhat unsightly.**
- **Whether to work in an L.A. sweatshop or to be plucked off the screen in freeze-frame mode.**
- **Whether to work in an L.A. sweatshop or to be plucked off the screen in freeze-frame mode.**
- **Whether to work in an L.A. sweatshop or to be plucked off the screen in freeze-frame mode.**

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**MOVIE SHOWTIMES**

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**RogerDodger**

- It’s not only Roger who’s a dodger. It’s also the cameraman: he feats, he zigzags, he bobs and weaves. (You’re not, presumably, the only novice writer-director Dylan Kidd.) Like Roberto Duran in pursuit of Sugar Ray Leonard, the spectator might want to throw up his hands and say to us all, “The sexual tutelage of a forty-year-old schoolgirl (Tina Eisenberg) by his jaded and jaundiced uncle (Campbell Scott), on a night in Manhattan, where a hacking broken bottle delivered, ghastly but what’s the point of trying for punchy dialogue if the camera is going to dance around it? Even if you could push the freeze-frame button, you would not have anything solid in front of you: we were thin faces slotted between a mushy background and mushy...
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Spiritited Away — Cancellation of the retirement of Japanese animator Hayao Miyazaki, whose Princess Mononoke was a worthy valedictory to the traditional hand-drawn method. For this addendum to his career, he has made liberal, corner-cutting use of computer-generated backgrounds; and the clash of styles creates perhaps the most overt conflict in the entire film, and the clash of styles creates perhaps the use of computer-generated backgrounds; and the clash of styles creates perhaps the most overt conflict in the entire film, the clash of styles creates perhaps the most overt conflict in the entire film, and the clash of styles creates perhaps the most overt conflict in the entire film, and the clash of styles creates perhaps the most overt conflict in the entire film, and the clash of styles creates perhaps the most overt conflict in the entire film.

Standing in the Shadows of Motown — Well-deserved and long-overdue tribute to the anonymous studio musicians, well-known collectively as the Funk Brothers, who shaped the Motown Sound in the 1960s. The visual material is a little thin; minimal archive footage (these men by definition were out of the limelight), bogus “re-enactments,” and a sentimental but largely meaningless reunion concert of the surviving Brothers and “cover” vocalists such as Joan Osborne, Meshell Ndegeocello, Bootsy Collins, Ben Harper, Chaka Khan. So many of the key players were already dead when the film was shot — and another of them, keyboardist Johnny Griffith, would die within a week of its release — but it’s a pleasure and a privilege to listen in on the reminiscences of the rest. Directed by Paul Justman. 2002.

TWO THUMBS DOWN — Fright film with Laura Ragan, Marc Blucas, and Ethan Embry, directed by Robert Harmon.

THERE’S something very sharp — not then, not before (but for), and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5) and not after (HAZARD CENTER 7, 11/29 THROUGH 12/5). Nonetheless a definite feeling of awe creeps in now and then during this incomprehensible chronicle of mankind from birth to rebirth. 1968.

John Musker and Ron Clements.

CARMEL MOUNTAIN; CHULA VISTA 10; DEL MAR HIGHLANDS 2; ENCINITAS 8; FASHION VALLEY 18; GALAXY 6; GROSSMONT CENTER; HARBOR DRIVE IN; LA COSTA 8; LA JOLLA 12; MISSION MARKETPLACE 13; MISSION VALLEY 20; MISSION VALLEY 20; PERRY STREET 9; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; PARKWAY PLAZA 18; Parker Del Mar 10.

Owen Gleiberman, ENTERTAINMENT WEEKLY

Peter Travers, ROLLING STONE

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The good and the bad in Thanksgiving?

by Sue Greenberg

There are always the good and the bad in Thanksgiving. I am American and I love it when I spend Thanksgiving with my family and her family in Huntington Beach. I don't know what to expect. She said, "Come meet my family; we have a big party!" I don't know much about Thanksgiving, but I know there is a turkey! For me, it is a new experience.

I am from Switzerland; I'm here to improve my English skills. I met an American girl here, and I will spend Thanksgiving with her and her family in Huntington Beach. I don't know what to expect. She said, "Come meet my family; we have a big party!" I don't know much about Thanksgiving, but I know there is a turkey! For me, it is a new experience.

There are always the good and the bad in Thanksgiving. I am American and I love it when I spend Thanksgiving with my family and her family in Huntington Beach. I don't know what to expect. She said, "Come meet my family; we have a big party!" I don't know much about Thanksgiving, but I know there is a turkey! For me, it is a new experience.
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For additional information, contact the department's
Jobline: 858-514-5558

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- Full range of Alt-A products
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- Sell only to industry professionals

Here’s what you will bring to the table:

- Knowledge of mortgage products
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- The confidence to change directions
- Sales experience or the communication skills and drive to "make it happen"

CALL NOW to find out more about this unique opportunity!

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- Assemblers: Vista, 1st shift, $8/hr.

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8. Advertisers are responsible for checking their Roommate ads for accuracy and reporting errors by 6 pm Monday, following publication. Call (619) 235-8200.

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COLLEGEL APT. $475/month, plus de-
post, includes utilities. Female pre-
ferred. Furnished studio, own patio, en-
trance microwave, refrigerator, share
bathroom. 619-275-1400. City Property
Management, 619-804-9747.

COLLEGEL APT. $500 deposit, 1
bedroom apartment. No pets. At 4181
Carmen Boulevard A2. 619-299-5141.

COLLEGEL APT. $595, 1 bedroom apar-
tment in near of courtyard. Laundry
room. Close to shopping and more. 4019
El Cal-
zon Boulevard. 619-580-0534.

COLLEGEL APT. $775, 2 bed-
rooms. Close to bus, stores, freeway, and
more! Aztec Pacific Apartments, 6663
San Diego Avenue, 619-282-1000.

COLLEGEL APT. $825, 1 bed-
room, 1 bath, overlooking pool/spa. Brand-
new carpet. Joggers, fireplace, air condi-
tioned. $36 month on a month to month basis. Mi-

COLLEGEL APT. $875. 3 bedroom, 2 bath, duplex. Nice 2 bedroom, 1 bath.

COLLEGEL APT. $900. Single story, 3 bed-
room, 2 bath, near I-5 and Costco. Cassidy,
broker, 619-275-LIST.

COLLEGEL APT. $950, 1 bedroom. Lovely 1 bedroom. Quiet. 5901 Kipling Street.

COLLEGE HILLS $895. Large 1 bedroom. Gated community with all utilities included. 619-804-9747.

COLLEGE HILLS $950. Single story, 3 bedroom, 2 bath, refurnished duplex. Ceiling fans, nice patio, huge fenced yard, shared


COLLEGE HILLS $1050. 2 bedroom, 2 bath. Ceiling fans, fireplace, large yard, washer, dryer, cable, internet. 619-275-1400.

COLLEGE HILLS $1125, 2 bedroom, 2 bath. Very nice, large yard. 5701 Ballymore.

COLLEGE HILLS $1195. 1 bedroom, 1 bath. Glass doors, balcony, air conditioned. Dish washer, refrigerator, gas stove. 140

35th Street. 619-299-5141.

COLLEGE HILLS $1195, 1 bedroom, 1 bath. Nice 1 bedroom, 1 bath, on quiet street. 619-804-9747.

COLLEGEL APT. $1200, 1 bed-
room. 1 month's rent due at signing. 6010
Mount Aguilar. 619-299-5141.

COLLEGE HILLS $1250, 2 bed-
rms, 2 bath. 1 month's rent due at sign-
ing. 6010 Mount Aguilar. 619-299-5141.

COLLEGE HILLS $1350, 1 bedroom, walking distance to "The Village", 4355 46th Street. 619-282-1191.


COLLEGE HILLS $1495. 3 bedroom, 2.5 bath, very nice, large yard. 7100 London Mesa. 619-299-5141.

COLLEGE HILLS $1600. 2 bed-
rooms, 2 bath, large dining area. Great loca-
tion, 4th floor, great view! 5701 Pepperwood

Apt. 619-299-5141.

COLLEGE HILLS $1695, 2 bed-
rooms, 2 bath. Large 2 bedroom, 2 bath

duplex. 1-car garage. 4167 Dwight Street. 619-299-5141.

COLLEGE HILLS $1750, 3 bed-
rms, 2 bath, large dining area. Large nice

duplex. 2-car garage. 5765 Pepperwood. 619-299-5141.

COLLEGE HILLS $1825, 2 bed-
rms, 2 bath. Balcony, air conditioned, 3 bed-

COLLEGE HILLS $1875/month, plus de-
post, includes utilities. Female pre-
ferred. Furnished studio, own patio, en-
trance microwave, refrigerator, share
bathroom. 619-275-1400. City Property
Management, 619-804-9747.

COLLEGE HILLS $1975, 1 bedroom, 1 bath, new carpet, freshly painted, nice pets, washer and dryer. Refrigerator and

tove. Fee. www.pchrent.com. 619-581-
1290.

COLLEGEL APT. $2000. 1 bedroom apar-
tment in near of courtyard. Laundry
room. Close to shopping and more. 4019 El Ca-
zon Boulevard. 619-580-0534.

COLLEGE HILLS $2050, 2 bed-
rms, 2 bath. Large home, lots of trees, tests. 5701 Pepperwood. 619-299-5141.

COLLEGE HILLS $2200, 3 bed-
rms, 2 bath. Large nice 3 bedroom, 2 bath. New hardwood floors, tile. 4167 Dwight Street. 619-299-5141.

COLLEGE HILLS $275/month, plus de-
post, includes utilities. Female pre-
ferred. Furnished studio, own patio, en-
trance microwave, refrigerator, share
bathroom. 619-275-1400. City Property
Management, 619-804-9747.
November 27, 2002


Crown 1 bedroom, 1 bathroom condo, newly remodeled, one bedroom, luxury apartment in a 55+ community, extremely quiet. To set appoint.

den, 1 bedroom, 1 full bath, 1-1/2 bath condo. 21st floor, incredible canyon view, 2-car garage, central heat, 9’ ceilings, crown molding. Wood burning fireplace. Full size washer and dryer. Garages with extra storage in select units. Call 858-481-6112. www.sdreader.com/rent/1058

DOWNTOWN. Large designer showcase apartment with 3 bedrooms, 2 baths, 1-1/2 baths, 2 parking spaces. 858-238-1938.


DOWNTOWN/LITTLE ITALY. Amazingly located 1/2 block from all shows and new 1 bedroom, 1 bath condo. $1050. 858-234-5884. 1 bedroom, 1 bath. 2071; www.delsolpm.com. www.westparkinn.com, 619-236-1600.

DOWNTOWN/LITTLE ITALY. Special! Available now. $1464. 2 bedroom, 2 bath. 1-1/2 bath, 2 parking, front door to patio, garage. 858-581-1290.

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**LA JOLLA.** $830. Donorlente studios. Apartments in the village. Laundry. Verti-
ca. Garage available. All utilities paid. 415-922-1256.

**LA JOLLA.** $215. Large 2 bedroom, 2 bath condo, all large private rooms, 2 dining areas, 2 bath, 2 living room, 2 fri.
in a quiet, residential neighborhood. No pets. 8848 Villa de La Jolla. Ask manager for details. 858-397-1125.

**LA JOLLA.** $1195. 1 bedroom, 1 bath, 1/2 block to beach. Fireplace, all appli-
cances. Tiled through. Open plan. Walk to shopping, restaurants. 7532 La Mesa Blvd. 858-461-4814.

**LA JOLLA.** $1300. 2 bedroom, 2 bath, balcony, 1/2 block to beach, private. Large living room with French doors. Fireplace. Very quiet and nice. 5260 La Jolla Blvd. 858-455-0620.

**LA JOLLA.** $1375. Large 3 bedroom, 3 bath, private cul-de-sac. Location, pool, park. 3104 La Jolla Blvd. 858-488-6262.

**LA JOLLA.** $1450. 2 bedroom, 2 bath, all appliances included. Fenced yard, pool. 5722 La Jolla Blvd. 858-476-7303.

**LA JOLLA.** $1575. 3 bedroom, 2 bath, all appliances included. 5726 La Jolla Blvd. 858-476-7303.

**LA JOLLA.** $1800. Large 3 bedroom, 2 bath, all appliances included. Furnishings, pool, deck, garage. 6956 La Jolla Blvd. 858-488-5000.

**LA JOLLA.** $1995. 1 bedroom, 1 bath, beach view. All appliances included. 6755 La Jolla Blvd. 858-488-5000.


**LA JOLLA.** $2250. 2 bedroom, 2 bath, 1/2 block to beach, 1/2 block to surf. Tropical. Close to shopping. 2 bedroom, 2 bath. Laundry services at $1395. Available now! 1 plus loft, 2 bedrooms. On-site laundry, off-street parking. 119 Avocado Street #1. Agent, 858-459-9159.

**LA JOLLA.** $2350. 2 bedroom, 2 bath, all appliances included. Garage, pool. 1 block from beach. 1 bed, 1 bath. Large 2 story home. 858-488-2228. www.delsolpm.com.

**LA JOLLA/UTC.** $1250. 2 bedroom, 1 bath du-
plex. Black to beach. Fireplace, all appli-
cances. Walk, grocery, shopping. Freeway access. 6958 La Jolla Blvd. 858-488-6262.

**LA JOLLA.** $1150. 1 bedroom, 1 bath. 30 yards from be-

Tony Gwynn and Padres president Ballard Smith, June 16, 1981, the day Gwynn signed. Shocking quotes attributed to the two of them (from www.baseballamerica.com): ‘Baseball’s probably where my future is, but my heart’s always been with basketball. It’s always been my first priority. But I’ve always wondered what kind of baseball player I’d be if I gave it my full attention.’ — Tony Gwynn, June 1981

‘During this time, the ballplayers are totally unproductive in terms of producing revenue for their clubs. I spent three years obtaining a law degree and paid for the privilege. No one offered me any bonus to go to law school and I was not paid while I was attending.’ — Ballard Smith, addressing the issue of signing bonuses for college and high school players, 1983. The last Padres contract Gwynn signed, in 2000, he earned a $2 million signing bonus. Last year, Gwynn began coaching the SDSU baseball team. In June of 2001, Smith got a job as CEO of the Carbide golf club company.

— by Robert Mitzuchi

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### Mission Valley
- 1 bedroom, 1 bath
- Washer, dryer on site
- Nonsmoking
- Quiet neighborhood
- Underground parking
- Laundry, Fitness center, community pool
- Men only
- Security deposit
- Rent
- Lease
- Move-in
- Available
- No pets
- Pet deposit
- No pets

### Mission Valley/Little Italy
- 1 bedroom, 1 bath
- Washer, dryer on site
- Underground parking
- Laundry, Fitness center, community pool
- Men only
- Security deposit
- Rent
- Lease
- Move-in
- Available
- No pets

### Mission Valley/La Jolla
- 1 bedroom, 1 bath
- Washer, dryer on site
- Underground parking
- Laundry, Fitness center, community pool
- Men only
- Security deposit
- Rent
- Lease
- Move-in
- Available
- No pets

### Mission Valley/Golden Triangle
- 1 bedroom, 1 bath
- Washer, dryer on site
- Underground parking
- Laundry, Fitness center, community pool
- Men only
- Security deposit
- Rent
- Lease
- Move-in
- Available
- No pets

### Mission Valley/Scripps
- 1 bedroom, 1 bath
- Washer, dryer on site
- Underground parking
- Laundry, Fitness center, community pool
- Men only
- Security deposit
- Rent
- Lease
- Move-in
- Available
- No pets

### Mission Valley/Alvarado
- 1 bedroom, 1 bath
- Washer, dryer on site
- Underground parking
- Laundry, Fitness center, community pool
- Men only
- Security deposit
- Rent
- Lease
- Move-in
- Available
- No pets

### Mission Valley/Rancho Bernardo
- 1 bedroom, 1 bath
- Washer, dryer on site
- Underground parking
- Laundry, Fitness center, community pool
- Men only
- Security deposit
- Rent
- Lease
- Move-in
- Available
- No pets

### Mission Valley/Jackson
- 1 bedroom, 1 bath
- Washer, dryer on site
- Underground parking
- Laundry, Fitness center, community pool
- Men only
- Security deposit
- Rent
- Lease
- Move-in
- Available
- No pets

### Mission Valley/Hillcrest
- 1 bedroom, 1 bath
- Washer, dryer on site
- Underground parking
- Laundry, Fitness center, community pool
- Men only
- Security deposit
- Rent
- Lease
- Move-in
- Available
- No pets

### Mission Valley/Alta Vista
- 1 bedroom, 1 bath
- Washer, dryer on site
- Underground parking
- Laundry, Fitness center, community pool
- Men only
- Security deposit
- Rent
- Lease
- Move-in
- Available
- No pets

### Mission Valley/Linwood
- 1 bedroom, 1 bath
- Washer, dryer on site
- Underground parking
- Laundry, Fitness center, community pool
- Men only
- Security deposit
- Rent
- Lease
- Move-in
- Available
- No pets

### Mission Valley/Main Street
- 1 bedroom, 1 bath
- Washer, dryer on site
- Underground parking
- Laundry, Fitness center, community pool
- Men only
- Security deposit
- Rent
- Lease
- Move-in
- Available
- No pets

### Mission Valley/Alvarado
- 1 bedroom, 1 bath
- Washer, dryer on site
- Underground parking
- Laundry, Fitness center, community pool
- Men only
- Security deposit
- Rent
- Lease
- Move-in
- Available
- No pets

### Mission Valley/La Jolla
- 1 bedroom, 1 bath
- Washer, dryer on site
- Underground parking
- Laundry, Fitness center, community pool
- Men only
- Security deposit
- Rent
- Lease
- Move-in
- Available
- No pets

### Mission Valley/Tudor Court
- 1 bedroom, 1 bath
- Washer, dryer on site
- Underground parking
- Laundry, Fitness center, community pool
- Men only
- Security deposit
- Rent
- Lease
- Move-in
- Available
- No pets

### Mission Valley/Alvarado
- 1 bedroom, 1 bath
- Washer, dryer on site
- Underground parking
- Laundry, Fitness center, community pool
- Men only
- Security deposit
- Rent
- Lease
- Move-in
- Available
- No pets
November 27, 2002


**NORMAL HEIGHTS.**
- Extremely large 2 bedroom, 2 bath with 15. 858-695-1663.
- 1 bedroom, 1 bath. Parking, laundry. $700. 4533 Texas Street #4. Agent, 619-296-2670.

**NORMAL HEIGHTS.**
- Bright and sunny 3 bedroom, 1 bath apartment. Available now. 4325 Texas, #4. 858-483-5765.
- 2 bedroom, 1-1/2 bath, custom patio, remodeled kitchen, security complex. 3449 Adams Avenue #C. 619-243-4000 x0.
- 1 bedroom, 1 bath. New, very nice, beautifully located. 3467 32nd. No smoking. 619-222-1556.
- 1 bedroom, 1 bath, unit on ground floor. Laundry. No pets. 858-243-5599. Available now.
- 1 bedroom, 1 bath apartment. Secure. New paint, carpet. 3060 Suncrest Drive. Call Daniel 619-275-LIST.
- Bright, clean, very large 1 bedroom, 1 bath in clean, very large 2 bedroom, 2 bath with kitchen, washer/dryer. 858-204-6604. Available now.
- Large 2 bedroom, 1 bath, off-street parking. Laundry. Credit check. No pets. 4339 West Road. 619-640-0112.
- 1 bedroom, 1 bath, unit on ground floor. Laundry and parking. No pets. 858-243-4000.
- 3 bedroom, 2 bath, large approximately 11/22/02. K & R Properties, 858-293-6055.
- Large 2 bedroom, 1 bath apartment. Low Adam. 4313 Kansas Street. Available now. Sandy at 619-269-5602 or Sunrise Management, 858-576-0575.
- Bright, clean, very large 1 bedroom, 1 bath in clean, very large 2 bedroom, 2 bath with kitchen, washer/dryer. 858-204-6604. Available now.
- Bright, clean, very large 1 bedroom, 1 bath in clean, very large 2 bedroom, 2 bath with kitchen, washer/dryer. 858-204-6604. Available now.
1/2 Off First Month’s Rent!  
2 bedrooms/1 bath from $975  
Large 2 bedrooms/2 baths from $1,175  

**RENTS**  


OCEAN BEACH, Pool, Ocean view, 2 bed/1 bath. Recently remodeled. Quiet neighborhood. Available now. 4732 Point Loma Avenue. 619-851-4449.

OCEAN BEACH, $925, 1 bed/1 bath, 2nd floor. Balcony and ocean view. 701 South Nardo, 619-294-0666.

OCEAN BEACH, $950, 2 bed/1 bath. 1/2 off 1st month’s rental! Charming, spacious with lots of storage. Assigned parking and laundry facilities. 4220 Kansas St. 619-381-0781.

OCEAN BEACH, $950, 2 bedrooms/1 bath. Under ground parking. Microwave, dishwasher, refrigerator. 4715 La Jolla Blvd. 619-222-4354.

OCEAN BEACH, $975. 1 bed/1 bath, 2nd floor. Walk to beach. Private patio. 4220 Kansas St. 619-381-0781.

OCEAN BEACH, $995. 1 bed/1 bath. Walk to beach. Private patio. 2172 6th Avenue. 619-294-9317.

OCEAN BEACH, $1000. 2 bed/1 bath, 2nd floor. Beautiful apartment. 2172 6th Avenue. 619-292-2266.

OCEAN BEACH, $1250. 2 bedroom, 2 bath, walking distance to beach. Available November 1st. 1635 Colusa Street. 619-297-9999.

OCEAN BEACH, $1500. 2 bedrooms/2 bathrooms. 2743 Camulos Street. 619-225-8447.

SOLANA BEACH, $1325, 2 bedroom, 1 bath. 1/2 off 1st month’s rental. Charming, spacious with lots of storage. Assigned parking and laundry facilities. 3520 Kansas St. 619-381-0781.
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One bedrooms starting at $1199 with carport! Three bedrooms starting at $1799!
- One, two and three bedroom floor plans
- Designer wood in entryways and kitchen
- Nine-foot ceilings with crown molding
- Wood-burning fireplaces
- Full-size washer/dryer
- Garages with extra storage in select units

*$200 shopping spree for same-day rental. Call for details.

San Diego Reader November 20, 2003
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Studio, one and two bedroom apartments with world-class amenities.
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*In select residences
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With island courts in kitchens – Beber carpet
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One bedrooms starting at $895
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- Wood-burning fireplace
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- Sizzling whirlpool spa
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- Studios, 1 & 2 bedrooms
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- Walking distance to Costco
- Newly remodeled
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- Heated pool and spa
- 24-hour fitness center
- Gas barbecues & picnic area
- Pets welcome

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Penthouse

Live near the top of the El Cortez Apartments in the former presidential suite penthouse featuring 2,200 square feet, great views and your own private elevator!

- 2 bedrooms & 2 baths
- T1 Internet
- Satellite TV
- Fitness center
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- 1,200 sq. ft. terrace
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On-site market, hair salon & Torchy's coffeehouse

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Must qualify, Call for details.

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GUITARIST WANTED, local band needs guitarist for working party band. Call Larry, 619-244-0348.

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November 29th
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November 27, 2002
San Diego

November 26th
6 Bad Boy Bill
glo residents:
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2000 Martin w/ pickup, highly figured, natural finish, excellent condition, $300. Call 619-508-0925.

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November Priced Clearances:
This week: PA and Lighting
November Sale 2002!
Gibson Guitar Giveway! And on e 2pm Free ESP giveway! Try to win BOTH! (see pg.6)


GUITAR, 1975 Yamaha Twin D100 acoustic/electric, includes hard shell case. $800. 858-271-5385.

GUITAR, 1999 Martin D19E, solid spruce top and back with high end afanti pick up, $1900. 561-366-4732.

GUITAR, Dean ML Electric guitar, $165. 858-369-5563.


GUITAR, PRS, single cut, $500. 858-875-4355.

GUITAR, PRS, $400. 858-875-4355.

GUITAR, 1980s Fender Stratocaster, $250. 858-875-4355.

GUITAR, 1980s Fender Stratocaster, $250. 858-875-4355.

November 7th 4 pm FREE
Free ESP Guitar Giveaway! And online at 2 pm Free Line6 PGXT Giveaway! Try to win BOTH! (see pg.6)

November Priced Clearances:
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November Sale 2002!
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Free ESP Guitar Giveaway! And online at 2 pm Free Line6 PGXT Giveaway! Try to win BOTH! (see pg.6)

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This week: PA and Lighting
November Sale 2002!
Gibson Guitar Giveway! And on e 2pm Free ESP giveway! Try to win BOTH! (see pg.6)
**THURSDAYS** $2.50 drafts & $3.50 wells

Poor Specimen Live Music Showcase

Thursday, Nov. 28
Happy Thanksgiving!

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**NEW:** DJ Frances &
DJ Tone Capone

**SATURDAYS**

**DJ Tony A**

**MONDAYS** $2.50 drafts, live DJs, and lots of prizes

HIP-HOP BINGO! Don’t ask, just come check it out.
featuring DJs Frances, Jalil, Tone Capone & Shea (Sonic Rec./Lipp Gloss)

**WEDNESDAYS** $3 You-Call-Its

**NFL Football**

All Sunday & Monday Nights
Happy Hour Food Specials
$2.50 Draft Beers & $4 Bloody Marys
Every Monday after the game: “Hip-Hop Bingo”
Live DJs, lots of prizes, and drink specials

**Great Food - 7 Days a Week**

Try our Ahi, Chicken or Beef “Sliders,” Fish Tacos, Nachos, Quesadillas, Wings and More.

Happy Hour Monday-Friday 4-7 pm

* $2.50 Domestic Drafts
* $5 House Martinis
* $3 Premium Drafts, Wells & Wines
* 50c Wings, $1 Burgers & Chicken “Sliders”
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4-cyl. $25/6-cyl. $35/8-cyl. $45

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<th>Price</th>
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<tr>
<td>$18,000</td>
<td>1997 HONDA DREAM 160</td>
<td>Used</td>
<td>858-549-0037</td>
<td>2-stroke motor, runs well, clean, red, 999 miles, $18,000/best. E-mail now!</td>
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<tr>
<td>$7250</td>
<td>2000 HONDA CIVIC</td>
<td>Used</td>
<td>858-559-6030</td>
<td>1992, black, always serviced, clear title. 619-464-2131. www 自动生成</td>
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196794. Courtesy Chevrolet, 888-868-CHEV CAVALIER, locks, cruise, tilt, ABS. $16,997. Vin-
CHEVY CAMARO CONVERTIBLE, Tim, days, 858-784-9620; meyerti@
CHEVY BLAZER LT, 1018. $500. 105K, gray inside/out, leather in-
locks, tilt, cruise, runs great. 619-563-
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1969, 2-year-old
2000, 7200 miles, 115K miles, 1976, 115K miles,
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JEEP CHEROKEE<br>1999, black, gray interior, excellent condition, $12,500. 619-709-0159.

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JEEP CHEROKEE<br>2000, 4-door, automatic, air conditioning, $1,600. 619-573-2615.

FORD EXPLORER<br>2001, 4-door, automatic, air conditioning, $2,175. Excell Nissan, 858-573-3114.

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LEAD STORIES

— Alberta (Canada) judge Shelagh Cragg ruled in October that prison inmates Sheryl Wil-son could not be punished for carrying around a homemade plastic knife since Wilson said the knife was only for defending himself against prison guards. This, and a similar decision currently being appealed by another Alberta judge have predictably outraged prison guards across Canada. And a November Washington Post dispatch from Mexico reported that escapees from prison is not a crime in that country (nor is running away from police or lying about guilt) because, as one Supreme Court justice put it, Mexico respects prisoners’ “basic right to choose.”

— Absolutely the Least Substantial Reason for a Knife Fight: Police in Mansfield Township and Hackensack, N.J., charged Emmanuel Nieves, 23, with aggravated assault on Nov. 13 after he allegedly slashed the face of his friend Erik Saporto, 21, as the two men fought after arguing over which one had more hair on his buttocks.

Latest Mature Government Officials

— Sumpter Township, Mich., Supervisor Elmer Parraqui, 74, and Finance Director Dwayne Sciala, 35, habitually, viciously feuding about business issues, recently obtained judicial restraining orders against each other, even though both work in a four-office building. And in September during the annual, vituperative Miami-Dade County (Fla.) budget hearing, Commissioner Natacha Scias was shot at with aChairnman Margolis for interrupting her: “You’re going to leave here in a body bag if you keep this up.” And in June (according to telephone records obtained by the Tulsa World newspaper), Oklahoma State Rep. Chad Sites angrily told a Tulsa official whose department was badgering him about code violation on Sites’ property that he would “neuter you sons of a [sic] bitches.”

Not My Fault

— In September, Robert Rozenhart, now 56, wasncalled a 20-year-old law student (Sporthouse, Edmonton, Alberta) for injuries suffered on his maiden attempt to in-line skate, which came to a Skier’s employee tried unsuccessfully to talk the instructor not to let the 12-year-old (according to telephone records of the managers, filed a federal lawsuit in October challenging the constitutionality of the Colorado law that sets a voter registration deadline of 29 days before an election, a deadline that Anibella admitted he knew about but was too busy to bother with; Anibella characterizes the 29-day deadline as mere “window dressing,” and that it had no legal basis for doing it.

— James Anibella filed a federal lawsuit in Octo-ber challenging the constitutionality of the Colo-rado law that sets a voter registration deadline of 29 days before an election, a deadline that Anibella admitted he knew about but was too busy to bother with; Anibella characterizes the 29-day deadline as mere “window dressing,” and that it had no legal basis for doing it.

Weird Workplaces

— Conscientious workers at the ARO Campu-sling auto plant in Romania offered in October to help pay off the company’s debts by selling their brains to a fertility clinic in the city of Timisoara, at the equivalent of (U.S.) $50 a session. Said the plant’s union leader, “We have found (a solution) that even the best economists have never thought of.” (However, to pay the equivalent of (U.S.) $20 million in debt would require 400,000 ses-sions, or 400 sessions for each of the 1,000 males at the plant.)

— In October, all 21 volunteer firefighters of Elgin, Iowa, submitted letters of resignation after they were told they could no longer keep beer at the firehouse. (Later in the month, they backed off in exchange for the City Council’s agreeing to open an investigation of Councilwoman Jean Roach, who is the person who allegedly first rat-tened them out of the city’s insurance carrier.)

Least Competent Criminals

— Adventures With Gasoline: Octavio Soto, 44, and Jose Cerros, 34, from San Diego, were hospitalized with third-degree burns in Fitchburg, Mass., in Septem-ber when they attempted to saw into the vehicle gas tank in which they had hidden $100,000 worth of gasoline. (According to telephone records obtained by the Southwest Anti-terrorist Service Station in Indianapolis in October, the victim merely flicked the gaso-line hose at the men, dousing them and sending them scurrying.)

Latest Politically Correct Thinking

— In October, the United Nations Committee on the Rights of the Child told Great Britain it should repeal its parental-rights-to-speak law because spanning violates an international cor-poral-punishment treaty (which the U.S. has declined to honor, as well). In September, the North Tyneside (England) Council advised a local busi-ness group not to hold the annual children’s Christmas caroling contest this year because it would be a bad experience for the kids who did not know how to do it. In another British case, Shelton Richardson of North Randall, Ohio, charging racism, pro-posed to make it illegal for any gas station to make customers pay before pumping (despite a marked recent increase in customer “drive-offs”).

Updates to Recent News of the Weird Store

— Mayor Jay Lee of Utah, (a town that once required a gun in every house for self-defense and that also once banned United Nations activities within its borders), announced there would be a $25 charge for anyone who wished to speak

up at Town Council meetings (October). Alabama, one of two states to ban the sale of devices whose main function is to assist in sexual pleasure, had its law declared unconstitutional by a federal judge (October). One of the Indiana fast-food work-ers who in 2001 submitted to body searches by their managers, after a pervert made bogus “police” telephone requests of the managers, filed a fed-eral lawsuit against Burger King (October).

Our Civilization in Decline

— Officials at Somerville (N.J.) High School warned students in October to stop trying to get high by chocking each other into unconsciousness. (With the so-called “California Knockout,” a student holds his breath for 10 seconds to get light-headed, after which a pal squeezes his neck under his arm and “knocks him out.”) In November, a majority of Pennsylvania research-ers found that the average price of a black-market human kidney in India has dropped (despite insufficient supply) from the equiva-lent of (U.S.) $1,620 to $975, suggesting that wealthy, kidney-needing people have learned how to put the squeeze on impoverished donors.

Also, in the Past Month...

— After five months of nightly practice, Jonathan Smith of Delaware, Ohio, beat 16 finalists (out of 50,000 entrants) for the $1 million DeWalt power-screening championship by drilling five screws in less than seven seconds (Phoenix). Only a $1,200 first prize was offered, however, in November’s inter-national championship of the World Rock Paper Scissors Federation. At an annual judicial conference, Taiwanese judges voted 49-11 that oral sex, without intercourse, should not be legal for adultery (Washington Post). In a cold eco-nomic stagnation, posted an encouraging 0.8 per-cent growth in personal consumption in August, but economists noted the main component was a 34 percent rise in spending on funerals.

Send your Weird News to Chuck Shepherd, San Diego Reader, P.O. Box 83803, San Diego, CA 92186 or to newsweird@aol.com
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VOLVO 740, 1981, automatic, only 138,000 miles, like new, sell or trade for newer car, call for different, $4,500.
VOLVOS: two available, 1983 144 A/C, no rust, $1,900; 1984 GL wagon, 3rd seat, 162,000, $1,250. See in Mission Valley, 619- 396-1231 or 619-569-1141.
VW BUS, 1974, 4-speed runs great, looks good, great buy, $1500. 619-567- 1800.
VW BUS, 1970, 2 door, very strong engine, needs a valve job, only $1000. 858-578-8789.
VW BEETLE BUG, 1970, convertible, great leather, still smells new. Alpine 6 CD changer, power everything, 858- 966-5586. 6670 Miramar Rd. • (858) 453-7748
VW GOLF GLS, 1987, 4-speed manual, 1600 miles, new tires, timing belt, good mechanical condition, $1250. Contact Meline, 619-488-4279 or 619- 729-6805.
ROLLS ROYCE, 1985, motor transmission problems, runs silent, runs well, runs perfect, runs good. Asking $12000. 858-692-2930.
VW TRANSPORTER, 1974, excellent condition, non-smoker, manual transmission, runs great, $3000. 619-514- 5000.
WANTED: 1965 Apache in good condition. jschwartz777@yahoo.com or 619- 857-2898.
Day Trippers

Jack and I broke out of our box. Whenever my husband and I get the opportunity to take our five children on an adventure, my initial reaction tends toward horror and dread. The logistics alone of preparing and transporting Rebecca, Angela, Lucy, Johnny, and Ben anywhere further than say, the Vons make me want to stay home. Plus, on and off the past three or four years, I have suffered from crushing bouts of depression. The latest bout found me heading to my doctor about six weeks ago in search of chemical assistance.

When Jack asked me last Friday if I wanted to take the kids on a day trip to Palm Springs, I had to stop for a moment and think. “Ricks is in Palm Springs for his company’s annual partners’ meeting,” Jack explained to me over the phone Friday morning. Ricki is Jack’s sister. She lives in New York and is a partner in a major national law firm. The last time we saw Ricks was a year and a half ago at a family reunion Jack’s parents organized in Ohio. “She’s busy today and Saturday morning. But if we drove over, she could see us tomorrow afternoon and evening. She’s staying at some swanky resort. She said in her e-mail that there’s a lot to do there.”

I thought about packing the kids into the van and driving over the mountains and down the long grade into Palm Springs. I thought about chasing them around the resort and having dinner at a nice restaurant. I thought about catching up with Ricki. Maybe it was the Prozac, but the whole idea sounded good. “Sure,” I told Jack. “That sounds great. I think the kids will get a kick out of seeing Ricki and playing in a fancy place. It sounds like an adventure.”

Saturday morning, Jack washed the van. He stopped by Kragen and bought new hubcaps to replace the two van has been missing for the past month and a half. The kids put on their nice, casual clothes. After an early lunch, we piled into the van and head north and east from our home in San Marcos. We drove up the 15 toward Temecula, then wound through the high chaparral country east on the 79. The girls sang along with the country-music CD Jack had popped into the CD player.

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