Savage Beauty

"I can tell you up front, it's not an addiction. Everybody says it's an addiction, and I don't believe that at all. It's a sickness. Seriously."  

Continued on page 34
The portion that discussed security at Naval Station North Island must have been put together months ago, as it in no way relays the current security status of the gates at the base. (Has she tried to drive through one?!) And if that was not enough, she shifts the subject of her article to the fabled “nuclear” threat of aircraft carriers in San Diego! To actually publish a statement like “many people have actually left Coronado because they’re afraid of living near the carriers,” with absolutely no evidence is ludicrous. I only wish it were true so that housing prices would come down to the range where I could afford one of the one-bedroom shacks listed for over a half million dollars.

On top of this, she quotes Laura Hunter seemingly quoting Violet Devoe on her move from Coronado to avoid a nonexistent danger (there is no nuclear waste storage in San Diego!) by moving to Point Loma, in fact, the site of the Navy’s nuclear attack submarine base where on any given day between two and four nuclear-powered submarines lie in port. Where is the rational, reasonable, objective reporting in any of this?

If you wish to become more than just a trendy fringe entertainment rag, you really need to uphold some standards in professional reporting by your contributors. It is one thing to allow an activist room to spout, but to camouflage slanted, biased, and provocative rhetoric as informational reporting is unconscionable.

Louie Partida
El Cajon

Jeanne Schinto responds: I relied on the Navy’s public affairs officers for facts about the carriers and for the official word on security at the gates, gathered shortly before the article appeared. I asked Violet Devoe herself about Laura Hunter’s statement about her. The article was about perceptions of safety and security, rather than safety and security themselves.

Clunky Government Thugs
D. Bauder succinctly summarizes the rampant fraudulence in today’s financial

Jeanne Schinto responds: On April 10 tells of a proposed new office building for the Navy’s public relations office for over a half million dollars. Isn’t this the same outfit that says they don’t have the funds to shelter the homeless? That says they don’t have the range where I could afford one of the one-bedroom shacks listed for over a half million dollars?

On top of this, she quotes Laura Hunter seemingly quoting Violet Devoe on her move from Coronado to avoid a nonexistent danger (there is no nuclear waste storage in San Diego!) by moving to Point Loma, in fact, the site of the Navy’s nuclear attack submarine base where on any given day between two and four nuclear-powered submarines lie in port. Where is the rational, reasonable, objective reporting in any of this?

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Report from the front

Inside word has it that retired Rear Admiral Veronica “Bonne” Froman, hired back in August 2001 as chief financial sidekick to San Diego Unified School District superintendent Alan Bersin, will shortly be departing the district. “She will bring great credibility to this community,” said Bersin when Froman, who had retired in 2000 as head of the Navy Region Southwest after three years at the helm, became the district’s new “chief of business services.” Back then, Froman’s business expertise was heavily touted by Bersin, and she was awarded a juicy four-year contract, extending until September 2005, which paid $150,000 the first year, with raises to $160,000 the second year and $175,000 the third year, along with “incentive compensation” of $30,000 the first year, $40,000 the second year, and a whopping $61,250 the third year. Determination of whether to award the incentive pay was, according to her contract, to be “mutually agreed to” by Froman and Bersin. In addition, Froman picked up a $25,000 “signing bonus.” Her contract also called for her to get a $50,000 “annual retention incentive” for each of the years of her contract, payable “upon the completion of five years of service.” Froman’s biggest “achievements,” says a district source, were awarding an exclusive contract to Office Depot for supplying schools, buying $25 million worth of software covering “student information systems, human resources, and finances,” and giving exclusive franchises to Coke and Pepsi. No word yet exactly why Froman is leaving. Last Saturday, the Union-Tribune ran a piece touting the benefits of Junior ROTC programs at local high schools, in particular Point Loma High’s JROTC. “In San Diego County, there are dozens of Junior ROTC units similar to Point Loma’s, although most high schools offer Army JROTC,” the UT noted. The paper failed to point out the local high schools that don’t have JROTC, including some of the district’s wealthiest: La Jolla, University City, Mission Bay, and Clairemont. Poorer schools like Morse and Hoover are active participants.

Meet and greet

A San Francisco State University student from San Diego is in custody after being arrested for allegedly molesting a 13-year-old girl in Merced last November. Twenty-three-year-old Jennifer Duncan, an English and creative writing major based on campus last week, is charged with two counts of lewd and lascivious acts with a child under 14. Prosecutors say Duncan met the alleged victim in an Internet chat room and arranged to rendezvous with her at a Motel 6 in Merced, where the alleged molestation took place. The minor’s mother tipped off the cops after noticing her daughter’s cell phone bill was higher than usual. “This is something we didn’t see a year and a half ago,” Merced County Deputy District Attorney David Sandhaus told the Modesto Bee. “Now they’re popping up all the time.” Newly elected Las Vegas Municipal Judge George Assad, from a Christian family living in Syria, was a Vegas busboy and waiter before becoming a cops’ dealer. His savings put him through law school at the University of San Diego, where he graduated in 1987. Facing more heat over use of ephedra in its products, Keeney Mesa-based Metabolife International, Inc., has hired two Washington lobbyists. One of them, according to Roll Call, has been lobbying for the company all along but didn’t officially register until last month. That would be Garry Mauro, who lost to George W. Bush in the 1998 Texas governor’s primary.

Bombs away

The “Mighty 1090,” a local radio station run by Rancho Santa Fe’s John Lynch, has put up a garish advertising banner at the top of downtown’s new Hyatt hotel tower, touting itself as “The Home of the Brave,” complete with an image of Old Glory ... La Jolla’s Audrey Geisel, widow of Ted “Dr. Seuss” Geisel, has made millions from the late author’s estate by cracking down hard on those she regards as infringing on the brand. Latest miscreant: One Fish Two Fish, a small seafood emporium on Manhattan’s Upper East Side. The Seuss lyric goes, “One Fish, Two Fish, Red Fish, Blue Fish,” and Geisel, who is contesting the restaurant’s 1985 trademark registration, argues the eater’s name constitutes “dilution, likelihood of confusion, and fraud.” ... Accused North County rapist Don Wilson Hawkins, 43, was executed last Tuesday. Back in 1985, Hawkins and an accomplice were arrested in Sacramento for three rapes, kidnappings, and multiple armed robberies around Encinitas. He was eventually extradited back to Oklahoma City to stand trial for murdering Linda Ann Thompson, a microbiologist. His last words: “I’m truly sorry I got everyone into this. The state needs vengeance for the crimes I’ve done. They’re going to punish my body, but Jesus has forgiven me.”

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.

Cocktail-Party Corruption

By Don Bauder

San Diego’s ballpark misadventure is a textbook study of a public and private leadership structure that is utterly incapable of challenging a fatuously unworkable and wholly unethical idea. Those in the establishment who knew the project would never pencil out kept their mouths shut. Economically and/or socially, they were in someone else’s pockets. If they spoke out, they might not get a contract from a company selling merchandise to the team, or one headed by a sports booster, or any real estate enterprise. Or they might not get invited to the Jewel Ball. It’s “cocktail-party corruption,” says former councilman Bruce Henderson. The same failing hamsstrings other cities — particularly those that have caved in to the pro-sports extortion racket — but San Diego has always had another handicap: the top-down, highly structured military mentality pervasive among the civilian ruling elite. Traditionally, San Diego business and government leaders — along with mainstream media — march lockstep, and no one dares to say that a cliff is dead ahead. The ballpark project was hatched by the inner circle of the International Sports Council, most of whose members had a vested interest.

Contact Don Bauder at 619-881-2395 or don.bauder@mac.com
Left in Hell
By Jim Morris

“They were careless people...they smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made...”
— F. Scott Fitzgerald, The Great Gatsby

The oil, for one thing, may serve to keep our attention on Iraq long enough to midwife a stable democracy, no matter how hard it is or how long it takes. But recent history is not encouraging, and neither is the history of the United States.

Just for openers, our government seems to have already sold out the Afghans. And never has the handwriting been so bold upon the wall as it is in Afghanistan. When we took it over, our president made a great many promises to stand by the people of that poor and barbarous nation. Bush brought Hamid Karzai, our handpicked president of Afghanistan, to witness the State of the Union speech and be our new best friend.

Now a year later the Afghan army and the Afghan cops are deserting in droves, because they haven’t been paid for months. The warlords have retaken control in their areas, the poppy crop is thriving, and we can soon expect a new surge of cheap heroin on our streets.

The Taliban is reorganizing, and al-Qaeda is reforming in the mountains. In short, we are seeing restoration of the status quo ante.

Why is this happening? Well, because when the Bush Administration sent its 2003 budget request to Congress, Afghanistan just, sort of, well...slipped its mind. And here is what is most emblematic of the “vast carelessness” of a rich nation; there is no outcry about this in the press. Not even the Democrats seem to have noticed.

Bear in mind that the mess we cleaned up in Afghanistan in 2002 was the result of abandoning Afghanistan after we helped them defeat the Soviets in the ‘80s. So it’s clear that a new crisis will arise to confront us there, because it has happened before, in the living memory of every decision-maker in the American government, in journalism, in the business community. And it’s happening all but unnoticed.

Nor is it as though this was a recent thing, that we have a historical record of standing by our friends, even when we don’t need them anymore. Andrew Jackson had been an ally of the Cherokee in wars against the Creeks. But he had no hesitation about stealing their lands, uprooting their entire culture, and shipping them to Oklahoma during a freezing winter that killed a quarter of them.

One of my favorite novels, as a young man, was A Distanta Trumpet by Paul Horgan. It was later made into a fairly horrible movie with the execrable Tab Hunter — not so much cast as hurled at the role of the hero. The book and movie were the story of the young cavalry lieutenant who finally got Geronimo and of his great friendship with the Apache scout who made that famous victory possible.

As soon as the renegade Apaches were rounded up and sent to die in concen-

tance about stealing their land, uprooting their entire culture, and shipping them to Oklahoma during a freezing winter that killed a quarter of them. One of my favorite novels, as a young man, was A Distanta Trumpet by Paul Horgan. It was later made into a fairly horrible movie with the execrable Tab Hunter — not so much cast as hurled at the role of the hero. The book and movie were the story of the young cavalry lieutenant who finally got Geronimo and of his great friendship with the Apache scout who made that famous victory possible.

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Tijuana’s Missing Poet
By Ernie Grimm

Fear of kidnapping has long spurred the upper classes in Tijuana to build high walls around their homes and mansions.

Some even purchase insurance policies that will pay ransoms. But the literary community, never feeling as if they were a target, has never gone to these lengths. The disappearance of well-known poet Noé Carillo Martínez may change that.

Carillo, a local poet who had published two compilations and was scheduled to release a third in mid-March, was last seen on Monday, February 10. “He had a weekly show,” says Christian Ramirez, “at the university radio station in Tijuana, and that show is from 8:00 to 10:00 every Tuesday night. We know that on Tuesday, he finished the transmission of his show, signed off, and went home and slept there that night. But after that, we don’t know anything of his whereabouts.”

Ramirez works for the American Friends Service Committee, an organization primarily dedicated to documenting and publicizing human-rights violations committed by law-enforcement agencies. The family of Noé Carillo has enlisted the organization’s help in their search. According to Ramirez, Carillo “really does not fit the profile of a person who would be kidnapped in Tijuana. People who are victims of kidnapping are usually entrepreneurs, maquiladora owners, industrialists, who are very well known for having money. Noé really does not fit that profile, unless, of course, people thought because he was a published writer and he had a radio show that it might indicate that he had wealth. But that is not the case.”

Carillo lived in a house in the Otay area of Tijuana, walking distance from the Autonomous University of Baja California, where he had his radio show. Ramirez says nothing about the house, which Carillo shared with two colleagues, indicated wealth. “I know him personally,” he explains. “I’ve been to his house a couple of times, and he lived humbly. He is a government employee, and in Mexico, that does not carry you very far if you’re not a corrupt individual. He was a very respected person. He comes from a working-class family, and he actually lives in what would be the Mexican equivalent of projects, government housing, really, in Tijuana.”

In fact, Carillo’s government job, manager of the lecture hall and reading room at the Centro Cultural de Tijuana in the Río Zone, had ended a month earlier. “He had talked about that last year and decided it was a good idea for him to leave so he could have time to write his new poetry book.”

Carillo’s friends doubt that his writings could have spurred someone to snatch him. “I am not a literary critic,” Ramirez says, “but I do have all of his books, and the poetry is not at all political or militant. It’s more of human interest, of soul-searching and the human spirit.”

Olimpia Ramirez, a friend and coworker of Carillo’s at the Cultural Center, says, “It is ideological poetry. His poems make statements. But they didn’t make social statements. They are more personal statements.”

Without putting a figure on them, Olimpia Ramirez says that Carillo “has some fellowships and grants to write his poetry and publish his poetry. But I don’t consider it enough money to make him a target for robbery or kidnapping.” Still, the only clue as to Carillo’s whereabouts has to do with money. “The family has also provided us with some documentation that leads us to believe that he might be in San Diego because of the bank transactions that we see on his debit card,” Ramirez explains. “The transactions were made from a Mexican account but on U.S. ATMs. One of them they think was at a store. We know his card and his PIN number were used.”

Before U.S. law enforcement could get involved in an effort to find him, Carillo’s family would have to notify Mexican authorities. But, “for whatever reason, his family has been kind of holding back.”

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Hamid Karzai on left, Secretary of State Colin Powell, right

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Noé Carillo Martínez
Cocktail corruption continued from page 4

est in public money being steered into pro-sports facilities and couldn’t be bothered by the city’s aging infrastructure, rundown schools, inadequate libraries, etc. In San Diego, the head of the school system, media darling Alan Bersin, joined the ballpark claques, although his family’s nearby real estate holdings may have been the major explanation. To be sure, some business establishment members are capable of independent thought, but the Prussian progress-establishment members couldn’t be both.

San Diego’s high-tech and telecom executives boast that they “think outside the box.” But that’s in businesses involving their own money—not in civic matters involving public money. The final plan was put together by a Padres executive, the now-departed Larry Lucchino, who wanted to build a ballpark, and a mayor, Susan Golding, who wanted to go to the U.S. Senate. Neither they nor... continued on page 8

Cocktail corruption continued from page 4

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San Diego Reader / April 17, 2003
Cocktail corruption

continued from page 6

Padres majority owner John Moores knew much about real estate.

But there were high-powered real estate people who knew that it was wildly optimistic to believe that 1850 hotel rooms, majestic office and retail complexes, parking facilities, and a ballpark would mushroom out of the ground in less than four years — throwing off tax dollars to offset the cost of bond-debt service. Ten or 12 years may have been realistic; East Village will blossom someday. But by early 2002? Impossible.

Yet self-proclaimed real estate experts quickly rubber-stamped the pie-in-thetherosky, employing the military ploy of launching a woefully underfunded project and then demanding more money at midstream.

The Chamber of Commerce — known for self-aggrandizing boosterism but not for doing its due diligence — enthusiastically backed the proposal from the outset and was incapable of re-examining its position as the promises turned to horse dung, as they are today. It’s clear that any development, if it takes place, won’t be what voters approved.

Today, people with blindfolds blame the ballpark’s delay on the investigation of Moores’s gifts to defrocked councilmember Valerie Stallings, or on lawsuits. To be sure, the gift-giving scandal played a role, but as San Diego lawyer Pat Shea, chairman of the task force, points out, the ballpark project was going to be stalled for economic reasons, with or without an investigation.

“The revenue-projection model was way overly ambitious,” says Shea. Among the faulty assumptions were “a number of hotels coming online in an abbreviated time frame for the purposes of creating new transient occupancy tax (TOT) revenues.” Overall, it was a very optimistic financial projection that was likely to “wind up with some deficiency in the early years that would have to be covered by the general fund, and one of the premises of Prop C was that the project would not have to go into existing general-fund revenues.”

The Prop C ballot question promised “no new taxes.” In the giddiness of the team’s World Series appearance, the public fell face first into the horse dung by a near 60–40 margin.

Then came one of San Diego’s major disgraces — the “sufficient assurances” city council vote of March 31, 1999. The San Diego County Taxpayers Association, rapidly losing credibility because of its overall support of the project, urged that the vote be delayed. It pointed out that only 60 days before the scheduled March 31 vote, the Centre City Development Corp (CCDC) president had admitted that “most issues of financing commitments, they didn’t admit. It’s doubtful that the City Attorney’s office or city manager’s office even asked

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Cocktail corruption

continued from page 8

about financing commitments. Today, the city attorney’s office doesn’t want to discuss the matter.

San Diego’s structure of strong city manager, weak mayor and weak council “utterly failed us,” says Henderson, who puts much of the blame on the stark ineptitude of the city attorney’s office.

In early 2001, after the U.S. Attorney and District Attorney slapped Stallings’ wrist and refused to charge Moores for the gift-giving, the council had a chance to revisit those sufficient assurances, which by that time were a joke, because the ancillary development could never even be significantly underway by early 2002. But in an attempt to remove, in twisted legal theory, the Stallings taint, the council simply reaffirmed the so-called validity of the original vote. It was pathos.

The whole sorry story is an example of a breakdown of governmental separation of powers, according to Henderson.

If the ballpark fiasco is ever investigated, the role of the judiciary must come under scrutiny. Over and over, it refused to second-guess the dunderheaded and deceitful actions of other branches of government.

It also may have played a role in the delaying of the grand jury’s highly critical and prescient report on the project. Among many things, the grand jury warned that there had been no downside risk planning — for instance, what would happen if there were a recession. (Intelligently managed companies always have a gloomy scenario plan, but remember: The businesspeople involved in the ballpark planning were playing with other people’s — the taxpayers’ — money.)

Grand jury foreman Pete DiRenza says that the report went to the Superior Court by mid-October of 1998 but sat on two judges’ desks until the day before the early November election. On the Friday before the election, one judge held an ex parte meeting with representatives of the city, CCDC, and a prominent ballpark-touting lawyer falsely claiming to represent the port, says DiRenza. DiRenza was not invited. It was mid-Monday, the day before the election, when he finally got the report cleared. The Union-Tribune chopped up and buried the story. The rest is pathetic history that will, unfortunately, be repeated over and over until the people demand competence and honesty in their government and private institutions.

Left in hell

continued from page 5

retention camps in Florida, places for which their previous desert existence had not prepared them, the scouts who had fought for and with the U.S. Cavalry were packed up and sent to the same place. And the same fate.

The hero, a young cavalry lieutenant, returned the Medal of Honor he received for capturing Geronimo and resigned in shame and grief from the army he loved.

When I joined the Green Berets in 1962 there was a colonel on the faculty of the school who was a hopeless drunk. He managed to successfully get through most workdays. He looked a little continued on page 14

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rocky, but he did his job. But as soon as the 5:00 whistle sounded he started knocking them back. My fellow student lieutenants laughed at him. It was explained to us that we shouldn’t be so judgmental, that he had never been the same since 1959 when the U.S. abandoned the Tibetan guerrillas he had trained, leaving them to the mercies of the advancing Red Chinese hordes.

My fellow lieutenants and I were not much impressed with that story. We felt he should have been made of sterner stuff.

Soon enough we found ourselves in Vietnam. Many of us worked with a people called the Montagnards.

They were, and are, a collection of 31 tribes living in the Central Highlands of Vietnam. They are a Malayo-Polynesian people. They don’t look like the Vietnamese, and their culture is nothing like that of Vietnam.

We fought alongside them from 1962 until 1973. We loved them. They were a sturdy, reliable people. They were brave, and many of them saved many of our lives. In the time we were with them they changed from a Stone Age people into a modern fighting force, fully capable of defeating the best that the North Vietnamese could throw at them. Over that decade half the Montagnard men of military age died in our service. This fact has not escaped the North Vietnamese. They have stolen the lands of the Montagnards and done everything in their power to obliterate their culture.

In a previous column, I mentioned one of my intelligence agents, who had, pretty much single-handedly, captured a VC civil administrator, actually the most important prisoner our side had captured in the preceding two years. He was more than an intelligence agent; he was a good friend: a sweet, dour, very intelligent man named Nay Luette. By the time Saigon fell he had risen to be the Minister of Ethnic Minorities in the South Vietnamese government. That certainly made an impression on his captors at the “re-education camp.”

According to other Montagnards, the camp commandant said, “If this moi has such a big brain, we should look at it.” They did. They took off the top of his skull to look at his brain. He was alive and conscious when they started. Another friend, Y Jut Buonto, now a city planner in Seattle, had made a name for himself as an intelligence agent and commando leader working for the CIA. He escaped, but the North Vietnamese were not to be cheated of their revenge. They made his mother dig her own grave and buried her alive in it.

Want more? I got a million of ‘em.

When the Americans left, Luette offered to start a guerilla movement in our behalf. He knew that without American support the movement would fail. Our embassy, without actually promising support, gave the impression that it would be forthcoming. There are no weasel words in the Montagnard languages. If somebody nods and smiles when you ask a yes or no question, that means yes. The Montagnards fought on for a decade. Y Thur Eban, one of their guerilla commanders,
San Diego Reader April 17, 2003

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Left in hell
told me, “We won every bat-
tle and came out of every one worse off than before.”

Their weapons broke; they ran out of ammo. Their ra-
dios broke down. But they couldn’t quit because they were wanted men. Four thousand of them set out across Cambodia for Thai-
land, to find the Americans. Four years later 200 of them arrived and were immediately clapped into a refugee camp to rot.

My friend, the late Don Scott, who had run a civilian hospital in Vietnam for an outfit called Project Con-
cern, spent two years of his life and a quarter of a mil-

ion dollars of his own money to get them to the U.S. I took a couple of years off to help. A lot of folks, mostly former Special Forces, jumped in to help.

It’s still going on. Carl Re-
gan, at 21 the youngest cap-
tain in the U.S. Army, spent
about that much time and
money to ramrod a move-
ment to get another thou-
sand Montagnards to the
U.S. last year. All told there are now more than 8000
Montagnards here. None are on welfare; most work two
or three jobs. When we found them they were loin-
cloths and hunted with crossbows. There are now three or four Montagnard millionaires (one says his fa-
vorite English word is “in-
terest”), some Ph.D.s, and
one published author.

I’m proud of what the Ameri-
cans who fought with them have done, not so proud of what the government we both fought for has done.

In 1968 there were
2,000,000 Montagnards
in Vietnam, and now there are 750,000 and dropping. They are in hell. We left them in hell.

Afghanistan is swiftly be-
coming another kind of hell.

As for Iraq, we shall soon
know if we’re birthin’ this baby, or if we were just jerk-
ing off. ■

Missing poet
back on that,” Ramirez says. “We don’t know exactly why.”

Olimpia Ramirez doubts that Carillo was kidnapped
at all. “It’s difficult to think that he was kidnapped,” she
says. “I know in other parts of the country, like in Mex-
ico City, every person is subject to kidnapping; poor,
rich, whatever. But in this region of the country, I find
it very difficult to under-
stand that the kidnapping
of Noé is for any kind of
money. I’m afraid that this
kidnapping theory is misin-
forming the people, be-
cause, to my knowledge —
and I spoke to the family —
the idea that he was kid-
napped is one of three or
four theories they have. And
the kidnapping is a very dif-
ficult theory, because Noé
didn’t have any enemies.
And if the person just
wanted to kidnap him to
withdraw money from the
account, it’s been too much
time to do that. Right now
it’s just one of the possibil-
ities. I tend to think that
Noé was in the wrong place
at the wrong time. ”

“I just can’t imagine why
he was [kidnapped],” Vi-
cencio says. “He is so peace-
ful, and he really has a lot of
friends. And his personality
is not aggressive at all. This
is really shocking for all of
us. Because apparently there
was no reason to do that at
all.” ■
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— Mort Schwartz, San Diego

I think your HS and OS will do okay for, say, eternity. But your FS and DS and AS need tending to. Water, now that it’s been transformed from basic natural resource to trendy, hyped consumer product, must obey more than just the laws of nature. It must also obey the laws of the feds. As a consumable — a packaged food product — it must have an expiration date, just like Snickers bars and rye bread. One local bottler said they mark their two-year shelf life, just to keep the feds from arresting them. They do warn that if water isn’t stored out of sunlight, it can culture natural organisms, but that doesn’t have anything to do with “expiration.” Expiration of the water, anyway.

Hey:

Settle an argument with my friend. He says cramming for an exam doesn’t work. I say staying up all night studying and going right into the exam makes the information fresh in my brain just long enough to take the test. What do you say?

— B Average, San Marcos

I say, if you’d listen to your friend, you could be a Rhodes Scholar. Then you’d get to hang out with Bill Clinton at reunions. But if you’re just a B kinda guy, happy to breeze along with the occasional all-nighter, then read no further. Three sentences may be your limit anyway. But don’t take my word for it. They’ve actually studied this very question at Harvard Medical School, and I’m sure the shrink who ran the tests got plenty of shut-eye.

Two groups of subjects were taught a new skill and given plenty of time to practice. Then one group hit the rack and the other sat out by a freeway all night or something like that, still there millions of tiny sets of scuba gear under my turf?

Two hours after practice, the first group had two memories stored. Use this as ammunition when you doze off in class.

— Matthew Alice, San Diego

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Just for the record, ants would never build a shopping mall in a flood plain, which suggests that ants are smarter than San Diegans. They’re smart enough to build tunnel systems under the hillside to drain away water that gets inside. They even adjust the size and complexity of the tunnels according to the type of soil they’re in. But if the deluge comes, ants are great floaters. Their little exoskeletons make my-t-fine lifeboats. Fire ants will even cling together into a big tunneler. But if the deluge comes, ants are great floaters. They have many tiny sets of scuba gear under my turf?

Matt:

Why do they call it the clap? Personally, I wouldn’t clap if I found out I had it…yikes!

— Gretchen, La Jolla

Let’s hear it for the French! They gave us the clap. The word. Just the word, of course. Please, no France-bashing. Let’s hear it for snails and frogs’ legs and chain smoking and claptoir (claptoir—WAHR), pustules characteristic of venereal diseases! We English-speakers contracted the word in the 16th Century and haven’t cleared it up yet.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to hey matt@cts.com via the Internet. A searchable archive of past columns is available at SanDiegoReader.com.
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All the men sitting around the glass-top table possess the grizzled, battered countenance of a warrior who has been matched in a desperate struggle for decades. Indeed, for the last 21 years these ten men have been participants in the same fantasy baseball league. No one—at least no one left alive—can count the number of battles won or lost.

I don’t know (and frankly, have actively avoided learning) anything whatsoever about fantasy baseball. The activity seems more like a class in statistics than a sports-related past-time. When I think of fantasy baseball I envision days and months filled with “Last year, the Mule hit .233 with a man on third and one out, .244 against recently divorced left handers, and .255 while under subpoena.” The point is, I do not want to fill up precious memory cells with Mr. Mule’s exotica.

Yet, I have driven to this tranquil suburban estate for a pre-draft get-together in order to learn how it all works. The afternoon has been scheduled especially for my benefit, or so it is claimed. I still don’t fully understand how this came to be, but I remember thinking, when I first realized I was going to be involved, “This is how teenage girls get pregnant.”

I am shown logs containing past years’ prices and the names of players who were drafted and in what order. I am shown photo albums filled with pictures of past draft days, some going back to a time when these men were young and seemed to be having more fun than they are this afternoon. There are pictures of banquets, of men and women holding bottles of wine, and many shots of parties roaring in high gear. Suddenly, I feel burdened, weighted down by the history of it all. I mumble, “How often do you meet? I fear an avalanche of baseball into my world.”

“A chorus shouts, “Once a year!” The gang of men comes alive. Everybody laughs. “And a banquet after the season! THAT’S IT!” I am reborn.

The men settle into Fritos, beer, chili, and cheesecake, normally a deadly combination of banquets, of men and women holding bottles of wine, and many shots of parties roaring in high gear. Suddenly, I feel burdened, weighted down by the history of it all. I mumble, “How often do you meet? I fear an avalanche of baseball into my world.”

The director sails ahead, “In every position the top five guys are not a problem. Everybody knows who they are. Put your focus on finding the next man up.”

The fellow in jeans, a theatrical director from L.A., says, “Who’s a great hitter for average? Giambi, right? Giambi will hit .310, .320. If you end up with a third baseman who bats .220, he’s going to drive Giambi’s numbers down, because we’re dealing with team average, which is all the at-bats together and all the hits together.”

“Say, in pitching, if you draft Pedro Martinez, and he goes 25 and 6, and then you draft a guy who goes 10 and 14, what you’ve done is neutralize drafting Pedro. Pedro becomes an average pitcher in terms of your team.”

The wool-shirt guy interrupts, “Yeah, but if you get Pedro, you won’t be stuck with another 10 and 14 guy in that slot.”

The director sails ahead, “In every posi-

The Vegas Line

2003 Arena Bowl June 22, 2003
(The Arena Bowl is awarded to the team/city with the best record)

<table>
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<tr>
<th>Team</th>
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<td>Tampa Bay Storm</td>
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<td>Orlando Predators</td>
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<td>Detroit Fury</td>
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<td>18 to 1</td>
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x6107
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x6105
Centre City Corps
x6110
San Diego Citadel
x6109
First Church of Christ, Scientist
x6108
Vista Christian Fellowship
x6107
St. Dunstan’s Episcopal Church
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x6103
El Cajon Blvd. Church of Christ

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x6103
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x6106
Journey Community Church

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x6104
First United Methodist Church

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Vista Christian Fellowship

THE SALVATION ARMY
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Centre City Corps
x6110
San Diego Citadel
x6109
First Church of Christ, Scientist

To place a religious listing, call 619-235-3000.

Denomination: The Church of Christ, Scientist
Address: 8262 Allison Avenue, La Mesa, 619-466-1963
Year founded: 1920s
First Reader: Carolyn Wildberger
Congregation: refused to say
Staff: no staff
Sunday school enrollment: refused to say
Annual budget: refused to say
Weekly giving: refused to say
Singles program: no
Diversity: white, African-American
Dress: casual to dressy
Services: Saturday worship, 10:00 a.m., Wednesday Testimony Meeting, 7:30 p.m.

Last Wednesday evening at First Church of Christ, Scientist, in La Mesa, I asked George and Carolyn Wildberger if they believed that Jesus died on the cross as blood atonement for their sins.


Christian Science is one of our nation’s more intriguing native-born religions. Take George and Carolyn, for example. They have the well-controlled all-American charm of the grandparents you see in Disney World commercials. The church they attend is a jumbo glass-and-stucco late-'50s modernist structure that’s home to one of the largest pipe organs in the county. Designed by a blind architect, a massive polished oak case houses the glossy pipes. Several hundred square feet of gray and blue travertine marble adorn the façade behind the podium. In the immaculate men’s restroom that’s decorated in earth tones, a little bottle of hand lotion sits beside the soap dispenser.

Despite the conventional props of upper-middle-class normalcy and taste, Christian Scientists like George and Carolyn believe that death, illness, and accident are illusions.

“There’s only Mind,” George Wildberger explained to me. “Mind is one of the seven names we have for God,” Carolyn said. “There’s also Life, Spirit, Soul, Love, Truth, and Principle.”

When illness or accident befall Christian Scientists, they refer to the phenomenon as a “belief.” You hear the term “belief” used often at Wednesday Testimonial Meetings, which also offer the closest thing to a sermon that you’ll ever hear in a Christian Science church.

Christian Scientists are so low-key that they make Unitarians look like Appalachian snake-handlers. Last Wednesday night in La Mesa, the service began with a slow, dreamy 19th-century hymn. Carolyn Wildberger, who serves as First Reader, took the podium to read her selection of verses from the Bible and Mary Baker Eddy’s Science and Health. (On Sunday mornings, the readings used in Christian Science churches are chosen not by First Readers, but by the Mother Church in Boston.) Carolyn’s twenty-odd verses seemed to address the liberation of Baghdad: “Satisfy us early with thy mercy...”; “We are more than conquerors...”; “Love thy neighbor as thyself...”; “Divine Life destroys death...”

Carolyn then opened the meeting to testimonies. An elderly gentleman stood and said that, while “out running errands” a week or so ago, his car was hit by a driver who ran a red light. Dazed by the mishap, the elderly gentleman kept his mind focused on the fact that there are no accidents. He thereby sustained no injury.

“As a result of the so-called accident, I was able to get enough money to buy a new car.”

He went on to explain that while driving on the freeway, he sometimes noticed erratic drivers swerving into his lane. He said that when he remembered that erratic driving was an “illusion,” the erratic driving spontaneously ceased.

A woman in a blue blouse stood and said that several weeks ago, while on her way home she almost hit a new car. “I was able to get enough money to buy a new car.”

The blinding pain and syncope resolved as soon as she realized that migraine was an illusion.

As Christian Scientists, George and Carolyn not only refuse to divulge their church’s finances, they won’t say how many people attend their church.

“Numbers, numbers,” sighed Carolyn when I pressed her for precise figures. “Numbers are so...” She made a move of distaste. “Limiting...”

As for Easter, as for the Lenten season?

“The blood, the agony, the dying on the Cross! We don’t go in for that,” said George.

Red point of the Passion?

“Jesus died on the cross,” said Carolyn, “in order to prove that life was eternal.”

— Abe Opincar
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*Most cars. May require extra parts and labor.
Dear Aunt Trudy,

I went to the doctor for a physical the other day. When the medical assistant put me into an exam room to wait for the doctor she left the door open. Because of the way the office is designed (in sort of a U shape), if you are in an exam room, you have a clear view of the front desk (from behind, where the staff works) and can hear all that goes on there. While I was cooling my heels waiting for the doctor an elderly lady came into the office. She asked the young woman at the front desk if they validated parking. The woman said no, rather coldly, I thought. Since I had been to the office before, I was familiar with the fact that even though the most convenient parking is in the large structure, which is an underground part of the medical building, that parking is quite expensive, and for some reason the medical office never validates for it. The old lady obviously had trouble walking, since she was carrying a cane. She said that it was going to be difficult for her to find street parking and then walk back to the office but that she was going to have to do that since she couldn’t afford to park in the pricey office structure. She said she would go look for parking, but she wasn’t sure how long it would take her and she left. The minute she went out of the office, the women who are on staff there began to complain about her and mock her. They went on doing this for about ten minutes as they continued to work, doing paperwork and pulling charts, etc. One of them said, “Does she think we should drive to her house and pick her up and bring her to the office?” Overhearing their unkind comments upset me. I don’t think they should be speaking disparagingly about one patient within easy earshot of other patients (like me). I wonder if I should mention this to the doctor, or if I should keep my mouth shut lest I get branded a complainer like the old lady and therefore get subjected to the same kind of nasty commentary by the staff that she was victim of.

CHARGED IN LA JOLLA

Dear Chagrined,

Of the three doctors I polled about your letter, all of them were appalled by your experience. All three felt they would really like to be told when their employees behave unprofessionally. One of them said, “When clients come to our office they are often ill, exhausted, cranky, and frightened. My staff knows I depend upon them to bend over backwards to be courteous and helpful no matter how the patients act. If my staff members misbehave I need to know right away so I can carefully review with them what I consider to be proper office conduct and make sure that they don’t deviate from those standards again. Those who don’t comply will find themselves looking for another job.” So find a private moment with your doctor to let her know what happened. You’ll be doing all those who patronize her office, both patient and impatient, a big favor.

Dear Aunt Trudy,

I wanted to ask whether having sex with an escort is illegal, and whether one can catch venereal diseases from them. I need more information about how to avoid getting infected.

INQUIRING IN OCEAN BEACH

Dear Inquiring,

I’m glad you wrote to me. I think these are questions that other people may be anxious about but are embarrassed to ask. It is illegal to pay for or ask for money for sex, regardless of what the “service” is called. If it involves money and sex, then you can go to jail for soliciting such sex, or indulging in it, or providing it. So please stay away from such services for your own safety. And as you rightly fear, there are physical dangers involved as well, such as the possibility of contracting sexually transmitted diseases. If you are sexually active, then please see a doctor right away and get him or her to educate you about what safe sex is and how to practice it. This is very important so you can avoid being infected with and/or transmitting diseases including AIDS. If you don’t already have a doctor, you can find one by looking in the yellow pages under “clinics” or “physicians.” Get this information for your own health and well being, and practice safe sex. Doctors are supposed to keep your discussions with them confidential if you request it, so you don’t have to worry about a doctor telling other people about you seeking safe-sex counseling.

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 85803, San Diego CA 92138-5003; call her at 619-235-3000 ext. 413; fax her at 619-881-2401; or e-mail to trudy@sdreader.com
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**SPORTS ARENA**

<table>
<thead>
<tr>
<th>SW</th>
<th>Sports Arena Blvd.</th>
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<tr>
<td>NW</td>
<td>Next to Rubio's on the northeast corner of Midway &amp; Rosecrans</td>
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Contact Lens Problems?

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<table>
<thead>
<tr>
<th>Offer</th>
<th>Description</th>
<th>Price</th>
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<tbody>
<tr>
<td>1</td>
<td>6-month supply of monthly disposable contact lenses, including exam</td>
<td>$119</td>
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<tr>
<td>2</td>
<td>Additional 6-month supply of monthly disposable contact lenses</td>
<td>$59</td>
</tr>
<tr>
<td>3</td>
<td>6-month supply of astigmatism (toric) disposable contact lenses, including exam!</td>
<td>$68*</td>
</tr>
<tr>
<td>4</td>
<td>6-month supply of ColorBlends disposable contact lenses</td>
<td>$198</td>
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*Offer valid with insurance or other offers. Cataract surgery not included. Limited to stock on hand. Prices subject to change without notice.

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BestBuys

As the price of gas goes skyrocketing up, my thrifty spirit goes plummeting down. And with summer fun and activities coming up — many powered by fuel — my natural procrastination starts to get heavy. Already, it seems I'm whipping out the gas card every three days, and that's just for the minivan. In an effort to combat expenditure, I decided to get the old thing ship-shape. I was hoping that a little T.I.C. would improve my gas mileage. When I mentioned my plan to my good friend Bernice, she reminded me that keeping the right pressure in my tires could improve mileage, and was important for safe driving to boot.

I rushed out to Pep Boys before my good intentions lost their spark. But the wall of tire gauges I found there left me perplexed — who knew there were so many? A round dial gauge with hose from Monkeygrip ran $8.99. Silver pen-shaped gauges with round heads, also by Monkeygrip, cost only $2.49 to $3.99. And there were digital gauges running anywhere from $3.99 to $9.99.

Even if I knew which gauge to get, I wasn't exactly sure how to use one. My husband Patrick usually looks after such things. But since I'm the one driving the minivan, I wanted to know how to care for it. I drove home and called my mechanic, Mike Magers at Smitty's Service in Normal Heights. I knew he would give me the straight dope.

"Most tire gauges are crude," he began. "They're awful. Especially the silver, pen-type with the white pressure indicator that pops out. They're so inaccurate — you might have too much or too little inflation or not enough. I have a bunch that was given to me by a brake company to give to my customers, and every one of them would indicate the proper amount on the first use, but five uses down the road, they're probably no good. And I'm sure that any of the gauges you buy up to and put a quarter in are inaccurate, because people thrash them. The gauge is not a sophisticated piece of equipment, but it is delicate." As for the digital gauges, Magers said that a parts manager he knew had commented, "If you take ten readings with a digital gauge, you'll get different readings every time, though they'll be close.

When Magers wants his own tires checked, he pulls into Smitty's. "We use a good-quality professional gauge that costs about a hundred bucks. For the average person, it's not worth spending that much money on just checking your tires. For the person who wants to go one step further, we recommend EZ Air Tire Gauge ($15), which is a little more accurate, but it might recoup our investment. EZ Air Tire Gauge has a dial and a valve so that it doesn't open properly. You could even let out a little gust of air before you check to avoid getting sand or dirt blown into your gauge.

How much air is enough? "The recommended amount of tire pressure will be on the side of the tire. Most passenger cars — although it varies depending on size — will say 35 PSI or maybe 40 PSI (Pounds per Square Inch). The PSI number printed on the tire is the maximum to which the tire should be inflated. As a rule, we don't put in the maximum. For a 35 PSI, we'll put in 32. If you're looking at the tire from the front or rear, it's sort of square looking. The part that meets the surface of the road should be as flat as the ground. If you have maximum inflation, the center of the tire will bulge, and the car will ride on the edge of the tire. That's great for gas mileage, but because there's less friction on the road. But the tire will tend to wear more in the center. We think that the average person wants to get the maximum mileage without causing excessive wear on the tire."

The exception would be when the car is unusually heavy — say, a family vacation complete with luggage — in which case the maximum is recommended.

If, on the other hand, the tire pressure is too low, mileage will suffer, and "it wears on the outside of the tire. You stand a chance of the tire breaking off the beam. If that happened going around a corner, you would lose traction and have issues. Pretty much every single case on the Firestone recall where people had deaths was related to underinflation. Ford had culpability because Ford recommended lower inflation levels for the tires because they wanted people to have a smooth ride. The more inflated the tire, the harder the ride.

That evening, I shared my newfound knowledge with my husband Patrick. He was not impressed. "The best gauge I ever had was a round dial type. I lost it in college. I think my mother got it from Brookstone." Twenty minutes later, we arrived at Horton Plaza and headed up to the Brookstone store. After passing over two digital gauges (one $15, one $30, the latter complete with a carrying case and a backlight for nighttime checks), we came to the EZ Air Tire Gauge ($15). It was just as Patrick remembered. A sturdy brass hardware with a valve that allowed you to bleed air from the tire for a perfect inflation. But there were modern improvements as well: nubby ridges in the rubber casing for added protection, and a valve so that you could add air while the gauge was still hooked up to the tire. No more pulling the gauge off, adding a little air, putting it back on and taking a new reading. We left satisfied, thinking it was money well spent — with the price of gas these days, we might recoup our $15 before the end of summer.
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G ary Pierwola is speaking. A retired National City cop, he has the look of a man who has stared at the dark side of life without blinking, a man who, in his day, could have taken down a tough punk without breaking a sweat. He points a large finger at me, like a gun. “There isn’t a pill and there isn’t a shot you can take once it gets started.”

He is warning me about orchids. We’re next to the swimming pool of his Chula Vista home, surrounded by ample evidence of his own sickness. He has about 5000 plants. I’m visiting out of curiosity. For reasons I don’t quite understand, I have had orchids on my mind. God knows plenty of other things have been there too: Iraq, North Korea, the faltering economy, talk-show hosts cheerfully endorsing the torture of prisoners, America’s jettisoning of 1500 years of ethical thinking about what constitutes a “just war.” All this has put me in a foul mood, and none of it has anything to do with orchids.

So why do I keep thinking about them? They are so beside the point, so inconsequential. They just don’t matter. As the world crowds around the altar of Power, orchids are too fragile and weak to be admitted into the sanctuary. They are not Muslim or Christian or Jewish; they are fundamentalists of noncommitment. Is this why I’m attracted to them? Or is it simply their evanescent beauty — a blessed relief from the ugliness created by relentless arrogance and zealous ideologies? What causes my attraction to these flowers? Why do some people spend thousands of dollars and countless hours collecting and cultivating them? Does this passion tell us something about what it means to be human?

Highfalutin questions, I know, but they’re what’s going through my mind as I speak with Gary. I invited myself to his home because he is the president of the San Diego Orchid Society.

“I bought my first orchid at a place in National City,” Gary tells me. “It was a green Cymbidium similar to the one you see sitting there [he points to a plant a few feet from us], and it looked real nice. I had it about a year and a half, and the next time it bloomed it had three spikes and I was hooked. One thing led to another, and now when I go shopping I buy two or three hundred plants, not one or two. I probably have in the neighborhood of 300 different kinds.”

“It surprises me to see most of your orchids growing outside,” I say. “Yes, 99 percent of what I have grows outside. They come from climates around the world very similar to ours. Everybody thinks orchids have to grow in a hothouse. That Cymbidium there comes from the Himalayas, and if it doesn’t get down to 40 degrees, you’d never see a flower on it.”

“What is it about orchids that fascinates you?”

“Well, orchids are so different from anything else. You can throw a pansy in the ground, and it blooms and it dies and goes away. The orchid — it will live forever. I have plants back here that I bought from a lady about ten years ago, and she bought them in the ’20s, and they’re still flowering and flourishing. So. They just go on and on, and every time you see a flower, you feel like you’ve accomplished something. It’s not like a rose. You stick a rose in the ground, and it grows and flowers and away it goes. But these, they don’t grow in the ground. They grow in a pot, they grow on bark, they have special things that they need.”

But why orchids and not roses or some other flower?

“There’s just something about the orchid. The mystique of the flower. It’s hard to say why. Until you get that feeling when you bloom it. I have people calling me and screaming on the telephone, ‘I just bloomed this plant!’ These are adults that are 40 and 50 years old, and they sound like a teenager.”

Gary has been a member of the San Diego County Orchid Society for 15 years, and he is in his third year as president. “Right now,” he says, “we have about 800 members. I don’t know this for a fact, but I think we’re one of the largest societies in the United States. When people come to speak at our society — they’ve been to places throughout the United States — they tell us we have by far the largest group they’ve ever seen anywhere. We meet the first Tuesday of every month at Balboa Park.”

How many attend your meetings?

“We have 250 to 300. We’re the biggest floral society in the county. We’ve increased our membership in the last year by 100.”

To what do you attribute that?

“Younger people coming in. When I joined the society, one of..."
“I told my wife when she was marrying me, she was marrying somebody with plants. She would know where to find me. Not in bars....”
Illegal

DRIVER’S LICENSE TO PIERCE

Late last year, the Poway Unified School District identified an adult male who had been performing illegal piercings near high schools, including Mt. Carmel High School, in his white 1998 Toyota van. Superintendent Donald Phillips sent a letter to all parents in the district in December 2002 reporting that the police had charged the piercer with an infraction. (Whether an official arrest was issued remains unknown, as numerous attempts to reach the San Diego Police Department were unsuccessful.) According to Phillips’s letter, “At least one minor has been a victim of illegal piercing.” Mt. Carmel High School students estimate that the man pierced at least 30 minors from the school, both in and out of his van, for at least two years.

One Mt. Carmel junior, a 16-year-old girl, reported that the man is in his late 30s or 40s and has “a lot of tattoos and piercings near high schools, including Mt. Carmel and Poway.” The girl, who received her tongue piercing in January 2002 during a lunch break at school, also had her vagina pierced. Other students who received piercings from the man also referred to him by the name Markus.

“I met him at the nearby park, got [my tongue] pierced [in his van], and went back to class,” the 16-year-old girl said. “It didn’t take long to pierce it, and there was no doubt in my mind that he did it all sanitary. There was no pain, very professional, and nothing got infected.” The girl said all but the driver and passenger seats are removed from the van’s interior. Blankets and pillows cover the floor, and the man stores his materials in the back.

“There is one window in the back and no windows on the side,” she said. “If he is piercing in the back of the van, he will close the curtain on the window;” Jewelry and needles are enclosed in plastic bags. “[The van’s] not dirty, smells clean, and there’s no food or trash, but it’s not a studio,” the girl said.

The girl said she was given Listerine to drink prior to the piercing, which took five minutes. He played songs by Sublime. The man worked

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quickly, marked the spot, pushed the needle through, and placed the clamps on top. Afterward, he provided ice and aspirin. A few months later, the girl said she had her vagina pierced at a friend’s house. She saw him clean all tools with alcohol.

Gabriel Adams, who has been piercing professionally for eight years and works at Mission Beach Tattoo, says, “It’s really not safe enough to only clean ‘tools with alcohol. The machine that hospitals use an autoclave, a machine that hospitals also use. ‘The tools are put into a sterile bag, and the machine sucks out all impurities without using fluids.” Students have reported that “Markus” told clients he had a piercing license. Adams denies that this is possible.

“A lot of people are mistaken,” he said. “A lot of piercers have a business license, which allows them to do whatever they need to do to make a living off of piercing, but when it comes to piercing licenses, there really is no such thing — only laws that state that you have to be 18 [or have parental consent] to get tattooed or pierced.”

A piercer from Inner Energy Body Piercing on Adams Avenue added, “There has always been a gray area with business licenses. Even if you do have a business license, it doesn’t guarantee that you are a safe piercer. Also, with mobile piercing, you’re getting pierced by someone you can’t always go back to with questions.” Interviewees stated that “Markus” makes house calls and pierces as many as 20 people at parties. They reported that he mostly performs tongue, eyebrow, and belly-button piercings, and occasionally nipples and genitals. The majority of his clients have been female.

One Mt. Carmel junior, 16, had her belly button pierced at her house while her mother watched. Markus reportedly charges $35 for belly-button piercings and $40 for tongue piercings, including the jewelry. Adams contends that “most studios charge between $40 and $50 for belly-button piercings and on average $50 for tongue piercings, including the jewelry and equipment to sterilize the jewelry after you have it in your body.”

One girl said, “It’s really convenient because [Markus] will come to you and is cheaper than most places. He’s nice. People recommended him, and everyone I know likes him.”

Another girl added, “I was grounded for a day and my mom cared that I lied to her about [the piercing], but she let me keep it.” Markus’s business card, which includes only his first name, reads, “Get a new hole, or stretch an old one.” Students set up appointments by calling his pager number. Many believe he resides approximately one to two hours away from the Poway area.

“It takes him a while to get here [Rancho Peñasquitos], so he probably lives far away,” one Mt. Carmel junior said. None of the interviewees reported piercing infections.
CHAPTER 27

There was still a sign marking the place in which Venus and Henry Tucker had conceived all this madness Hickey’d gotten tangled in. The sign read OTHERWORLD in flowing calligraphy. The gate was locked. A newish chain fence skirted the olive groves, just beyond which lay the foundations of several enormous houses whose completion awaited the end of the war. Between the

everybody gone. The beautiful songstress has left clues in her wake. Sure, she brought big crowds into Rudy’s, the nightclub Hickey owns with Paul Castillo. But Hickey had long wondered why they got top-grade steaks that wartime rations couldn’t cover; did it have anything to do with a subpar crooner like Billy Martino? Maybe Castillo made a deal with the mob. Like the deal Cynthia made to have that charlatan Pravin-shandra killed. Hickey knew “The Master” — her mother’s spiritual partner and the man who raped Cynthia — was also known as “The Fiend,” and responsible for too much of Cynthia’s misery. But Hickey stopped that murder and protected Cynthia by getting rid of Donny Katoulis, Cynthia’s hired gun, and though no one was sad to see Katoulis dead (especially Hickey), the local cops weren’t buying Hickey’s defense. To make matters worse, they wondered if Hickey was mobbed up too. But before he could unravel his own mess, he had to make sense of a clue: portraits of Cynthia’s crazy clan, done by a San Diego painter whose familiarity with that beautiful bunch might give Hickey insight into why they punished themselves…and anyone who came close.

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What Mr. Bair Knew

All the time Tom Hickey’s been on the trail of Cynthia Moon’s sordid past — the mother who hates her, the sister who wants to kill her, the father who can’t protect her — the beautiful songstress has left clues in her wake. Sure, she brought big crowds into Rudy’s, the nightclub Hickey owns with Paul Castillo. But Hickey had long wondered why they got top-grade steaks that wartime rations couldn’t cover; did it have anything to do with a subpar crooner like Billy Martino? Maybe Castillo made a deal with the mob. Like the deal Cynthia made to have that charlatan Pravin-shandra killed. Hickey knew “The Master” — her mother’s spiritual partner and the man who raped Cynthia — was also known as “The Fiend,” and responsible for too much of Cynthia’s misery. But Hickey stopped that murder and protected Cynthia by getting rid of Donny Katoulis, Cynthia’s hired gun, and though no one was sad to see Katoulis dead (especially Hickey), the local cops weren’t buying Hickey’s defense. To make matters worse, they wondered if Hickey was mobbed up too. But before he could unravel his own mess, he had to make sense of a clue: portraits of Cynthia’s crazy clan, done by a San Diego painter whose familiarity with that beautiful bunch might give Hickey insight into why they punished themselves…and anyone who came close.
Hickey made a U-turn and pulled up in front of Joshua Bair’s home. During his brief stop at Riverview — where he’d only dropped off the papers, learned that the doctor was out on a call and the girl was sleeping — he’d phoned the Hillcrest Plein Aire Gallery, claimed to be an L.A. reporter, and gotten the painter’s number. He called, said he had questions about the Tuckers.

The painter’s house was a low-slung sidehill place. The front was all redwood siding and windows. A redwood stairway led up from the road to a wide deck, furnished with lounges and umbrella tables. Hickey crossed it and met the painter, who waited beside the door. A tall, gangling fellow like Henry Tucker used to be. Hickey figured his age, probably from something he’d read, as close to 75; yet he stood erect, shook hands vigorously, walked in large strides. His skin looked sun-parched, flecked with dark blemishes. He wore a clipped goatee and a sporty driving cap, which he left on, though Hickey removed his hat the moment he crossed the threshold. His painted mother had demanded such impeccable manners. If he’d worn his hat indoors, in a minute it would’ve pressed on his shock of silver anvil. He gave his name and occupation.

“You knew all the Tuckers, right? Henry, Venus…”

“Very well.” The painter’s voice was deep, touchingly gentle.

“Good, because Cynthia’s neck-deep in hot tar. I’ve got an idea what landed her there, but could be I’m missing something.”

Mr. Bair showed him to a den beside the entryway, seated him on a couch facing a picture window. The view was immense: the crystalline Pacific and most of Point Loma from the light-house, across Fort Rosencrans Cemetery, over the grounds of what used to be Otherworld, miles northeast along Sunset Cliffs. The section of Otherworld straight ahead was chockersed with mounds of dirt that must’ve once been flower or vegetable gardens, and a shed-sized building made of rocks about 20 yards in from the cliff. The sanctuary, Hickey surmised. Where Cynthia and Laurel watched their mother frolic with Pravinshandra the day Will Lashlee fell to his death, Murphy the rector mangled his legs, and Henry Tucker’s life exploded.

The painter asked what drink he could serve, retreated to the kitchen, brought his juice and Hickey’s scotch, set them on a scarred plank coffee table between the couch and his tattered easy chair. He sat down, wriggled until he got comfortable. “So, tell me what’s become of the Tuckers?”

“Well, Venus is thriving. She and Master Pravinshandra have got a swell racket, doing their magic show, bilking their followers, and investing the loot in Shasta real estate. Laurel is prospering, maybe in cahoots with Mama. Henry’s got TB, appears to be heading for the last roundup, and Cynthia — she’s standing one foot in hell.” He gave the painter her whereabouts, told him about her singing career and plans to hit the big time under the wing of Charlie Schwartz. He left out Donny Katoulis and lied about his acquisition of Cynthia’s ledgers, said he found them in Cynthia’s room at the boardinghouse.
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when he’d gone searching for her. Then he started from the beginning, from the death of Ophelia.

Several times Mr. Bair stopped him to ask for a repeat or elaboration, or to reminisce. About the beauty of Venus as a child. The charismatic presence of Madame T. The inspired life of people at Otherworld during the years when they still believed in their utopian dreams. Listening to Hickey describe Pravinshandra’s pregnant disciples, Mr. Bair had nodded credulously. Even the rape, though it had seemed to echo out of a distant room. “My wife died 12 years ago. She’d gone to India with Madame Torrey and contracted malaria there. Since then…Emma is 34 years younger than me. Mr. Hickey. Aren’t I a foolish old man?”

“Naw.”

“She would’ve married me, regardless, except…she was one of those who keeps her purity by prizing her dreams more than her life, and consequently choosing to love from afar, people she could never have.”

“Henry Tucker,” Hickey offered.

“And Pravinshandra.”

Mr. Bair rolled his hands palms up on his lap and stared as if he blamed them for something.

Hickey said, “Maybe you could tell me what you think about Cynthia’s story?”

The old man looked up perplexedly, as though stumped by a riddle. “Cynthia’s story,” Hickey repeated. “Any truth in it?”

Crooking his head stiffly toward the picture window, Mr. Bair shaded his eyes. The window flickered like a kaleidoscope. In its center, the half of the sun that threw violet streaks that blended with the gray-blue sky. “Oh, yes. The story’s quite accurate. Factually. I only question her interpretations. Did Venus truly kill her sister, intentionally? I’ve always believed it was an accident. Because Venus…though she may at times have a murderous heart, wouldn’t foul her own hands. She’s too…refined.”

Mr. Bair fell into silence, gazing thoughtfully at the window as though analyzing the colors of the sunset, deciding how to match them in oils. He picked his glass off the table and sipped.

“Care for something stronger?” Hickey asked.

Mr. Bair nodded, told him where to find the liquor, what to pour. When Hickey served the drinks, the old man lifted his as though in a toast to someone invisible. “Cynthia, you say, believes Venus seduced Henry, but I’m not convinced it wasn’t the other way. Tucker was a vital, experienced man. Venus was a girl. No doubt she took charge later and treated him with disregard. Still, her withdrawal and remoteness, even her disloyalty, might never have flourished if it weren’t for Henry’s jealousy. I suspect he tried to constrain her, fearing that if she rose too high, she’d leave him behind.”

The sky had faded, dusk settled in. Hickey had to squat to catch the old man’s expression. He’d expected Mr. Bair to get up and turn on a light, but the old man had slipped into a dimension where you could see just as well in darkness. “Let’s review the murders Cynthia guesses. Ophelia, very likely an accident. Will Lashlee — certainly you could lay the blame on Venus, if it’s true that Laurel ran to the cliff in response to watching her mother fornicate, but that doesn’t strike me as consistent with Laurel’s character.”

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called it pneumonia. I think, under our jurisprudence, that’s hardly a punishable murder. If, Mr. Hickey, any of us looked back and saw each tragedy one of our actions played a role in, we might all hold hands and plunge into the sea.” Mr. Bair reclined his head. His eyelids dropped. For long enough to startle Hickey into wondering if he’d lapsed into a faint or coma, the old man kept perfectly still except that his nostrils flared with each breath. Then he sat up, struggled to his feet. “Have you noticed the portraits?” He gestured toward the wall opposite the picture window, crossed the room, and flicked on lights. More than a dozen portraits appeared. The first portrait on the left was a beauty with long black hair, eyes so humble, mouth so broad and kind, it made you want to thank her for living. “Emma?” Hickey asked. Mr. Bair nodded stiffly and turned to the portrait of a naked girl, about 13, walking out of the ocean in knee-high shore break. Her right hand flipped the cinnamon-colored hair out of her eyes while the other hand poised in front of her hip as though reaching to cover a private part, but unable to decide which. Her emerald eyes gleamed as if the painter had secreted a light bulb behind them. “Venus,” Mr. Bair said reverently. “Her power is subtle, elemental, tremen-
dous. It’s almost as if she only has to wish and someone appears to do her bidding, Madame Torrey, Henry, Laurel, Pravinshandra.” His hand lifted to chin level. He stood a moment, pondering. “If Venus were to stand trial, even if she’d ordered those people killed, for each death she’d plead self-defense and believe it. Ophelia was killing her spirit, stealing her father’s love. Madame Esmé tried to keep her from inheriting the kingdom, Otherworld. Henry Tucker had stolen the best years of her life and would not let go. Emma…” He waved his hand in front of his face and turned to the next portrait. A brazenly handsome fellow about 40 with a shy, lovable tilt to his head, a comic seriousness to his mouth. Eyes that just missed looking straight at you, no matter from what angle you watched them. “Poor Henry. He broke the first rule of manhood. He let go the reins on his heart. Those are his words, by the way.” Laurel was next. A young beauty, 19 or so, full of zest and gaiety. But Hickey noticed something that repelled him, made him want to look away. He studied until he saw that the eyes were out-of-round and had tiny sparks of flame orange behind the green. “In torment,” Mr. Bair said. “As if she inherited her mother’s guilt, and it lives like a devil inside her. She’s the one who frightens me.” The last portrait in the row was of Cynthia, a few years younger but the same girl Hickey’d watched dozens of times while the audience threw her kisses and flow-
ers. The smile looked like she’d just bought the deed to heaven. Hickey stood for minutes admiring the paint-

ings, until Mr. Bair said, “May I ask a favor of you?” “You bet.” “If you would see to the punishment of the man who killed Emma, I’d be more than indebted. I’d give you Emma’s half of everything I own.” “Don’t worry about it,” Hickey muttered. He shook the painter’s hand, walked out, and hustled across the deck with Mr. Bair’s last words echoing inside him.
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far less evil being than Cynthia made her. Things could be like the painter saw them or, Hickey mused, Bair might’ve pardoned her on account of he’d fallen for her charms.

Thrapp arrived a few minutes early. He was a broad, hard-packed fellow with reddish gray hair Hickey suspected he got cut at the navy base. He had ruddy skin, a smashed nose, and a neck that appeared wide enough to tunnel out and drive cars through. Before the club’s cornered Hickey’s time, he and the captain had met for a drink and an hour of gab every week or so. The last time had been around September.

Thrapp looked sour, purely unthrilled about their reunion. After forking his last piece of steak, Hickey chewed it on his way to meet the captain. They shook hands coolly and Hickey led toward the office. As they passed the bar, he ordered a Dewar’s, a manhattan for Thrapp, told the bartender to send them in. He rapped once and threw open the office door.

Castillo must’ve been startled, the way his hands lay fisted on the desk and his face craned forward, accenting his big liquid eyes. “We got some talking to do, partner,” Hickey said flatly. “Soon as I get done to do, partner,” Hickey said.

They’re still interviewing tall tales — you know how things move a little slow around Christmas, what with relatives and all. Hickey didn’t think they call it a state-ment. A few years, he’s still interviewing tall tales — you know how things move a little slow around Christmas, what with relatives and all. Lousy time of year.”

“Thanks for getting me outta there.”

“Sure. I had to argue like that guy Socrates. I’ll tell you, if you’d shot anybody else but Mr. K, Hou-dini couldn’t have got you loose. The guy in Denver called L.A., and somebody up there told him you oughta get a congressional medal. How about it, Tom? The boy have his gun out when you popped him? Or’d he keep it stashed, like that night in the alley, back a few years?”

“Not losing your memory quite yet, are you, Rusty?” Eleven years, Hickey thought, and he’d only told four people about that night. Made-line, Leo, an old pal from his USC days, and Thrapp. If you land in the hot seat, you’ll be forced to tip, and run off at the mouth.

“How about it?”

“Some fella in Denver took it all down shorthand, made me sign the paper. I think they call it a state-ment. Remember those things? Why don’t you get them? I send you a copy, save me some breath?”

Thrapp shrugged, sipped his manhattan, nipped the cherry. “I did that, Tom. Got it over the wire, read it three or four times. Still sounds fishy.”

“Aye, well. Next item, Leo’s been telling me you guys don’t make my business partner for a respectable type. Something about a mob from Jersey.”

The captain repeated what Leo’d passed on. “See, Castillo’s just a pretty-boy that got his start dealing cards in Havana. One day he lands in Jersey, finds his way to a back room establishment. A few years, he’s managing the joint, for Angelo Paoli. That’s all we got from the Jersey police. The FBI’s not cooperating." Pissants.”

“Paul got a record?” The captain shook his head. “Maybe he decided to go legit,” Hickey speculated, “put a few thousand miles between him and the bad company he was keeping.”

“Yeah, except out here he ain’t only fraternizing with tennis bums and your wife.”
“Who else?”
“A few other dames and Vic Sozzani. Know him?”
“Fill me in.”
“He’s an old codger, spent about half his golden years in Leavenworth, bookmaking, conspiracy to murder. Came out here to retire, in Letucia. He and Angelo Paoli’s daddy grew up together, insofar as their kind grows up.”
“Maybe Paul and him just swap stories about old times.”
“Okay. Then where’s Jaime Montenegro fit in?”
“Who’s that?”
“See, Montenegro runs the Las Olas Casino down in Rosarito Beach. A couple of our guys, off duty, saw Jaime, Vic, and Castillo — them and a few señoritas — yapping, making toasts, having a grand old time. My guys’ve seen this little party more than once. What you gotta understand, Tom, this ain’t Chicago. It’s a border town. TJ’s wide open. You want dope, nooky, roulette, you gotta ask me this, you’re losing your touch, Tom.”
“Touch has nothing to do with it,” Hickey muttered. “The Cuban must’ve put a squeeze on Clyde. Why else would a classy bandleader settle for a hound like Martino? It’s just you don’t learn much you don’t wanna know.”
“Uh-huh.”
“See, Madeleine’s dying for a bigger place, a car for herself, enough loot to keep our kid in that fancy school and still take a second honeymoon to Paris, after they kick the Germans out.”
“Sure. I get it.” Thrapp leaned across the desk, squinting, curling his lip, “I mean, why you tossed in with Castillo and took care of Charlie Schwartz’s best boy.”
Hickey stiffened, pressed against the pack of his chair. He clutched his glass, his arm itching to fire it at the wall. “You and your mouth better get outta here.”
“Uh-huh.”
They crossed the beach and shuffled to the end of the pier.
The tide was low, the water glassy
with hardly a ripple.

horses, where do you go? You need muscle, a shooter — why not hire some pachuco? He works cheap. It’s a gesture for international brotherhood. He can disappear faster than your paycheck. What I’m saying is, whoever’s gonna run San Diego is gonna run both sides of the line. Castillo — he’s the perfect liaison. A charmer. He’s clean. Talks Spanish, English, a little Guinea lingo.”

Hickey sucked the last of his scotch off an ice cube. “I hear you. Tell me something else. You’ve gotta know, everybody else does, about how we’re getting ten times our share of prime beef, all we can use. How you figure Paul managed that one?”
The captain snorted as though the simple question insulted his intelligence. “Vic Sozzani’s cousin, guy name of William Martino, Senior, owns Broadway Meat Packers, your suppliers, no? Ain’t that why you turn Billy Boy loose on the bandstand, when he’s been booted out of clubs from here to Nome?
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The Cuban strained to hold Hickey's gaze. His eyes watered. He sighed, crooked his chair around, opened the door, and whistled for the bartender. Held up two fingers, slung the door shut, and turned back to Hickey. "You wanting me to say I don't know those fellows? I don't know those fellows."

"You and this cop got it wrong, Tom. You go asking around, you see. Tell me something, huh? If I'm a gangster, why need I you for my partner?"

"Maybe it looked like good cover, working with an old cop, a guy who's mostly upright, but he's hungry for loot. Or maybe it's just you're stupid. Or how about this — it'd give you an excuse to come knocking on my door, vising the family?"

He rounded the desk, patted Castillo's shoulder, and grasped the doorknob. "While I'm nosing around, keep yourself a good, safe distance from... what's her name? My wife?"

The Cuban sneered. Hickey walked out, told Phil to run things, called at home if a problem arose. The maître d' gave a nod and patient smile. "Yeah," Hickey said, "I know. If this keeps up, I'm gonna have to promote you to manager and double your pay."

There were lots of bonfires around the bay. From Santa Clara Point and across Mission Boulevard between the ballroom and the tent city, skyrocket whizzed up a couple hundred feet and fizzled. Hickey reached home before nine, in time for dessert with Madeline and Elizabeth, one of the pies they'd bought in Julian. His both girls both looked flushed and dreamy, as if they'd got ten too much sun that day. After dessert Elizabeth returned to designing pastel swimsuits on a drawing pad. Hickey phoned Clyde McGraw at his apartment, asked him to pass the word they were auditioning singers tomorrow afternoon. For an hour or so Hickey sat on the sofa, Madeline leaning against him, Elizabeth on the floor, while they listened to the radio. To "Dreamland," which tonight featured an anthology of the Dorsey brothers' orchestras, and the 10,000 news. The Nazis, in their push toward Stalingrad, had got...
“It’s what he’s saying.”
“Jesus, Tom, that’s insane.” Her arm and shoulder lay rigid against him. She pinched his fingers.
“Will you do something for me, babe?”
“Uh-huh.”
“Stay away from Castillo — don’t even play tennis with the guy.”
Her hand went limp. She lifted her head, looked across the bay, started kicking her foot in the air again.
“You got anything on Paul, Tom? Anything but rumors?”
“Not so far, but I’m looking. How about it?”
For a minute or so, nothing in the world made as much racket as the thud of Hickey’s heart against his rib cage. “All right,” she whispered. “Let’s go in now.” She let go of his hand, got up, and walked a step ahead of him, taking long, slow strides as if her destination were a place she hated to go, but she’d vowed to go anyway.
In bed Hickey fitted himself against her backside, and she wriggled to make the fit snug as could be. Her skin felt dry and cold. He wrapped her arms around her waist. She folded her arms over his. He listened to her breathing grow soft and regular. Every minute or so he kissed her somewhere. The neck. Her ear. Her cheek. Finally he rolled away from her, lay on his back, and watched the moon shadow on the curtain, thinking of all the ruined lives.
Henry Tucker, Mr. Murphy. Will Lashlee. Emma Vidal. Cynthia, barring a miracle. They made him feel queasy, vulnerable as a bicyclist crossing the highway at rush hour.
“Jesus, Tom, that’s insane. “Her arm and shoulder lay rigid against him. She pinched his fingers.
“Paul Castillo paid you to kill Donny Katoulis. That’s what the captain thinks!”

“The World’s in Your Hand”
of the orchids."

Tell me about some of these crazy people.

“We’ve got a couple that now live in Rainbow. When I first met them, probably six years ago, they had maybe 30 or 40 orchids. Now they have five acres of them. Well, probably three acres. He’s retired from the Navy. He’s put in a couple of greenhouses. He had a house a couple miles from here, and he grew out of it because of the orchids.”

Is interest in orchids growing?

“Very much so. When Home Depot first started with orchids, if they sold two orchids a week they thought they were doing utterly fantastic. Now they sell several thousand a month. Home Depot sells them quite well. Trader Joe’s, supermarkets. It’s become the big thing. Let me give you an example. In 1994 we decided to have a yard sale to clean out some plants. All we did was advertise a yard sale and orchids. Over a two-day period we did about 5000 dollars of business. I was shocked. In the south county here, you have a large population of Asians, and the Filipinos and Japanese dearly love orchids. I mean, they dearly love them. I don’t think you can go to one of their homes without finding orchids.”

We have an economy that’s hurting. There are enormous tensions in the world. A case could be made that orchids are, well, frivolous. They don’t do anything. They’re just beautiful. And I’m intrigued by people who are committed to something that’s just beautiful.

“And relaxing. At our orchid show, on Friday night when we open the doors, within ten minutes you won’t be able to walk in there. That’s how crowded it will be. We’ll get 2000 just on Friday night. Between 6000 and 7000 for the weekend. They’ll line up for three blocks just to get in. The first time I walked into this show, my jaw hit the floor, and it stayed there for an hour.”

You were in Vietnam; you were a cop, a job that can be pretty rough, filled with stress. Some might say the growing of flowers seems an interesting contrast to that. Have you ever thought about that?

“Yes, I have. My dad put it real well to me, years ago, before he passed away. He told me that the orchids I had were the only thing that helped me relax and enjoy. What you did on Friday goes away on Saturday and you just enjoy.”

A total escape. As a cop, you probably saw a lot of ugliness.

“National City?”

A lot of things you’d just as soon not have in
your memory. But then, you come home to these orchids, and there’s nothing but beauty.

“Yeah. And they’re hard work, but that hard work’s enjoyable. It’s a way to get into la-la land.”

* * *

When I tell Gary I want to interview some orchid growers, he immediately mentions two names — Andy Phillips and Fred Clarke. “Andy’s a species grower,” he says, “and Fred may be the best hybridizer in the state.” These are the two basic divisions of orchids, Gary tells me. Species are those that grow naturally in the wild; hybrids are human creations, crosses between different species.

So I’m off to Leucadia to visit Andy’s Orchids, a one-acre lot on Ocean View Avenue that has, in addition to a home, three green-houses — warm, temperate, and cool — to simulate the various growing conditions around the world. I’m met by Harry, Andy’s older brother.

“Andy’s not here yet,” he says, “but sit down.” He’s about 50, compactly built, with prematurely white hair. He seems tightly wound, at least when it comes to orchids. He’s unable to contain his enthusiasm for the flower and his brother’s skills in growing it. He speaks in exclamation points.

“Our grandmother, Adelaide, started Flowers by Adelaide, which is now in La Jolla! She started here in Encinitas as a flower stand, and had a store, and then I guess in the late ‘40s or early ‘50s people wanted a flower shop in La Jolla. They used to come up here and buy flowers from her and talked her into starting a shop in La Jolla. They’ve been there for over 50 years. It’s a full florist shop. They do everything. “Andy and I have sort of branched out into strictly species orchids. The commercial value is different. It’s not your typical hybrids that you see at Home Depot or Trader Joe’s or at your nursery. A species is something that’s created in nature. I saw a program the other day that said orchids have been around since all the continents were one. So it’s one of the oldest plant families, the largest plant family, the most diverse plant family. They’re found on every continent in the world except Antarctica, and to be honest with you, it wouldn’t surprise me that if they looked hard enough they found some up in the Palmer Peninsula area!

“You go to an orchid show, especially if you come to our booth, and you look at all the different shapes and forms — vegetative as well as flowers — and you look at these things, and they’re all orchids! It’s just amazing! You go to a rose show, you go to a begonia show, or you go to an African violet show, you will more likely always recognize that that’s a rose or a begonia or a violet. But an orchid — you could look at that thing and go, ‘There’s no way!’”

I’m going to have to be alert for opportunities to insert my questions. When Harry takes a breath, I say, Is that part of the appeal of orchids?

“There’s a lot of different reasons for people getting into them. They grow under a wide variety of conditions. They grow from sea level to the tops of mountains where it snows. So people, depending on what their conditions are, can pick an orchid that will do well for them.

“It’s kind of like a dating service! You look at the date and you say, ‘I love her face, but I don’t like her personal—

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Harry's the genius grower, I turn to him looking for special recognition. For some reason, he reminds me of Dave Barry.

“I told my wife when she was marrying me,” Andy says, “she was marrying somebody with plants. She would know where to find me. Not in bars, but in my greenhouse in the middle of the night.”

“You’ve been collecting orchids since you were how old?”

“Hard-core, since I was about seven. Then I started focusing on them.”

Harry interrupts, “Yeah, but six when you got your first orchid.”

“Five or six. Probably had the Cymbidium all the time. And then I got a Paphiopedilum, a bloomed-out lady’s-slipper orchid, from my father’s flower shop. Andy was about six, I think, and they both flowered at the same time when I was seven. And I said, ‘Dad, what’s this cool flower?’ And he said, ‘It’s a lady’s-slipper orchid.’ But I was going, ‘How can the lady’s-slipper be an orchid and the Cymbidium be an orchid?’

Totally, totally different looking.

“So I started collecting both species and hybrids. Just anything that was an orchid. I started filling up the house. First, the kitchen window, then the living room window, and then the TV room window, and then when I went into my dad’s bedroom window, he said, ‘Okay, enough of the orchids. Everything outside.’ So he ripped out my sand-box and built a lean-to greenhouse. I filled that up quickly. And being half Mexican — you know, my mom’s from Mexico and my dad’s as gringo as could be — I went to visit relatives down there in Mexico when I was 13 and 14 years old, and they asked me, ‘What do you want to do? What do you want to see?’ I wanted to see orchids and how they grew in the wild. One of my uncles was going to run a hotel down in the state of Chiapas, in southern Mexico, and we drove all the way down there, and every time I would see a tree full of plants, I’d go, ‘Uncle, Uncle, stop!’ And he’d stop and I’d climb the tree and pull
off some plants and bring them back down. I was just enamored with the way they attached themselves to rocks, to trees, the diversity of orchids.”

“When was this?”

“This was 1977 and 1978. CITES has been in force since 1972, but this was when they started enforcing it, making it regulatory. So the first year I went down there, no problem bringing plants back. The second year I had some problems bringing plants back.”

Growers and collectors of orchids sooner or later get to the subject of CITES (pronounced “sigh-tees”), the Convention on International Trade in Endangered Species of Wild Fauna and Flora, which has its headquarters in Geneva. CITES aims to protect orchids, an admirable intention, but its regulations have taken on a life of their own and, many would say, have become a perfect example of the lunacy toward which bureaucracies can evolve. I know we will have to return to this subject, but considering the agitation this arouses in orchid people, I think it best to hold off as long as possible.

What exactly is an orchid? Given the diversity, what ties them together in one family?

“It’s basically how the stigma and the column are fused together into one organ. And also, they have one petal that’s been modified to function as a lip, as the central attraction. That’s what gives the orchid symmetry. In other words, if you cut a butterfly in half, there are two identical sides, like a mirror image. They always have that modified lip.”

“Another thing that’s unique to orchids,” Harry adds, “the pollen is in packets. They don’t disperse in the air. It’s actually carried by insects from plant to plant.”

“So at what point did you decide to concentrate on species?”

“Well, it was down there when I was in Mexico. I became enamored with the diversity of how they grew in trees. Wow, look at this! I was just like going, ‘I think he’s nuts!’ And then we built him another greenhouse that was bigger.”

“So, Andy, what did your friends think of this? There aren’t too many 13-year-old boys who are into orchids.

“The sick thing was, he set up our friend in Ecuador! This is what the government does all the time! They use informants for terrorists, the Mafia…”

Flora, which has its headquarters in Geneva. CITES aims to protect orchids, an admirable intention, but its regulations have taken on a life of their own and, many would say, have become a perfect example of the lunacy toward which bureaucracies can evolve. I know we will have to return to this subject, but considering the agitation this arouses in orchid people, I think it best to hold off as long as possible.

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“No, I kept a kind of low profile. But it kept me out of trouble. Well, it kept me out of some trouble. But my friends knew I had a green thumb. I was a tree trimmer too. I did a lot of my neighbors’ trees. I enjoyed that quite a bit. I’ve got a really good eye for nature. Always have. I was also into reptiles. I would make my cages as natural as could be.”

“He had a reptile enclosure in our bedroom,” Harry remembers. “He had a daytime community and a nighttime community. My friends would love to come over. Andy, go feed your lizard. We want to watch you feed your lizard.” I mean, he had them trained. He’d put his hand out there, and they would jump on his hand!”

Did you go to college?

“My dad wanted me to go to four-year college right away. I wanted to play first. I dabbled in and out of school a lot. Took all the biology classes. All of the classes I wanted to take. Took classes at San Diego State, and some classes at Palomar College, and Mesa College. I was really good in the science classes, botany classes, and all that sort of stuff. My botany teacher called me ‘the 60-mile-an-hour botanist.’ We’d be driving down the freeway, and I’d say ‘Oh, stop!’ And I’d rattle off the scientific name. He’d go, ‘There’s no way you could see that.’ And I’d make him turn around and then I’d point it out, and he’d go, ‘How in the hell did you see that?’ And he’d hit his head on the steering wheel.”

“One time,” Harry says, “we took our wives to Puerto Vallarta, and they told us, ‘No, orichs, no orchids.’ We’re going, ‘Okay, no orchids.’ But they wanted to go to town and do something, but Andy and I didn’t want to do it. So we rented a car and drove up into the mountains to look at orchids. It was a little Volkswagen Beetle, and we’re driving up there, probably doing 50 miles an hour up this windy road, and all of a sudden Andy goes, ‘There’s an orchid!’ Back it up, stop. You know, about a hundred feet off the road, up in a tree, and sure enough there’s orchids! He can see ‘em. You go into East County here, with the rolling hills and oak trees — we were in an area very similar to that, just south and east of Puerto Vallarta, and we were walking through this grassy field, everything was brown, and Andy goes, ‘There’s an orchid.’ And I’m looking down at this grass going, ‘Where the hell is the orchid?’ It was a dead flower spike! So he digs it up, and there’s the bulb of the actual orchid, dormant, and I’m going, ‘How the heck…?’ ”

“One of the things that helped me learn to spot things was night driving for reptiles. This would be going up to the desert. We’d be going about 40 or 50 miles an hour, trying to spot a gecko that’s two or three inches big on the road, and trying to discern a gecko from a rock or a stick or human garbage that’s out there. And that really helped me perceive details.”
“When I was a kid, I would buy any book I could. I would go to orchid shows. I read about species like crazy. I still have some of my original books.”

Andy takes me to a bookshelf and reaches for one that looks as if it had been in use since about 1928 but was actually printed in 1970. This is his original book. It is dog-eared, with notes and stars next to pictures.

How did you learn how to pronounce all those Latin names?

“That was a learning process. I’m still learning. One of the genera I was looking for was Coelogyne. I’d always go to these orchid shows and ask the vendors, ‘Do you have any kohigos?’ They’d say no. That went on for several years. One day someone said, ‘How do you spell it?’ So I wrote it for him, and he said, ‘Oh, silojesness.’ ”

I see a lot of plaques and ribbons on your walls.

“These are all awards, things I’ve won. But I haven’t entered anything into judging for years. Most of the things I’ve entered were before I was 20. But others enter for me. I know I’m good. But I don’t want to toot my own horn, so to speak. The reason I go to shows is to make a nice display. Just because I like to do it. Not for the competition aspect of it. Let the beginners get it, the other hobbyists. I’m not into competition. I just love what I do.”

Harry can contain himself no longer.

“There was a grower at one of the shows that was complaining that Andy wins all the awards. ‘Why do I waste my time?’ I said, ‘You know what? You’re doing it for the wrong reason. Andy doesn’t even want to win an award. He does it because it’s his passion. You just want to win an award. Andy would never care if he won an award. It’s his passion.’ ”

What is it about orchids that gives you this passion? What do you love most about them?

“Diversity,” Andy says.

“You can’t get bored with them!” Harry adds. “There’s just too many! You can spend your whole life doing it, like Andy has. As much as he knows, I watch him learn something new EVERY DAY! It’s overwhelming, the amount of stuff he learns every day.”

When you get up in the morning, what fires your energy?

“Well, now it’s people coming back to me, telling me, ‘Andy, I got this orchid that you recommended, that I bought last year from you, and it’s doing great and flowered.’ ”

How many plants do you have?

“About 400,000,” Andy says. “About 4000 different species.”

All here? On one acre?

Harry says, “The Ag Department, sometimes they like to come by, bring a new person, and they’ll open the door to the greenhouse and their jaw drops and they go, ‘Oh my God, I’ve never seen more plants grown per cubic foot ever!’ ”

Many of Andy’s species are seed grown. But he also manages to bring in plants from around the world, even though CITES is making it more difficult. I tell them that I’ve just read Eric Hansen’s book Orchid Fever: A Horticultural Tale of Love, Lust, and Lunacy and that he had quite a
tale to tell about CITES. Andy says, "CITES made sense for animals. But then at the last minute they decided, 'Oh, let's throw in plants too' just to appease certain people."

Harry explains, “So an elephant might have one offspring every two years. They definitely need some protection. But an orchid pod can have millions of seeds!” “Minimum, hundreds of thousands of seeds,” says Andy, “and maximum of multimillion seeds. It's sad that one seedpod that could save a species from going extinct cannot even be legally traded.”

Harry says that one of the big problems is that all orchids fall under CITES. Not all orchids are endangered. Let's say out of 35,000 species, only 3000 or 4000 would need protection. So it's the United States Department of Agriculture's job to inspect plants that are coming into the country. They inspect all plants. So from a CITES standpoint, they have to know 35,000 different species of orchids, where if they were to narrow that down and eliminate the ones that don't need it, then they could focus on the ones that really do need protection. One of the problems is that many orchids look very similar until they flower. There's not that many people that have the knowledge Andy does!” Andy agrees and says, "I had a shipment that came in from Panama on a holiday weekend. This was about '97. It wasn't that many plants. Maybe about three or four hundred plants that came from a very reputable nursery down in Panama. All these plants were cultivated, seed grown or division in a nursery.

“The guy says, 'I don't think we can get it to this week.' And I said, 'Well, I'd like to take care of them as soon as I can. They're kind of delicate. I'm willing to pay overtime.' And they kind of like hopped on that right away. So I contacted my broker and arranged to pay overtime for one inspector. And when I got up there, there were three inspectors. Not too long before that there was a suicide in that office; one of the employees had come into the office and shot himself. So all the employees I knew had quit. This is at the USDA there by LAX. The three people there were new. A husband and wife were entomologists, and they were foreigners. And there was one guy who was an American. They didn't know me or my extensive knowledge of orchids.

“So the first thing, this guy goes, 'Oh, there's a scale on this. We're going to have to confiscate this shipment.' And I was 10 or 15 feet away, and I was going, 'That's not a scale, that's an empty spider casing. I can see the hole, the exit hole.' It was just an empty spider casing on the back side of a leaf. I was going, 'That's empty.' So they went into a back room and came back out and said, 'Okay, okay, well we'll let that slide.' This guy's an entomologist. He knows what he's looking at. He was just pulling my leg.” Harry adds, "They were just messing with us!"

“So he says, 'Oh God, these are wild-collected plants.' And I

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to them for two weeks, just to be an asshole.”

Harry adds, “Not a jerk, an asshole!”

I’m beginning to like Harry. He made a distinction that would have never crossed my mind but might someday be useful. His interruptions are hard to ignore, like the spines on Lycaste brevisspatha.

How many countries have you collected from?

“I’ve only been through Latin America personally. But I’ve imported from China, Thailand, Indonesia, India, Australia, Vietnam, Nepal, Borneo, Philippines, South Africa, Japan, Madagascar.”

How do you propagate?

“Through division, through seed,” Andy says. “Division is taking a plant that I’ve been growing for a while and breaking it up into more plants. Orchids have two basic growth habits. One is monopodial, or in other words, it will grow from the tip up, like the common houseplant, Phalaenopsis. The other is sympodial, which means it will grow from one bulb and a shoot will mature and grow from that, and then from the base of that it will produce another bulb and continue to propagate that way year after year.”

And you take off these bulbs?

“Yes. You can divide them up into two or three bulb pieces.”

Do you do any insect pollination?

“No, because we don’t have a lot of the correct insects to pollinate one specific orchid.”

Tell me about the sex life of orchids. It seems appropriate to put it this way because the word “orchid” comes from the Greek orchis, which means testicle.

Andy says, “Most orchids have their specific pollinators, and most orchids evolved with a specific pollinator or a specific group of pollinators.”

Harry adds, “Orchids use a lot of deceit and deception.”

That’s what the flower is all about, isn’t it?

I’m looking at Harry when I ask the question, and he’s ready to explain. “Yeah, they offer something and then they kind of take it back. But sometimes the pollinator gets a reward, gets something from it. With some bees, for example, the male goes to the flower to get the scent, and he uses the scent from the flower to attract the female bee. So it’s kind of like you going to the store to get some nice cologne for a date. So the flower will offer the bee the scent, and there is only one way to get it. He has to go a certain way through the flower to get to the scent, and in doing so he’ll pollinate the flower.”

Andy takes over. “There’s some that are actually intoxicating to the insect. They get drunk and fall into a bucket — a bucket orchid, they call it. It’s a very phallic-looking orchid. The bee is attracted to it, runs around the rim and gets somewhat intoxicated and usually falls into this little bucket of solution. The orchid has this gland that actually drips this solution into the bucket.”

“And there’s only one way out! They can’t climb up the walls because it’s too slippery.”

“Yeah, one way out. So it goes through this little tunnel, and then when it comes out the tunnel it will have the pollen stuck on its back.”

“And then it goes to the next one and picks up the next pollen. They have a short memory. They forget and do it all over again.”

“Like a lot of guys’ drinking on Friday nights.”

“Yeah,” says Andy. “The interesting thing, it has a mechanism to keep it from self-pollinating. The pollen, when the bee takes it, is really large. So it pulls out the pollen, and these two large masses are on the bee. In time, as the bee flies around, the pollen will actually shrink, so it can fit into the stigmatic opening.
which is just a little narrow slit. So it can't go back to the same flower and pollinate it because the pollen is too big. It has to fly around a bit and has to visit other flowers, but it won't start depositing it until it visits other plants and shrinks. Orchids have evolved a good mechanism to keep from self-pollinating."

Andy’s words make me think of a possible wisecrack, but I decide to maintain my professionalism and keep the interview on a scientific level. Why do they keep from self-pollinating?

"To keep the inbreeding down to a minimum, " Harry explains. "To keep diversity. There are some orchids that actually look like the insect, and they will produce the same pheromones as the insect. So the insect will come up to it, look at it — visually that’s an insect, smells like an insect — and they’ll be bumping and grinding and mating with that flower. And another insect will come along and go, ‘That’s mine,’ and knock it off and be fighting over the flower.”

Andy gets up and finds a picture of a flower that looks like a wasp. "This flower will produce the scent of a female wasp, and so the male wasp is humping away and it’s not getting anything.”

As I’m contemplating this sad image, Harry exclaims, “It’s deceit and deception!”

So pollinators are bees, wasps… Harry continues the list. “Hummingbirds, gnats, fungus gnats. There’s even a group of orchids called Draculas, and the lip on the flower looks like fungus, and it even produces the scent of the fungus, and the gnats are milling around and going, ‘Wow, we found our fungus!’ "

Andy says, “And I’ve got some orchids that smell like shit. Literally.”

“Oh, yeah,” says Harry. “One is Bulbophyllum echinolabium, and it’s got a beautiful flower — top to bottom it will be 16 inches. Andy brings it in one day, and he sets it up there [he points to the top of the filing cabinet], and I’m not paying attention, and I’m working away, and all of a sudden I’m looking in the trash can, I’m looking at the bottom of my shoes, and I’m going, ‘Did I step in it?’ And I look up. ‘Oh, it’s you!’ We have one customer that’s going to..."
send one back to us. She e-mailed to say, ‘I had a gut-wrenching experience to decide whether to throw it out in the freezing snow or send it back to you guys.’ I told her to send it back and we’d give her a credit.”

“IT’s from the Celebes,” Andy says.

“There’s some that smell like a herd of rotting elephants.”

“Flies will come along and lay eggs on it because they think it’s rotting flesh.”

So each species wants its own insect. But here...

“We do it with a toothpick,” Andy explains. “I try to do it as much as an insect would do it, rather than a human eye would do it. Humans tend to breed for certain characteristics. They want to make the flower bigger or rounder or flatter or a different color. I try not to do that.”

To whom do you sell your orchids?

“Could be an office worker,” Andy says, “or a construction guy…”

“CEO of a company, high-powered lawyer, doctor, trash collector. It doesn’t matter. Male, female, all ages, all religions, all levels of economic…”

Andy and Harry are not letting each other finish sentences. “Some people just dive in headfirst,” says Andy. “They got a shot of heroin and they want more. Other people, they flower the Trader Joe’s orchid and they go, ‘Oh, I flowered that!’ and they want to see what else there is.”

That’s what I did this week. Got my first one to bloom.

“Congratulations,” says Andy.

“Buying it to bloom is one thing, but getting it to rebloom, that’s the challenge!”

“It’s not really that much challenge. You just have to know the basic concepts of the orchid, what it needs…”

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there in the tropics, and every morning when I get up it’s nice. And noon comes around, it starts to cloud up, and about two or three in the afternoon it starts pouring, until about six. Then it clears out. Most of these orchids in the wild go to bed at night if you’re growing an orchid in the wrong temperature condition.”

But the books say…” says Andy. “The books don’t know anything. They were maybe right at one time.” “No, they’re wrong, they’ve always been wrong.”

I decide to drop the subject of what the books say. What about bugs? “One thing you have to watch out for are ants,” says Harry. “Ants are ranchers!” “Ants are little farmers. They herd aphids and mealybugs.” “Yeah, in winter they will actually take them down into their nests and protect them. They will actually milk the honeydew from the insects.” “So if people control their ants, usually they’ll minimize their insect problems. The ants will protect the aphids from predatory insects. So even though you release ladybugs all over the damn place, ants will chase them off.”

“It’s just like a rancher protecting his cattle.”

What do the ants get out of it? “They get the honeydew,” says Harry. “Essentially, their poop is the ants’ food.” “It’s not really poop….”

“It is poop.”

To end this sibling squabble, I ask how many customers they have. “My database is about 14,000 people,” says Andy. “My goal for hobbyists is to turn everybody into species lovers, growing species-only collections. The reason I’m really into species is because a lot of these things are going to disappear in nature because of habitat destruction, and once they’re gone, they’re gone forever. But as long as they’re maintained in private collections and people are propagating them, they can always be reproduced.”

Do you see yourself as a steward of orchids? “Yeah, I really do.” What’s the highest price you’ve asked for an orchid?

“See, I’m not one of the so-called gougers for orchids. There are a lot of people who do that. The highest price I’ve sold one for is $800. A plant I brought back from Mexico in 1977. It was a very select clone of a specific thing that went to a certain Japanese breeder. But he could have taken it and divided it into ten plants. I’m not one to sell really expensive plants at a high price.
There are plants that have sold for over $100,000. "Because they are so rare?"

"They're rare, and somebody knows how to sell them to…"

Gullible people who have money to spend?

"Yeah, and there are a lot of people like that. I don't like putting a high price on plants. Most of what I sell is under $100."

By now I'm ready for the nursery. I've had enough of the office and my hard chair, and I'm ready to see some flowers. But somehow the conversation comes back to CITES. We won't be going anywhere for a while.

They explain that in this country U.S. Fish and Wildlife is the enforcement arm of CITES and that this department had been working a sting against cycad smugglers. Cycads are ancient palmlike plants that are seriously threatened and propagate very slowly. An Ecuadorian friend of theirs was set up and convicted with the help of a government informant — an informant whom they caught breaking into their nursery.

"Andy caught him going over the fence with about 6000 dollars' worth of plants! He went through our greenhouse like it was a shopping spree. And he was the one going to orchid shows with hidden microphones, asking questions and tapping people!"

"It's really scary the power that U.S. Fish and Wildlife has. They're out of control. They're doing some good things, yes, but…"

"This is my own personal opinion," interrupts Harry, "and it doesn't reflect Andy's Orchids at all! I think they're a bunch of Gestapo out of control. Plain and simple. They can sit there, and they can work you from one end to the other. And whose money are they using to prosecute you? Your money! They busted our Ecuadorian friend for $3500, and their major informant was the guy who broke into our nursery!"

"He got away from me that night," says Andy. "But I held him at bay for about 15 minutes while my brother was racing here and the cops were coming. Oh, yeah, I beat the hell out of him with a stick. He had 297 plants in flats, and I caught him in the process when he was lifting them over the fence."

Pollen is removed from the column, and then that pollen is transported on a toothpick to the stigmatic surface, the sticky area directly behind where the pollen is housed."

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“The sick thing was, he set up our friend in Ecuador! This is what the government does all the time! They use informants for terrorists, the Mafia…”

“And the thing is, this is just…orchid people.”

“I have nothing against destruction. “We have about 100,000 in a 60- by 60-foot greenhouse.” There are so many orchids everywhere, I couldn’t go in and collect them. Andy says, “Mice?”

“I suppose that orchid people, for the most part, are really sensitive to the environment, want to protect orchids.”

“Yeah,” says Harry. “Unfortunately, there are people who don’t care, who just go out and strip the jungles. But by and large, the majority — I mean way, way the majority, in excess of 90 percent, I’m sure — want to protect the environment because they want to have orchids around for future generations.”

“And the biggest threat is not orchid collecting. It’s habitat destruction.”

“The clear-cutting. I have nothing against CITES in particular. I think they have good intentions. But if you can’t go and collect in front of a bulldozer that is knocking down the jungle, there’s something wrong with this picture!”

I nod in earnest agreement, and then I stand and announce my eagerness to see their orchids. Andy leads me out of the office and around the building. There are orchids everywhere, with narrow passageways leading toward a greenhouse. When we step inside the greenhouse, I’m speechless. I’ve never seen anything like it. Orchids are filling tables, crowding shelves, hanging from supports; orchids are on sticks, in pots, in baskets; orchids are everywhere except under our feet. It’s a jungle.

“This is unbelievable! I’m beginning to sound like Harry. How many plants do you have in here?”

“Aren’t they remarkable! There are so many amazing shapes and colors. Some are huge, and some are so small I have to take Andy’s word for it that they would look like a flower if I saw them through a microscope.”

“A young woman comes racing down one of the aisles toward us. "I need a murder weapon!” she says. I worry that I’ve overstayed my welcome, but Andy says, “Mice!”

“No, a rat!” Andy and the young woman start running toward the woodpile, and Harry shows up to join the hunt, and within a few
seconds we’re all crouched down and running through the aisles of the nursery, the young woman leading, with Andy and Harry and me following, and Harry is hollering back over his shoulder that orchids are like candy for rats! and the young woman yells, “There!” and Andy jumps up on a table and starts whacking a plastic-covered board.

“Shit!” he says. “There he goes!” the young woman says, and we’re off again, running around a corner, down another aisle, and there’s more jumping and more whacking, and I think we must look like the Keystone Kops. “Shit! Missed again!” Andy looks at the young woman and holds up his murder weapon. It’s shaped like a dog’s back leg. “Next time, try to find a straight stick.”

How can you remember every name? “I have a photographic memory for orchids. Once I’ve seen an orchid, I remember it. Once I learn its name, I never forget it. I could show you the exact spot I collected an orchid in 1977. It’s engraved in my head forever. Why? I don’t know why. Whereas people’s names. To tell you the truth, I can’t remember your name. What was your name?” Don. A few seconds later, I have the feeling he has already forgotten it. “Don” is just too hard to remember, unlike Bulbophyllum echinolabium or Lycaste brevipespatha or Lycaste skinneri. It’s as if there is a part of his brain — the part that notices and understands and remembers orchids — that has been touched, blessed with genius. As I walk back to
my car, it occurs to me that Andy and his flowers are like Noah and his animals, with Harry as first mate on the ark, and I imagine the Creator smiling and saying to a nearby angel, "At least we don’t have to worry about the orchids!"

Sunset Valley Orchids is in Vista, but on the other side of the planet from Andy’s Orchids. Whereas Andy’s passion is only for species, orchids that grow in nature, Fred Clarke’s is for hybrids, those created by his own intervention; whereas Andy’s greenhouses are as overgrown as a jungle, Fred’s are as orderly as an Iowa farm; whereas Andy and Harry have a messy enthusiasm, Fred has a measured devotion; whereas Andy and Harry remind me of kids carrying on in the hallway between classes, Fred reminds me of a teacher presenting a lecture.

“There are two classes of people,” Fred tells me. “There are species fanatics, who are purists. And then there’s the other people, like myself, who are interested in creating something new. And that’s why I hybridize. I want to create something new and unique for my customers. And then there’s people who like hybrids because they’re improvements over the species generally — they’re bigger flowers, they’re more colorful.”

Indeed, behind Fred is a sea of color. His flowers are dramatic, bold: pinks and lavenders and greens and reds; blushed and spotted and variegated. I say, “They are beautiful! Gorgeous! I’ve been talking with him no more than three minutes and I’ve already lost my reporter’s objectivity. He accepts the compliment as truthful, something earned through a great deal of work.

“I started growing orchids when I was 19,” he says, “and that was 25 years ago. I was always the kid in school with the green thumb — growing the radishes and sprouting the carrot tops. My next-door neighbor, an older lady, had a number of Cattleya plants. And I would go over there and do yard work and help her out and stuff, and one day she gave me some plants, four or five. I told my dad that this was kind of cool. My dad was an educator and knew a gentleman named John Walters who worked with him, and John Walters was the proprietor of Rex Foster Orchids. So we went over there, and John’s very charismatic and has lots of energy, and he’s a teacher, a natural
teacher. So he brought me into his world, and he started showing me about hybrids and explaining how orchids grow. Showed me how to do the lab work to support the breeding and making of the hybrids. And I did work around there in exchange for the plants. One thing led to another. And here I am today. I have 6000 square feet of greenhouse.

“I work for the Paul Ecke Ranch. I’ve been there 11 years. And for many years I was their poinsettia stock-plant grower in Encinitas, and then later, managing the growing of the poinsettia plants in Guatemala and Mexico. More recently, though, I work in the logistics side of the business, moving the freight from Guatemala to the United States. That ended up being a bigger challenge than growing the plants in Guatemala. Working at the Paul Ecke Ranch helped me develop my skills as a grower. They taught me about fertilization, about temperature, and about water habits, and the importance of these things. And so I took those and applied it to my work for the Paul Ecke Ranch. I’ve been there 11 years. And for many years I was their poinsettia stock-plant grower in Encinitas, and then...
orchid culture and modified it according to the needs of the individual orchid plants that I grow. I would say that I’m a really good grower.

They say you’re maybe the best hybridizer in the state.

“Well, there’s a few old-timers out there that have quite a reputation. I would say I’m one of the most prominent up-and-coming hybridizers in the state. And for that matter, maybe the United States.”

So you work full-time for the Eckes, and then you come here…

“And work full-time.”

We are walking down an aisle of his greenhouse. I am gushing about how beautiful his flowers are, and he stops, picks up a plant, and says, “Here is a cross I made. It’s about six years from germination to this size. Most of the plants you see in flower are hybrids I’ve made.

“I have a genus named after me; actually, I have two named after me. This is a new combination. Mormodes crossed with a Catasetum and a Clowesia — the combination of these three species is the first time it’s been done and requested to be registered by the Royal Horticultural Society in England. All orchid registrations are sent there. This is called the Fred Clarke Aura, and the variety is After ‘Midnight.’ It’s a very dark flower. This line of breeding I’ve been working on, I always use the name Midnight.”

Do you begin by saying, “Here’s a red flower and a yellow flower, let’s see if I can make an orange flower”?

“That’s the magic of hybridizing! That ability to understand the dominant charac-

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teristics of either parent, and then combine the right parents to come up with what you're looking for. Sometimes it's pretty easy to determine the outcome, and you can match that very closely. Other times you have huge surprises, and unusual things are happening. It's difficult to understand all the genetic things that are happening."

Is that because when you look at a flower, what you see at first may not necessarily be the dominant gene? "Yes, exactly. And so it's important for a hybridizer to understand the dominant and recessive characteristics of each orchid plant, and that's not easy to do because it takes five to six, even seven years, to raise a plant, to see it bloom, and then you have to make hybrids with it to find out what the dominant and recessive characteristics are. So it takes a number of years —10, 15, a lifetime — to really understand what those characteristics are. Unfortunately, there's no good definitive work or record of the breeding characteristics and dominant characteristics. It's just word of

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individual plants in pots. Then it usually takes one to three years for those plants to flower in individual pots. You must have a finely developed capacity for delayed gratification. "If you had no patience when you started this hobby, and you were able to stick with it, you’ll be very patient at the end."

Some of the Paphiopedilum you saw, some are very slow growing, and there’s a joke amongst the older growers that ‘I hope I live long enough to see this flower,’ because they take five to seven years to bloom."

Who are your customers?

“A walk-in business of serious hobbyists. Most hobbyists don’t have greenhouses. So if you want to be in business, you have to have plants that will grow outdoors. I am very serious about producing a high-quality plant, a well-rooted plant, a plant that’s going to flower and reflower regularly. That’s very important to me.”

How many customers do you have?

“Oh, I don’t know. Regular customers,

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maybe 40 or 50. Most of my customers make regular trips. They realize that in order to have a good collection of orchids to sustain your interest, you need to have plants blooming throughout the year. One of the biggest mistakes I made, I went to an orchid show. I must have bought 20 plants, and six months later there’s nothing in flower, and ten months later, nothing in flower, and I thought, ‘What kind of hobby is this?’ I went to John Walters, who was my mentor, and he said, ‘What you need to do is buy a plant in flower every month, and after a couple years, you’ll have things in bloom year-around.’ That is precisely what I did.”

What is it about human beings that loves to work with flowers? I’m not sure. But there’s something within me that likes to create things. I worked as a carpenter for many years, and so I would take this flat piece of ground — was a job-site superintendent — and we’d raise things up from the ground and build the building, and I’ve always been very interested in growing orchids, as far as I can remember, make a

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hybrid, raise it, make something from nothing."
You like the active part of creating a new flower?
“That’s the thing that really turns me on.
I've always felt I would make an excellent teacher. The same thing — you take kids and you can show them something, teach them something, and they can grow with that.
There’s just something within me. I like to create and develop things. Here, these greenhouses, I designed and built these all by myself. I nailed every nail, painted every board.”
How many hybrids do you create in a year?
“I probably make 50 or 60 hybrids a year in the Cattleya alliance, and with the others, well over a hundred a year.”
What percentage of those do you say, “A success!”?
“A really special hybrid, for me, is about one in ten. But it depends on how you determine what is a good hybrid. One man’s trash is another man’s treasure. I am an American Orchid Society judge — a student judge right now, soon to be probationary. I
have a tendency to compare the quality of my plants against the AOS judging standard. I’ve done fairly well. I have over a hundred AOS awards in the three years I’ve been exhibiting plants, which is an accomplishment.”

When you enter these orchids in competition, what’s your driving motive? Does it help your business? Are you looking for affirmation that you’re going in the right direction? “It’s all of those things. And a great form of advertising.” What’s your biggest goal? “The important thing in breeding orchids is to understand what you’re breeding for. If you don’t have a target, will you ever get there? So I’ve been trying to breed plants that are compact-growing (that you can flower in a three-and-a-half-inch pot, not exceeding a five-inch pot), but have a larger flower size. The ultimate thing I would like to do is to have enough recognition in the marketplace so that customers recognize what I’m doing. I’m able then to market plants to those people and have them be happy and be able to be

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successful with the growing of plants. Grow them big, grow them better. I can’t tell you how much satisfaction it is to be at an orchid show and have a customer come to you that you maybe sold one plant to last year, and they look you straight in the eye and they say to you, ‘Man, I bought that plant from you last year. I wasn’t sure I was going to do good with it, but you told me it was a good grower, and I grew it well and it’s flowered twice since then!’ And then they pick up two or three more plants and do it again.”

Looking down ten years down the road, what do you see?

“I really like working at the Paul Ecke Ranch. So it’s a dilemma for me. One day, I’d like to take my land here, which is about five acres, and add about one acre of greenhouse space. But if I do that, I have to let go of my employment at Ecke. And I’m torn, too, because if I make the orchids too much full-time, how much fun will it be? I come home from work, and I can come in here and just relax. Look at every flower. Check the growth of every plant. There’s something very therapeutic about watering orchids. I know when any plant has been moved.”

What have orchids taught you about life?

“Orchids have taught me that patience is worthwhile. Good things will come. Don’t jump at the first opportunity. It’s taught me that most people are good people. I’ve been selling orchids for some time, and I haven’t had a bad experience — a bad check — ever. Orchid people are good people. It’s really great to create, grow something.”

Fred walks over to a table filled with plants and picks up a soft lavender Cattleya. He looks at it carefully, lovingly, the way a mother looks at her newborn child. He doesn’t say anything for about a minute. Then, with a sigh, he says, “Could anything be better than that? Really nice. Slow down and smell the roses.”

Or the orchids.

Or the orchids.”

— Donald McCullough
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LETTERS
continued from page 4
markets (“Nerds Fleece Public,” “City Lights,” April 10). However, he misses the cause and core: hot, created-out-of-thin-air money (fractional reserve banking) on a foundation of fiat money. There is no way clunky government thungs can outsmart the nerds. The solution: gold and silver money, and hang the fractional reserve bankers.

Name Withheld

Jingo Gas
Mike Williams (Letters, April 10) whines that responders to J. Brizolara’s March 27 piece (T.G.I.F.) withheld their names. Here’s the reason: Mike. John’s piece was modified jingo gas, and those in opposition to this vapor had better be real goddamn careful.

Yours in Christ,
Der Führer

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San Diego Reader, April 17, 2003 17
Draft-Dodging Pukes

Can’t agree with Jim Morris that Walter Cronkite lost us Vietnam (“War and Journalism,” “City Lights,” April 10). It was the draft-dodger scum that did it. Also, LBJ did not have the balls to draft college and grad students, so that these pukes hid out in the colleges. While all the 100 percent American gung-ho guys were slaughtered, Bill Clinton, and friends of Bill, hid out. Then came the amnesty from Jimmy Carter, a.k.a. Alfred E. Newman.

One night I was on campus, September 1968. It hit midnight when I heard a rumble and saw a line of marchers coming down, carrying torches, from the upper campus near the library. I could not believe it. At the head of the march was the red flag, and they were chanting, “Ho Ho Ho Chi Minh, the Vietcong’s going to win.” Something gave way in me that night. I hated, as I never hated before. If it’d had a weapon, I would have finished the bastards right then and there. Then they elected their hero draft dodger, Clinton. Nineteen ninety-six, they recklected the bastard. So this country had lost it; they will never live it down. My time will come, red liberal scum draft-dodging pukes, pole squatters, prowler pinks, faggots, when I will give you your reward.

Name Withheld

Loathes Press-titutes
Jim Morris’s praise (“War and Journalism,” “City Lights,” April 10) of the current fad — namely, having journalist press-titutes living openly with the military (they call it “embedded”) — should serve as a lesson in how constitutional liberties are lost because journalists and nationalists masquerading as patriots have abandoned their mission of questioning authority and have become Big Government lackeys so that they can have “access” to news-makers. Morris contrasts the pseudo-coverage offered by softball-reporter David Bloom of NBC with the supposedly biased coverage of the war in Vietnam. Why denigrate Vietnam-era reporting? Because in Vietnam, reporters showed the carnage — among U.S. soldiers and noncombatants alike. Later, resorting to overgeneralization, Morris resorts to flattery to characterize U.S. soldiers as “bright, dedicated, courageous, self-sacrificing.” Isn’t it possible — given the high rates of theft and lack of education within the Marine Corps — that many are igno...
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SAN DIEGO • April 17, 2003
taxation and through such horrors as the gassing and massacre at Waco, Texas — not to mention the feeding of plutonium to citizens, injecting unwitting victims with syphilis, and introducing mind-altering drugs to create hollow victories halfway around the world? Embedded reporters? Or people who recognize the tiny, legitimate role of government? Americans have been lied to as a pretext for involvement in and have lost successive liberties in each of the following wars: the War Between the States, Spanish-American War, WWI and its inevitable sequel WWII, Vietnam, and Gulf War I. Now, it appears that Mr. Morris wants the press to keep Americans in line by mouthing the lies and propaganda of our rulers. He should be ashamed. Lawrence M. Ludlow University City Morris Tome Has Jim Morris compiled his experiences into a book? I’ve enjoyed his last few articles. — E.E. Dixon Jim Morris’s nonfiction books include War Story, Devil’s Secret Name, and Fighting Men. — Editor Leave Kids Alone Re: “Sins of the Father” (“City Lights”) by Joe Degan, April 10. I was disgusted with the Reader’s article and its publishing the fact that the children of David Westerfield have sought and obtained a change of name. Joe Degan’s article was even accompanied by a photo of the son, and, last but not least, he ended his article by mentioning what name they now carry. The family of David Westerfield has not been on trial here. They are innocent in that horrible crime. But the death of Danielle van Dam has affected them for as long as they live. It is inappropriate to further make them suffer by invading their privacy. They have to get on with their lives. Given the same situation, I would also dissociate my name with my father’s name and assume a different last name. Wouldn’t you? And I would also hope that the press (or, should I say, the Reader) would respect my right to do so and leave me alone. There are certainly
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— V.F., 31-year-old female - breast augmentation

“I’m so happy with my results! Dr. Splinter is a true "artist." He delivered exactly what I had hoped for... beautiful, natural-looking breasts.”
— M.S., 32-year-old female - breast augmentation

The surgical staff nurses, anesthesiologist, were very, very, very nice. I felt very comfortable at the time of the procedure. I am very pleased with the results of my surgery.
— H.P., 28-year-old female - breast augmentation

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into five legal parcels July 26, 1990, with the support of the Descanso Planning Group. Because of the many constraints on this land, and the requirements for septic and wells, five houses are all that can ever be built on the property regardless of allowed zoning.

The “brand-new home” we recently built is on a legal lot we have owned for over 15 years hardly classifies us as “developers”! The Merigans have no “project” before the County — this statement is pure fiction.

Joyce A. Peterson

Be Ever Vigilant
On April 2, 2003, the board of supervisors made a unanimous decision to approve the Oaks at Descanso, an 85-space RV park just off scenic Highway 79 in Descanso (“Developers Eye Sleepy Descanso,” “City Lights,” April 3). This decision was not only a big surprise, but a huge disappointment to the many who find this project an unwanted impact to this beautiful, quiet rural community. The Descanso Community Planning Group voted unanimously to oppose this project, and the Pine Valley Planning Group, which shares jurisdiction of this area with Descanso, voted to support Descanso, along with ten other local planning groups.

What is of great concern to me is the seeming unconcern that was displayed by the board of supervisors and the Department of Planning and Land Use in completely ignoring a total of 12 community planning groups that represent the many residents of the unincorporated areas of the East County. The Community Sponsors/Planning Groups are made up expressly of volunteers who put in a large amount of time and effort to provide county officials with the needs and desires expressed by the constituents of their respective districts. As a planning group member, I sometimes wonder why these planning groups even exist when it seems the pleas of the backcountry people are not even heard, let alone heeded.

How’s Your Rear View?

Do not hallucinate.

The picture on page 5 is not the “failed Maggio Ranch development” but is our Merigan Red Barn Convenience Center. It is the home of several community-serving businesses, including McClintock Saddle Works and Descanso Hay and Feed Store. With the support of the Descanso Planning Group and at considerable personal expense, we changed these barns to a Rural Commercial Zoning in 1991 to allow the businesses already there to remain.

Descanso is a place where neighbors always lend a helping hand, and no one has been more helpful to members of the community than my brother Bob Merigan. The people interviewed in the article, relative newcomers to Descanso compared to my family, obviously have an agenda to hurt and slander the Merigans. Unfortunately Mr. Grimm, by not checking their statements for accuracy, allowed himself to become an agent of their evil intentions.

The Community Sponsor/Planning Groups have an agenda to protect the special qualities of the area. They are not the “failed Maggio Ranch development” but are our Merigan Red Barn Convenience Center — this statement is pure fiction.
Ravel (Bolero), who was a modernist, understood the genius of George Gershwin and Ira and their contribution to a new epic in the World of Sinfin and how it could be wedded to the classic form and successfully done, i.e., Rhapsody in Blue, Porgy and Bess—an ethereal, black-rectangular opera—and Gershwin’s immortal Concerto in F, which would agree.

Saville’s weekly musical reminiscences remain the brightest sparks of Bury Modern Operas—a form: music and the art of singing. I thank Mr. Saville for adding to his musical wisdom the courage to speak frankly about the low quality of the American Composers opera series, which cost millions to produce and turn out to be a waste of money for all involved, specially the funder and subscribers to the San Diego Opera.

It has to give an elating sense of power to any artistic director of an opera company to know that he has $20 million to squander commissioning a “modern work” from a “respected composer,” choosing himself the subject and the style, risking a flop and giving a damn about it all if it fails, because he did not himself put one cent out of his own pocket!

For how many years is this abuse and misuse of funds contributed by gullible patrons of the arts going to continue? Until we have wasted one billion of taxpayers’ money in costly exercises and experiments in “musical idiocies”? Like this year’s Théâtre Raquin? (Classical Music Review, April 3).

A Ph.D. doctoral degree from the most famous of universities will not guarantee that such composer (ex-perimenter) will create an inspired opera that will enrich the musical canon.

Is investing millions in these unfortunate musical adventures a necessity? A yearly exercise and a financial risk that perforce should be taken? I say, let those who take it pay for it with their own money! Or at least, make them accountable for their failure by penalizing them with a reduction of 30 percent of their salary, so they won’t continue risking other people’s money and contributions to an opera company, and forbid “composers” to apply again for another subsidized musical project since they already proved not to be qualified for such a task. They should create their own opera first and then offer it to producers and then be paid according to its artistic merits.

As a playwright and former opera chorus singer and current director of a theater company, I sure notice where parts of a staged opera or movie use a “clever theater device never seen before,” which can add the necessary magical touch to a staged work. But opera is an art that gives preeminence to music and the voice, not to special effects, which are necessary in theater but secondary in this art form. Composer and librettist, singers and chorus, and orchestra and conductor are more important than stagecraft and wardrobe, makeup and props. The cheesing of the art form works the other way around.

1 and millions of true opera lovers advise opera companies’ artistic directors to better spend the millions in presenting seldom-performed masterpieces like Les Huguenottes, Lucrezia Borgia, Rossini’s Armida, and Il Pirata, if they truly want to serve their patrons and are worthy of their high salaries. And put those corpses of modern operas in a mass grave!

Jesus Sierra-Oliva
Hispanic Theatre General Director

Asphalt Money In Pockets?
Several weeks before your pot-hole story ran (“Pothole Time Bomb,” March 20), I used the City’s website to report a large pothole on a residential street. http://interapp1.sanantonio.gov/street-driv/req.jsp is the website. I expected it would take a month or more to have the hole fixed. To our surprise, it was fixed within a week. Since that time I have reported three other large holes at busy or dangerous intersections. These were fixed within a few days. Other holes in the vicinity were fixed as well. I am very pleased with the response from the Street Services Department.

I still don’t understand why streets in our mild climate need so much repair. We don’t have frost heave like streets in freezing climates. We don’t dump road salt that dissolves the roads as in icy climates. We just have a little bit of water. Maybe the City could buy a better grade of asphalt. Of course, then the paving contractors wouldn’t have as many repaving contracts.

Owners of paving companies tend to support Republican politicians. Unions representing paving workers tend to support Democratic politicians. Sounds like asphalt puts money in everyone’s pocket except the taxpayer’s. Maybe we should invest in asphalt companies.

Earl Kline
University City

Thanks, Shepherd

Thanks for Duncan Sheph-erd’s review of Tension at Table Rock. I finally got to see it. It was everything Shepherd promised: posh chase, cattle drive, saloon fights, then the hero riding off into the sun-set. The only thing it missed was “We’ll head him off at the draw.”

Through Shepherd, I’ve even gone to MOPA. I’d never have heard of MOPA if he hadn’t written about it. Thanks for all the good work.

Charles Downtown

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San Diego Reader, April 17, 2003

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Free-Range Canines
Grand Opening of Off-Leash Dog Park

Freedom seekers, there’s no way around it: in dreams begins responsibility. This time, the dream is the opening of San Diego’s newest dog park, which also happens to be the only full-time, off-leash dog park in Encinitas. Almost a full acre, enclosed by a fence, it will be open seven days a week, 11:00 a.m. to 5:00 p.m., with extended hours planned for the summer.

At this dog park, as at most, supervision is in the hands of no one but the dogs’ owners, even though it’s on the grounds of the Rancho Coastal Humane Society. Dog parks as a concept are over 30 years old, but it never hurts to repeat their central legal tenet. You bring a dog at your own risk and accept full responsibility and liability for your dog’s actions.

How to train a dog — whether to use treats or praise-only — is a debate raging in dog obedience circles. So, too, is the use of physical discipline prescribed by certain experts. The monks of New Skete, New York, for example, have published bestsellers about their methods, including the infamous alpha roll. By which an owner flips an unruly dog on its back and holds it there while staring into its eyes. (In revised editions, however, they renounce the alpha roll.) Lynda Morin, the humane society’s volunteer coordinator, is asked: Is it acceptable to criticize the training techniques of someone you meet at a dog park? What’s the etiquette?

“Dog parks are generally self-policing,” says Morin, who anticipates 200 “dogs with their people” on opening day. “People get to know each other, because they’re on a schedule and usually exercise their dogs in the same place at the same time every day. More likely than not, a member of the public will probably tell somebody who’s doing more harm than good, ‘You know, you really don’t need to jerk your dog that hard.’ Or, ‘There’s another way to do that.’” In the culture of the dog park, it just naturally happens like that.

At this park, a space will be reserved for puppies — under four months old. It’s to be shared by small adult dogs, which can often be “uncomfortable” around large, active dogs — “although,” says Morin, “Jack Russell terriers love to play with big dogs. They’re big dogs, they think. Chihuahuas, on the other hand, may be a bit nervous. So keeping them with dogs their own size is probably best. Owners will make the judgment.”

Another judgment call is for parents: “Children need to understand there is a proper way to meet a dog, to approach a dog, and so on. It’s up to the parent to determine each kid’s level of maturity.”

Not every dog belongs at the dog park, either. “Some weren’t socialized properly as puppies, so they may not know the limits of their behavior with other dogs. Or they may not understand dog warning signs, like growling, which means, ‘Stop what you’re doing.’ Morin is doubtful on socializing these dogs as adults. “They’re dog-aggressive. They don’t enjoy the company of other dogs.”

What is the latest popular breed in San Diego? “Big mixed breeds,” says Morin. “I would think the show-dog people have their own methods for socializing their dogs. Show dogs tend to be highly socialized, anyway. From puppyhood, they’re used to being around people and other animals. But they certainly could hang out with the average-Joe dog.”

— Jeanne Schinto

Grand Opening of the Rancho Coastal Off-Leash Dog Park
Saturday, April 19, 9:00 a.m.—12:30 p.m.
Rancho Coastal Humane Society
389 Requeza Street, Encinitas
Cost: free; $25 suggested donation for contests
Info: 760-753-6413 or www.rchumanesociety.org
Above Idyllwild 6200’. Individual Log Cabins

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Idyllwild’s Tall Locust Trees

This backcountry (and former Apache Gold Rush) town with blossoms of white, pink, and lavender. Introdu- ced into the West by 19th-Cen- tury emigrants, locust trees have become almost a trademark of California’s gold country, from the low-elevation hillsides and canyons. Goliath stalks, grizzly snakes, king snakes, rosy boas (all harmless), and three varieties of rattlesnakes — red diamond, southern and Southern Pacific rat- tlesnakes (both venemous) — have been sighted. Close encounters with rattlesnakes are not uncom- mon wherever residential properties adjoin undeveloped land — a common situation throughout San Diego County. April’s Lowest Tides, dropping to lower than negative one foot, are for early risers only. A 1-1/2 foot tide occurs on Thursday, April 17, at 24.8 M. A -1.3-foot tide occurs on Friday, April 19, at 5.7 M. An -1.6-foot tide occurs on Sat- urday’s low-tide episode, which might be green. Black oaks are common throughout the upper depths of the Palomar, Cuyamaca, and La- guna Mountains. Enjoy the show by exploring either the Iris Valley or botanic treasures on Palomar Mountain. Both begin at the na- tional forest campground area two miles below Palomar Observatory.

Snakes, encouraged by warming temperatures, are emerging from burrows and rock crevices to hunt for prey throughout the county’s lower-elevation hillsides and canyons. Goliath stalks, grizzly snakes, king snakes, rosy boas (all harmless), and three varieties of rattlesnakes — red diamond, southern and Southern Pacific rat- tlesnakes (both venemous) — have been sighted. Close encounters with rattlesnakes are not uncom- mon wherever residential properties adjoin undeveloped land — a common situation throughout San Diego County. April’s Lowest Tides, dropping to lower than negative one foot, are for early risers only. A 1.1-foot tide occurs on Thursday, April 17, at 24.8 M. A -1.3-foot tide occurs on Friday, April 19, at 5.17 M. An -1.6-foot tide occurs on Sat- urday’s low-tide episode, which might be green. Black oaks are common throughout the upper depths of the Palomar, Cuyamaca, and La- guna Mountains. Enjoy the show by exploring either the Iris Valley or botanic treasures on Palomar Mountain. Both begin at the na- tional forest campground area two miles below Palomar Observatory.

Plants in the Tall Locust Trees planted years ago along Julian’s narrow streets arrive and again brighten this backcountry (and former Apache Gold Rush) town with blossoms of white, pink, and lavender. Introduced into the West by 19th-Century emigrants, locust trees have become almost a trademark of California’s gold country, from the low-elevation hillsides and canyons. Goliath stalks, grizzly snakes, king snakes, rosy boas (all harmless), and three varieties of rattlesnakes — red diamond, southern and Southern Pacific rat- tlesnakes (both venemous) — have been sighted. Close encounters with rattlesnakes are not uncom- mon wherever residential properties adjoin undeveloped land — a common situation throughout San Diego County. April’s Lowest Tides, dropping to lower than negative one foot, are for early risers only. A 1-1/2 foot tide occurs on Thursday, April 17, at 24.8 M. A -1.3-foot tide occurs on Friday, April 19, at 5.17 M. An -1.6-foot tide occurs on Sat- urday’s low-tide episode, which might be green. Black oaks are common throughout the upper depths of the Palomar, Cuyamaca, and La- guna Mountains. Enjoy the show by exploring either the Iris Valley or botanic treasures on Palomar Mountain. Both begin at the na-
The Lyrid Meteor Shower peaks this year on the morning of Tuesday, April 22, with the best conditions occurring from midnight to the time of the moon's rising, roughly 2 am. The Lyrids lastly have been producing only about 10 to 20 meteors per hour (as viewed from areas far from city lights), but the rate for this shower reached an unexpected peak of 100 per hour in 1982.

RediSearch South Escondido Boulevard, 2110 South Escondido Boulevard, the historical walking tour led by Escondido Discoveries &amp; the Citizens Ecology Committee, Thursday, April 22, 7:30 p.m. at southeast corner of Broadway and Grand Avenue. $700-739-8703 or 760-748-8207. Free. (ESCONDIDO)

They Call Me Mr. Speedy...speak walk in Daley Ranch with "roadrunner" and naturalist Don Parcell, Wednesday, April 23. 8 a.m. main parking lot on La Honda Drive. Reservations: 760-839-4680. Free. Bring water. (ESCONDIDO)

DANCE

Psychedelic Society, dancers Genesis, Laura, Ramona, and Rose perform Thursday, April 17, 8 p.m., Claire de Lune Coffeehouse (296 University Avenue). Live music by Brian Zelakjian. $5. 616-989-9485. (NORTH PARK)

"Curious Fish," British artist, choreographer, storyteller, and musician, Kan performs Thursday, April 17, 7 p.m., California Center for the Arts, Escondido (340 North Escondido Boulevard). Tickets: $10 general admission, $8 student/senior, $12 at the door. (ESCONDIDO)

Restricted to ages 12 and older. 858-395-6060. (GASLAMP QUARTER)

High Jump Fences Make the Music, Martha Mandi calls for contradance, Friday, April 18, Trinity United Methodist Church (3030 Thorn Street). Dancing begins at 8 p.m., following beginners' instruction at 7:45 p.m. Admission: $7. (Imperial)

Tortured Soul, contemporary "choreo-drama" with choreography by Tessaanda Chavez, Xavier Hicks, and others set to contemporary music performed Saturday, April 18, 9 p.m., Opal Sympohm (750 B Street). Tickets: $8, 858-235-0804. (DOWNTOWN)

Calling All Jitterbugs, Gerard Nolan's Swing Central makes music for dancing during Saturday, April 20, 3 p.m., Escondido Civic Center (110 Ninth Street at Island and Fourth). Swing les- son, 7:15 p.m.; band plays 8:15 to midnight. Cover: $8, open to those 21 and older. 858-395-6060. (GASLAMP QUARTER)

Hot East Coast Moves (intermediate and advanced) taught when Jim and Marge lead "Timeless Swing" workshop Thursday, April 22, 7:30 to 9 p.m. (15 at the door, $12 in advance). Also on tap: beginners' East coast swing lessons (6:30 to 7:30 p.m., $3 for first-time students); open swing dancing 9 to 11 p.m.; $5. Portuguese Hall, 2971 Sunshine Avenue near the Shul in the Tricks (2919) 698-3757. (POMPEI)

Guitars in the Galleries, Adam and Dan will feature present flamenco music and dance Thursday, April 24, 7 p.m., San Diego Mu- seum of Art. Tickets: $18. Reservations: 695-1960. (DOWNTOWN)

Flashback! Local filmmaker Richard Crawford's Vietnamese FIlM

Relax In A Cave, Jungle, Safari Or Rockin' 1950s! Enjoy the best of 2 worlds: cave explorer to relax and enjoy nature, and the romance of the 1950s swing dance. Bring a change of clothes to change for swing dance. 1200 California Street, 3 p.m., 6 p.m., and 8 p.m. Call 3775. (SAN DIEGO)

Cabon Dune Cabanas—$225! Hotel Hacienda Beach Resort Come and stay at Hotel Hacienda Beach Resort. Stay 3 & 4 nights is free! Stayed on a mile of Cabo's best swimming beaches! All water sports/fitness. Dinner for two for newlyweds. Cabo Dune Cabanas, 858-534-7877. (LARGE)

Cabon Dune Cabañas—$225! Hotel Hacienda Beach Resort Come and stay at Hotel Hacienda Beach Resort. Stay 3 & 4 nights is free! Stayed on a mile of Cabo's best swimming beaches! All water sports/fitness. Dinner for two for newlyweds. Hotel Hacienda Beach Resort. Call 858-534-7877 for details. (ESCONDIDO)


Kern River Tours Whitewater Rafting Mild To Wild! 800-844-7238 The coolest thing this summer! Adjustable 5 hours from San Diego! River trips 1 hour to 3 hours! Come raft the beautiful Kern River. Kern River. Call now! 800-844-7238. (ESCONDIDO)

$10 Catalina Getaway Roundtrip Cruise for 2! + 2 Days, 1 Night Hotel + 2 Glass Bottom Boat Tours For qualifying and attending a 90 minute vacation ownership presentation/intimacy presentation near you. No obligation to purchase anything. Total out of pocket: $10 taxes. Minimum income of $40,000/year required to qualify for details! Bonus $20 restaurant certificate for first 50 respondents! 619-287-9877 ext 5 or 800-718-8110 ext 5. 7 days, 9am-5pm. (ESCONDIDO)

Palm Springs Condos Rentals Walk To Palm Canyon Drive Lodgers—1 and 2 bedroom locations in the heart of Palm Springs. Enjoy tennis, pool or Jacuzzi spa. Enjoy walking distance to hot, restaurants, shops, churches, or to the casino and try your hand at blackjack or slots. Weekend, midweek, weekly rentals 25-50% off after April 27. Season rates. Frontier Vacation Villas, www.frontiervillas.com. Call 800-2ZILLAS or 800-284-5527.

Price Center Theater. Details: 858-534-TIXS. Tickets: $8 general. (LA JOLLA)

A Cocktail of Personal Choice and Destiny; see Personal Velocity, a Sundance Grand Prize winner starring Kyra Sedgwick, Parker Posey, and Francesca Bullock when it's shown for Film Forum, Monday, April 21, 6:30 p.m., San Diego Public Library (800 E Street). Free. 619-255-0901. (SAN DIEGO)

“Winter Tales,” films exploring lives of elderly screen for “Film for Thought” series hosted by SUS San Marcos. Field's 1986 film Ginger and Fred screens Monday, April 21, 6:30 p.m., at California Center for the Arts, Escondido (340 North Escondido Boulevard).
Reuben H. Fleet Science Center, Sheraton Hotel, 8110 Aero Drive, said to "show the effects of long op-
Banned in Israel,
Wednesday, April 23, 6 p.m., Schu-
for Carlsbad Library film series,
Josefina Lopez speaks April 23,
stilling "turbulence between two life-"alleges. Discussion leads by history profes-
leads discussion following video.
Tales of Two Cities (San
Taoist priest Ted Kardash dis-
858-487-4635. (SOLANA BEACH)
Sugar, Sugar! "Growing Sugarcane in Imperial Valley for Production of Renewable Energy and Other Bioproducts" discussed by Paul
"The Search for Habitable and In-
Programs on Tuesday at 4620 Alvarado-Canyon Road (619-283-
(850 Del Mar Downs Road). Free.
Fairs Council of San Diego, Mon-
"The Threat of Terrorism — Ar-
Goodall’s Wild Chimpanzees
Egypt
Serengeti
Mysteries of
January 29: "The Flowers of Ba-
"All That Glitters: The History of the Goldsmith’s Art and the Great Jewelry Houses of the 19th Cen-
"The Search for Habitable and In-
"The Threat of Terrorism — Ar-
Left It Rot, master compostor lead composting workshop Saturday, April 19, 8 a.m., at the Eiscodoro Community Garden. Instruction and demonstrations in building and maintenance of backyard compost piles and worm bins. Free. The garden is just north of Highway 78 on Centre City Parkway; park in the park and ride lot. Free. 760-839-4818.
Ginette Perini’s Osvald is discussed in a multimedia presentation by Ron Shaeren, Saturday, April 10, 10 a.m., Schulman Auditorium, Carlsbad City Library (1773 Dow Lane). Free. 760-434-2904. (LA JOLLA)
Specialties of Craft, San Diego Writers/Editors Guild hosts writ-
by Winette Waggoner when Ike-
School
Wednesday, April 23, 7:30 p.m. Buena Vista Na-
Audubon Society, Wednesday,
"The Search for Habitable and In-
"All That Glitters: The History of the Goldsmith’s Art and the Great Jewelry Houses of the 19th Cen-
"The Search for Habitable and In-
"The Threat of Terrorism — Ar-
Mt. Whitney High Sierra Clinic, slide show and clinic on the high-
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"Field Guide to North American Birds — A Paradox" presented by author/illustrator/birder Mar-
"Good Days of the Kalahari Mission" by Henry Staden, Thursday, April 18, 2007, 10 a.m., at the Athenaeum Music and Arts Library; 1500 Orange Ave. Free. 858-487-4635. (SOLANA BEACH)
"Growing Sugarcane at Imperial Valley for Production of Renewable Energy and Other Bioproducts" discussed by Paul
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“Blast from the Past, Highway USA,” 3-D projected stereo slide program of vintage slides from 1950s presented for San Diego Stereo Club, Wednesday, April 23, 7 p.m., in Photo Arts Building (off Park Boulevard, adjacent east of Spanish Village). 619-442-6879.

Wild Alaska, Outdoor Travel Adventures presents seminar Wednesday, April 23, 7 p.m., Images of Nature Gallery (7916 Girard Avenue). Free. 619-230-1190.

“Accredol Attack,” solid aerosol particulates are responsible for as many as 60,000 deaths annually in the U.S., according to Mark Thierman, who speaks Wednesday, April 23, 6:30 p.m., at San Diego mans, who speaks Wednesday, April 23, 6:30 p.m., in Smith Recital Hall, San Diego State University. Tickets: $10 general. 619-594-6031 or 619-594-6020. (SDSU)

Abba Koma, SDSU’s African ensemble, performs Friday, April 18, 8 p.m., in Smith Recital Hall, San Diego State University. Tickets: $10. 619-594-6031 or 619-594-6020. (SDSU)


April 23, 7:30 p.m., Casa del Prado, room 101. "The Urbanite Monologue," this "three-act dramatic performance art piece" with work by David Augusto (drums), and Dana Attari (keyboards) starts at 8:30 p.m., Friday, April 18, 7:30 p.m., in Smith Recital Hall, San Diego State University. Tickets: $10 general. 619-594-6031 or 619-594-6020. (SDSU)

Cherimoya Madness, experts speak on how to grow the best cherimoyas when the California Rare Fruit Growers gather for samples and discussion Thursday, April 24, 7 p.m., Casa del Prado, room 101. Free. 619-866-0575. (LA JOLLA)

“Emotion, Social Behavior, and Spinoza: The Brain Perspective” discussed by neuroscientist Dr. Antonio Damasio, Thursday, April 24, 7:30 p.m., in UCSD’s Mandeville Center. Free. 858-534-0999. (LA JOLLA)

Insight Gallery Talk, explore “Late 19th to Early 20th-Century European Art” when Debbie Street-Idell leads exhibit tours April 24 and 27. Lectures begin at 6 p.m. on Thursday and at 2 p.m. on Sunday, San Diego Museum of Art. Included in regular museum admission. 619-232-7931. (LA JOLLA)

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**Calendar Local Events**

**SANDIEGOREADE.COM**

**Young Poet and Performer** Jahan Edmonds presents “Poet as Healer: Catharsis Illuminated,” celebrating the release of his new work, Sunday, April 20, 3 p.m., Malcolm X Library (5148 Market Street, at Euclid). Free. 619-527-3405.

**Vietnamese Night** Sunday, April 20, 7 p.m., at Harrah’s Rincon Casino and Resort (777 Harrah’s Rincon Way). Performers include Hue Quan, Phuong Diem Hanh, Cat Tien, Nguyen Duong, and Thuy Tuyet. Tickets: $10. 800-HARRAHS. (RINCON CENTER)

**Local Poet and Author** Brandon Cesnna reads and discusses his book *The Ice Drum Monday* April 21, 7 p.m., at Barnes and Noble Bookstore (7618 Hazard Center Drive; 619-228-0175). Free. (MISSION VALLEY)

“Reflections on War and Peace” offered by 16 San Diego actors, di-

**Science Fiction Author** Greg Bear signs *Darem’s Children* Wednesday, April 24, 7:30 p.m. Mysterious Galaxy Books, 7531 Clairemont Mesa Boulevard; 858-268-4747. Free. (CLAIREMONT)

**Science Fiction Author** Arianna Huffington signs and discusses *Pig at the Troug*: How Corporate Greed and Political Corruption Are Undermining America Today, Wednesday, April 23, 7 p.m., Current Affairs Bookstore (2536 University Avenue). Free. 619-795-9899.

**Author** Derek Landy visits War-
wick’s Bookstore to sign and dis-
cuss *The Way of a Ship*, Wednes-
day, April 23, 7:30 p.m. Warwick’s, 7812 Girard Avenue; 619-454-0347. Free. (LA JOLLA)

**First-Time Novelist** Joshua Or-
tega reads and signs *Frequencies* Wednesday, April 23, 7:30 p.m., at Current Affairs Bookstore, 2536 University Avenue: 619-795-9899. Free. (CLAIREMONT)

**Ortega** will also sign Thursday, April 24, 7 p.m., at Mysterious Galaxy Books (7531 Clairemont Mesa Boulevard). Free. 858-268-4747. (CLAIREMONT)

**Poetry and Art Showcase** San Diego Art Institute and Michael Klein host events Wednesday, April 23, 6:30 to 9:30 p.m. Guests are Steve Kwest and Ted Washington. Poets and artists are invited to participate in the open-

**Author** Jorge Espinosa discusses *Padres efectivos: una perspectiva cultural* — in Spanish — Thursday, April 24, 7 p.m., at Casa del Libro (1735 University Avenue). Free. 619-299-9351. (MULLER) Of Spams and Scams and Online Safety, author J.A. Hitchcock signs *Net Crimes and Misdemeanors* Thursday, April 24, 7 p.m., Barnes and Noble, Grossmont Center, 5500 Grossmont Center Drive; 619-667-2870. Free. (LA MESA)

**Author** Linda Sargent, Saba, Freedom Writ-
ers Joseph Scott, the Enchanted — Thursday, April 24, 6:30 p.m., Price Center Plaza at UCSD. Free. 858-457-4545. (LA JOLLA)

**Take Back the Night** musical and spoken-word performances — by **Sports**

Del Mar National Horse Show, the 58th annual three-week show of competitions, instruction, and displays begins with Western Week events April 17-20. Program includes trail, English and West-

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THE COMPLEX, BLUE MAN GROUP’S NEW ALBUM, AVAILABLE EVERYWHERE APRIL 22!

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against the Rockies April 18-19, at 6:05 p.m. on Friday, and 12:05 p.m. on Saturday and Sunday.

Still west of town, the Padres head to Chicago for games against the Cubs. April 22-24, at 5:05 p.m. on Tuesday, and 11:20 a.m. on Wednesday and Thursday.

Games (except those on 23rd and 24th) are broadcast on Channel 4. Games are broadcast in English on KOGO 680 AM and in Spanish on XEMO 860 AM. Tickets: $6 to $32, available by calling 877-374-2784. (MISSION VALLEY)

Grand American Mustafas, late model sportsmen, pony and factory stocks, and legacy division. Saturday, April 19, at Caiso Speedway. First race: 6:45 p.m., following qualifying runs at 5 p.m.

The 3/8-mile track is located next to Gillespie Field. Take I-8 to Interstate 5 exit, then East 20th, to the track entrance. Drive left for two blocks to Wing Street, then right one block to the track entrance. Adult admission: $9 (west side) and $10 (east side); $3 for those 6 to 12, free for kids under 6 with an adult. 619-448-8980. (EL CAJON)

Bayview Bicycling. Join Knicker-biker bicyclists for 30-mile ride traversing "much of Mission Bay, Point Loma, Harbor Island," and ending at Seaport Village, Saturday, April 19, 9 a.m. to 1 p.m. with the first run at 9 a.m. in Caiso. Donation: $50, available by calling 858-404-6791.

Bike Biking, Sunday will feature a traditional Aztec ceremony and Huichol music and dance, contemporary Latin jazz, rock en español, poetry, lowrider cars, visual arts. Classic lowriders will be displayed by the Amigos Car Club. Sunday will feature a traditional Aztec ceremony and Huichol and Native American performers. Food and arts and crafts on offer.

Find Chicano Park off I-5, at the Crosby Street exit, just under the San Diego-Coronado Bay Bridge. Free. 619-563-4661. (BARrio LOgan)

Molleïra's Play The Misanthrope examined by Great Books Reading and Discussion Group. Saturday, April 19, 2 p.m., in the third-floor conference room, San Diego Public Library (820 E Street). 858-755-8978. Free; newcomers welcome. (DOWNTOWN)

Open Days, tour 28 local, private gardens created in a wide variety of styles during the Garden Conservancy's 2003 Open Days program. Nine private gardens in Del Mar and Solana Beach featured Saturday, April 19. Future tour dates (of different gardens): May 3, 10, and 31. Admission to each garden: $5. For locations and information: 888-842-2442. (SAN DIEGO COUNTY)

San Diego Zoo's Wild Animal Park Safari PASS

SPECIAL

SDSU Library Book Sale, Thursday and Friday, April 17 and 18, 9 a.m. to 4 p.m., east side of Love Library Building. Free. 619-594-6791. (SDSU)

Everything from Tin to Tiffany, Del Mar Antique Show and Sale hosted by Calendar Antique Shows, April 18-20, at Del Mar Fairgrounds. Antique dealers offer all manner of wares. Appraisal booths ($5 per item); repair and restoration artisans. Admission is $18, good for duration of show. Hours are 11 a.m. to 8 p.m. Friday and Saturday, 11 a.m. to 5 p.m. Sunday. 800-943-7501. (DEL MAR)

Astronomy Day, Saturday, April 19, 10 a.m. to 10 p.m., Mission Trails Regional Park visitors’ center (One Luther Junipero Serra Trail). San Diego Astronomy Association telescopes will be pointed at sun for viewing during the day, at nebula, galaxies, stars, and other celestial delights at night. Information booths, telescope mirror grinding demonstrations, more. 619-843-9840. Free. (MISSION VALLEY)

Our Youth of Today, Warriors of Tomorrow, 33nd annual anniversary celebrations of Chicano Park Day, Saturday, April 19, 10 a.m. to 5 p.m., and Sunday, the 20th, from 10 a.m. to 4 p.m. in Chicano Park. Traditional music and dance, contemporary Latin jazz, rock en español, poetry, lowrider cars, visual arts. Classic lowriders will be displayed by the Amigos Car Club. Sunday will feature a traditional Aztec ceremony and Huichol and Native American performers. Food and arts and crafts on offer.

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San Diego Zoo's Wild Animal Park Safari PASS
Bay of Souls: A Novel

Houghton Mifflin & Co.; 2003; 250 pages; $25

FROM THE DUST JACKET: Michael Ahearn, a professor at a rural college, sheds his comfort-able assumptions when he becomes obsessed with a new faculty member, Barbara Lara Pur-cell. An expert in Third World pol-itics, Lara is seductive, danger-ous — and in thrall, she claims, to a voodoo spirit who has taken pos-session of her soul.

Impassioned and determined, Michael pursues Lara to her native island of St. Trinity, heedless of the political upheaval there. Together they desperately attempt to reclaim all that Lara has lost. Yet island intrigue ensnare them. Lara sacrifices herself to ritual and superstition. Michael is caught in Brooklyn in 1937, of a son he never knew and a schizophrenic mother. His childhood was unsettled; he lived in orphanages and boarding schools and with his mother in slum apartments and SRO hotels.

Mr. Stone told an interviewer that he was aware as a child of "trying to make out the difference between what was really going on and what my mother thought was going on. When you live with somebody who is delusional, you sometimes have to serve as a kind of interpreter. You take the world as you perceive it, and you render it in a way that makes it comprehensible for the person you’re translating for."

A reader of Mr. Stone’s novels will not be surprised that the author attended Roman Catholic parochial schools. As a teenager he was enrolled in a Catholic high school in Manhattan, a school run by the Marist Brothers. After suffering a crisis of faith, Mr. Stone dropped out before graduation.

Admission: $7 general, $6 se-niors, $4 children 3 to 10, and $3 for those five and younger. Free by fields by taking the Palomar Airport Road exit from I-5, about two blocks, turn left on Paseo del Norte Road. 760-431-0352. (CARLSBAD)


Nearly 300 Easter Lilies are on display in the Botanical Building through April 26. Viewing: 10 a.m. to 4 p.m. Friday through Wednesday. Free. 619-239-0522. (BALBOA PARK)

"How to Live Happily Ever Af-ter...With Your Dog" teaches vital training secrets to prevent and manage unwanted dog behaviors before they become a problem. Participants learn basics of house-training, nutrition, preventing de-structive behaviors, encouraging calmness, socialization with peo-ple and other animals, how to communicate with their dogs.

Classes offered every Wednes-day, 6 to 7:30 p.m., San Diego Hu-mane Society (887 Sherman Street). 10-60 reservations: 619-299- 7012. (UNIVERSITY VINYL)

Fifty Acres of Giant Ranunculus flowers bloom at the Flower Fields, open for touring through Sunday, May 11, 9 a.m. to 6 p.m. daily. Theme gardens, antique tractor wagon rides, All-American Rose Selection Garden.

Bay of Souls: A Novel

Stone’s greatest fiction: the American embodied in Third World corruption, the diplomats and covert operatives, the idealists and the war. Yet here the reader is set inward, to a place where politics is superfluous, experience unreliable.

ABOUT THE AUTHOR: Ron Rosenbaum in the New York Observer last year wrote a quirky piece about Robert Stone. Rosenbaum repeats a conversation between himself and a friend. "We discov-ered our mutual enthusiasm for Robert Stone in a conversation that began with a discussion of that inimitable Hollywood and publishing-world phrase, ‘fuck-you money.’ You’re probably fami-liar with the concept: someone who doesn’t have to take a role, a job, a path in life because they have ‘fuck-you money.’ And then we came up with the question, ‘Who has fuck-you talent?’ And the first name that came into both our minds was Robert Stone.

Robert Stone, this fellow with the fuck-you talent, was born in Brooklyn in 1937, of a son he never knew and a schizophrenic mother. His childhood was unsettled; he lived in orphanages and boarding schools and with his mother in slum apartments and SRO hotels.

Mr. Stone told an interviewer that he was aware as a child of “trying to make out the difference between what was really going on and what my mother thought was going on. When you live with somebody who is delusional, you sometimes have to serve as a kind of interpreter. You take the world as you perceive it, and you render it in a way that makes it comprehensible for the person you’re translating for.”

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He enlisted in the Navy in 1955, serving as a senior enlisted journalist on Operation Deep Freeze Thre, a scientific mission to Antarctica. A few years later he sold his student at New York University. He married in 1959, and he and his wife Janice (who 40-plus years later is still his wife) moved to New Orleans. Nine-teen sixty-two in the Stones in Palo Alto, where Mr. Stone was a Stegner Fellow at Stanford. In Palo Alto he was welcomed into the group that later would be known as the Merry Pranksters, about whom one can read in Tom Wolfe’s Electric Kool-Aid Acid Test. On the day that we talked, I asked Mr. Stone who was at Stan-ford when he was there.

"Ken Kesey, of course, and Larry McMurtry and Vic Lovell (to whom Kesey’s One Flew Over the Cuckoo’s Nest is dedicated)," Mr. Stone said.

"Don’t the feel that like forever ago? I asked. *An inno-cent time*?"

"It does. It really does. Gosh, the Big Rock Candy Moun-tain, they did.


Over the past quarter century, he has taught at Amherst Col-lege, Princeton University, Harvard, the University of California at Irvine, New York University, the University of Hawaii, Johns Hop-kins University, and Yale. He has retired now from teaching. I asked Mr. Stone, "Have you only recently retired from (continued on page 94)

Performances: 1 p.m. at the Balboa Park Club, preceded by activities at 12:15 p.m.; and at 4 p.m. at the Carmel Valley Middle School Performing Arts Center (3800 Mykonos Lane), with preconcert activities at 3:15 p.m. Tickets in Carmel Valley are $7 for children, $12 for adults, with attendees in Balboa Park paying $5 for kids, $10 for adults. Reservations: 888-848-7326 x7.

Children’s Author A.G. Ellis reads and discusses his new book, A Trelis for Mr. Ellis, or How I Saved the World from Global Warming, Saturday, April 19, 12:30 p.m., Barnes and Noble store in Hazard Center (7610 Hazard Center Drive). 619-220-0175. Free.

Illusions provides them at Reuben H. Fleet Science Center family science activities, Saturday, April 19, noon to 3 p.m. “Make a science experiment” to take home. Included in regular center admission. 619-238-1233. (BALBOA PARK)

“Hansel and Gretel” presented by the Missoula Children's Theatre with local children, Saturday, April 19, 3 and 7 p.m., Poway Center for Performing Arts (15498 Espola Road). Tickets $10 adults, $5 children, available at 858-748-0505. (POWAY)

Marshmallow Roasting, Campfire Stories, arts and crafts, and a cookout — time for “Kids’ Night Out” at Mission Trails Regional Park. The program for those 6 to 12 years old runs 5 to 10 p.m., Saturday, April 19, at Kumeyaay Campground (Two Father Junípero Serra Trail). $15. Reservations: 619-668-3275. (MISSION GORGE)

Eggstra! Eggstra! Egg-hunting season is here. Hippity-Hoppity’s Easter Egg-Stravaganza, Saturday, April 19, Stelzer Park. Children 3 to 12 hunt the park for hidden Easter eggs filled with candy. Bring your basket. Reservations and shuttle information: 619-561-0580. Find the park at 11470 Wildcat Canyon Road. Day-use fee: $2 per vehicle. (LAKESIDE)

Animal Tales, presented by the San Diego Humane Society and SPCA, are told Saturday, April 19, 1:30 p.m., at Borders Books and Music (159 Fletcher Parkway; 619-593-5119); and Sunday, April 20, 2 p.m., at Borders Books located at 1072 Camino del Rio North (619-295-2201). Crafts. Free. (EL CAJON, MISSION VALLEY)

Art Burst, youth art day — with dance and music workshops, arts and crafts, food — Saturday, April 19, 11 a.m., City Heights Urban Village (3795 Fairmount Avenue). Free. 619-641-6123. (CITY HEIGHTS)

Eggstra-Ordinary, “Holiday Egg Hunt” and carnival for toddlers through fifth graders, 10 a.m., Saturday, April 19, in Walnut Grove Park (off Twin Oaks Valley Road, at corner of Olive and Sycamore). Donation: $1 per family. Bring bag or basket for each child. 760-744-9000 x3504. (SAN MARCOS)

On Saturday, April 19, egg hunt (for those 11 and younger), 10 a.m., in Holiday Park. Family...
I suggested this: “It’s an expectation that fiction will be an etui-quette book.” I added, “Someone once said to me, in great horror, that in a novel she was reading the narrator slapped her girlfriend.”

Mr. Stone replied, saying, “Well, even the most sympathetic characters get in the grip of moments in which they are not very sympathetic. But that this sort of thing perpetrates violence against women, you know, I don’t believe that.”

Early on in the book, Michael Ahearn goes deer-hunting with friends. Michael has fixed his stand “in the tallest tree among a clus-ter of oaks on sloping, rocky ground. The view was good, com-manding a deer trail out of the pines above him that led toward the river.” Alone in the darkening afternoon while his hunting buddies are elsewhere in the woods, Michael hears a voice. The voice is a man’s. He sees a man of about 30 come out of the pine cover. His stand is sufficiently high that the man cannot see him. The man has brought down a buck, “a fine ten-pointer with a wide rack.” He has slung the dead buck across an old wheelbarrow. “It was a thing full of seams and joins and springs… And as the unfortunate man shoved and hauled, pushed and pulled his burden, covering the ground by inches, the extent of his rage became apparent.” Near the book’s end, another wheelbarrow shows up with another man pushing it.

“One detail in the book that left me puzzled,” I said, “were the two wheelbarrow scenes.”

About the wheelbarrow itself, Mr. Stone said, “It’s a sym-bolic figure. It’s a kind of a crucifix, a vehicle of injury, you know, in the way that Beckett characters sometimes are always turning up with bicycles or parts of bicycles. I mean, it’s kind of what the wheelbarrow does in this novel. I just had the impulse to make it keep turning up because it’s this symbol of broken humanity. It was maybe an indulgence of mine, but it means a hope of assis-tance, a vehicle of assistance. It’s a kind of symbolic figure. I finally decided to indulge in a symbolic figure.”

Although much of Bay of Souls has a college setting, it cer-tainly is not your tart little David Lodge novel set down in ivied academia. How, I wondered, did Mr. Stone happen to begin and end this story in a Midwestern (“Flyoverland,” Stone calls it) college and college town?

“How did I? Mmm, well I used to have some friends—I still have some friends—who taught in colleges in the Middle West, where I’ve done some reading, and I’ve gone camping with them; I’ve gone on trips with them up into the north woods and stuff like that. Too, it made a nice contrast-setting to my setting down in the island.”

Mr. Stone sounded happy about this. “There were jumps, yes. It really does take leave, to some degree, of conventional realism and asks a few jumps of the reader.”

“Did you do it by putting it all in and then taking some out?”

“Yes, that’s how I did it. I put it in and took it out. I thought...

... (continued from page 92)

I’m going to miss it. I had some of the best kids around. At Yale there were just good characters.”

A CONVERSATION WITH THE AUTHOR: Mr. Stone describes Bay of Souls in this way:

“Matters of faith, possessing it, losing it, have always attracted me. Here I wanted to follow the condition of a character—Michael Ahearn—who, in an irony, loses the faith he has stubbornly main-tained all his life and goes into a state of spiritual darkness. He is drawn into this passionate love affair in which he finds a physical and psychological gratification he has never known. He also finds himself in a life utterly different from the one he has lived.”

Mr. Stone sounds happy about this. “There were jumps, yes. It really does take leave, to some degree, of conventional realism and asks a few jumps of the reader.”

“Did you do it by putting it all in and then taking some out?”

“Yes, that’s how I did it. I put it in and took it out. I thought...
Chula Vista Heritage Museum is located in the 1920s-era Marston House, which is open for guided tours. The Marston House is designed in the Craftsman style and features a variety of artwork and artifacts. The museum offers guided tours of the house and a look at Chula Vista's history through a display of historical artifacts, photographs, and documents. The museum is open Wednesday through Saturday from 10 a.m. to 4 p.m. and Sunday from 1 to 4 p.m. General admission is free, and donations are accepted. For more information, call 619-448-0900 x231.

The Exploratorium in San Francisco is a hands-on museum of science, art, and human perception. The museum offers a variety of exhibits and programs that encourage visitors to explore and learn about the world around them. The Exploratorium is open daily from 10 a.m. to 5 p.m. General admission is $16 for adults, $12 for seniors, and $8 for children. For more information, visit www.exploratorium.edu.

On April 15, the CIRCUS VARCAS will perform at the Balboa Park L-5 at Freedom Park at 7:30 p.m. Tickets are $25 in advance and $30 at the door. For more information, visit www.circusvargas.com.
about a voxel practitioner. How did Mr. Stone come upon Maya Deren’s work?

“Maya Deren first learned about Maya Deren several decades ago. “She always seemed,” he said, “like the most mysterious figure. Her writing is so elliptical and so kind of French, that you really believe sometimes that you are reading it in French. She’s tough to read when she sets out to explain the cosmos. I don’t know why or how she came to die so young. I couldn’t find out a lot about her. Except that she came from Russia in the 1930s. And got herself a Guggenheim to go, over the war, to Haiti. She bought old-fashioned movie equipment, and she went down there and filmed. But I always found her fascinating. I always thought of her as a kind of a lea herself.”

When Michael Ahearn goes to the fictional St. Trinity voodoo ceremonies are in progress. On every page of Bay of Souls that is set in St. Trinity, the drums are sounding. “The drums were in nature, he thought, as surely as a bird calls and its answer...he was hearing the drums in dreams...he leaned into the drums, actually felt like dancing, and did dance, a freak dance a solitary fever dance...the drums never stopped.”

Mr. Stone, about his St. Trinity voodoo drum and dance scenes, rather cheerfully said, “Yes, I saw some of that. I was holding a friend’s coat, so to speak, while he was trying to kind of undo a possession.”

“Scenes like those that you wrote for Ahearn and Lara in St. Trinity move so fast. How do you write action that must go almost more quickly than words can go?”

“You go just as fast as you can without losing coherency. And,” Mr. Stone added, “often what you have to do is to write a lot and you take a lot out.”

“My name’s not going away from Thanatos, especially in this setup, in this vitalist world.”

“Also,” said Mr. Stone, “it’s going into your mind. It’s like when you go into the brain, going into the mind of things themselves. You look first seen brain, diving years before, it had stirred his faith, the form of it, suggesting in that deep liquid world the mind itself, the mind of things...”

Yep,” Mr. Stone said when I left off reading, “you are going into the brain, going into the mind of things themselves. You look at all that coral and you think, ‘what does this look like? You think, ‘This is the interior of some being.’ “

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as she discusses her best-selling book

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San Diego Museum of Man, Ecuadorian cultures were among the first in the Americas to discover the mixture of 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 photography of the potters of the process. Both decorative and utilitarian pottery are highlighted in this show closing on Sunday, May 4.

A visit in April or May maximizes your chances of spotting a rattlesnake, or at least hearing its buzz-saw whine, so proceed with due deliberation and be cautious about where you are placing your feet and hands.

The museum also offers train adventures through San Diego's backcountry. Miller Creek trains depart every Saturday and Sunday from the Campo Depot at 11 a.m. and 2:30 p.m. Find the Campo Depot off Highway 94 and Forrest Gate Road. 619-595-3030 or 619-478-9937 (CAMPO).

San Pasqual Battlefield State Historic Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dragoons, bolstered by sailors and volunteers from San Diego, and California militia. Narrated slide-show screens throughout the day, telling the story of the war in Mexico and California. Self-guided tour recounts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indians indigenous to the valley. The museum is located at 19808 San Pasqual Valley Road. 760-737-2201. (ESCONDIDO)

William Heath Davis House Museum, said to be the oldest surviving structure in the new town area of downtown San Diego, the house is a well-preserved example of a pre-framed lumber “salt box” family home shipped from the East Coast to California by boat around Cape Horn in 1830. Find the museum at 419 Island Avenue (at Fourth Avenue); 619-233-4692. (GASLAMP QUARTER)

With five tiers and a total drop of about 150 feet, Tenaja Falls is the most interesting natural feature in Cleveland National Forest's San Mateo Canyon Wilderness. In late winter and spring, water coursing down the polished rock produces a kind of soothing music not widely heard in this somewhat dry southeastern corner of the Santa Ana Mountains.

To reach the trailhead for Tenaja Falls, exit Interstate 15 at Clinton Keith Road in the community of Murrieta. Proceed 6 miles south on Clinton Keith Road and 1.7 miles west on Tenaja Road to a marked intersection, where you must turn right to stay on Tenaja Road. Continue west on Tenaja Road for another 4.2 miles, then go right on the narrow, paved Cleveland Forest Road. Proceed another mile to Old Tenaja Road, then turn right and drive 4.6 miles north on new pavement to a clearing on the left (west side) of the road, where you may park your car. This particular terrain requires that you have a National Forest Adventure Pass posted on your parked car.

You’ll be entering a designated wilderness area, with no bikes allowed — only foot and horse travel. Leashed dogs are welcome. On foot, head downhill to the creek and cross it on the concrete ford of an old roadbed. You might have to wade through water ankle-deep or higher. Continue north on the steadily rising former fire road, and you’ll soon be treated to a fairly distant view of the falls. After 0.7 mile the road passes near the upper lip of the falls, where a few large oaks provide welcome shade.

Further close exploration of the falls requires rock-climbing skills and extreme caution. The flow of water has worn the granitic rock almost glassy smooth. Don’t be lured into dangerous situations. A somewhat safer way of approaching the lower falls is to scramble over the rough-textured rocks well away from the water. You could also backtrack down the road and then scramble down the slope into the brush-choked creekbed near the base of the falls.

To reach the trailhead for Tenaja Falls, proceed 0.7 mile east on Tenaja Road, then turn right and drive 5 miles north on new pavement to a clearing on the left (west side) of the road, where you may park your car. This particular terrain requires that you have a National Forest Adventure Pass posted on your parked car.

You’ll be entering a designated wilderness area, with no bikes allowed — only foot and horse travel. Leashed dogs are welcome. On foot, head downhill to the creek and cross it on the concrete ford of an old roadbed. You might have to wade through water ankle-deep or higher. Continue north on the steadily rising former fire road, and you’ll soon be treated to a fairly distant view of the falls. After 0.7 mile the road passes near the upper lip of the falls, where a few large oaks provide welcome shade.

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The Heavenly Recorder

What Dutch chutzpah!

The splendid concert of the Verbruggen Ensemble at St. James by-the-Sea (it was, of course, a presentation of the irreplaceable San Diego Early Music Society) brought together four exemplary specialists in Baroque music, three of them Dutch, one of them an American. Their program of instrumental music (Italian and German) was nearly divided by century: the first half displayed the untrammeled inventiveness and loose structures of the 17th Century, while the second half was composed of three multi-movement works by major 18th-century composers, Vivaldi, Telemann, and J.S. Bach, with their firm, traditional structures, and their imaginative inventions encompassed within a solid, traditional decorum.

Recorder-player Marion Verbruggen is immediately recognizable by anyone who pays attention to this repertoire and this instrument. Her cropped hedge of (now) gray hair, her pen-dant cornetti (a high woodwind sounding something like a trumpet), and the cello part occasionally taken by a bassoon. Each such performance opens a new perspective on the music. The mutual imitation of the two soprano instruments has quite a different effect when the two instruments are the same (two violins or two flutes) and when they are contrasted (as in the Verbruggen Ensemble program); nor does a pair of flutes sound like a pair of violins, even when each pair is playing the exact same notes. Every performance of a musical work is unique, in any period; but every performance of Baroque music (and earlier) tends to be more unique.

This was true of most of the works on the 17th-century half of the Verbruggen Ensemble program — and the impulse to rearrangement even extended to the second half. Bach’s BWV 1032 is a sonata for flute and harpsichord in A. It is not unusual to hear the flute replaced by an alto recorder, or the harpsichord replaced by a modern piano (this latter arrangement being thoroughly anachronistic, although not at all displeasing musically). But the change of sound and — especially — texture was more far-reaching in the arrangement employed by the Verbruggen Ensemble, in which Verbruggen’s alto recorder took the flute line, van Dael’s violin played the music originally scored for the harpsichordist’s right hand, and the bass (the harpsichordist’s left hand) was assigned to Haas and ter Linden, as a basso continuo.

All the works on the program, including the Chaconne by Tarquinio Merula, which was offered as an encore, have been performed and recorded with some frequency. Nevertheless, the Verbruggen Ensemble managed to make them all seem freshly minted — and not simply because of the excellence of the musicians’ playing and the prominent contours of their individual musical personalities. The scores of Baroque instrumental music clearly indicate the ranges of the instruments required, and often suggest specific instruments; but in performance, it was always an accepted practice to vary the instrumentation according to what was available.

Thus, Castello’s Sonata 12 specifies two soprano instruments, cello obbligato, and basso continuo, and the Verbruggen Ensemble legitimately performed it with soprano recorder, violin, cello, and harpsichord. Nevertheless, I have heard the same piece virtually every piece of Baroque music. One ordinarily does not notice the continuo much, other than perceiving the harmonic support it gives to the other instruments. But ter Linden is a musician to subside into routine. In some of the works here, such as Castello’s Sonata 12 a due soprani or Uccellini’s aria Quinta sopra La Bergamasca, the composers wrote an obbligato part for the instrument, actually giving the cellist a chance to show off his virtuosity; and in those instances ter Linden proved that he can play as breathtakingly as Verbruggen or van Dael.

Showcased in Telemann’s D Major Cello Sonata (from Der getreue Music-Meister), he revealed, along with his formidable technical command, a sly sense of humor, responding with zest to the composer’s sometimes startling ideas. But even in a work like Guerrieri’s Partita sopra Ruggiero, where the cellist has little to do aside from repeating over and over the wonderful tune above which the soprano instruments weave their dazzling variations, ter Linden managed to vary the repetitions with minute but telling alterations of articulation and dynamics, so that the whole composition was underpinned by a lively forward impetus (quite apart from the several big changes in meter and tempo that are implicit in the score).

The fourth member of the ensemble, New York harpsichordist Arthur Haas, is one of the masters of his instrument, with exceptional recordings of Forqueray and D’Anglebert to his credit, as well as a delightful anthology of English harpsichord music of the Restoration that I am particularly fond of. He too spent much of the concert in the background as a continuo player, but his solo — the Ciaccona by Bernardo Storace — was certainly one of the most invigorating highlights of the evening. With his brisk exuberance and crisp phrasing, Haas brought out to the fullest the syncopated bounce of the theme, the excitement of the changes of rhythm, the irresistible, relentless drive of the piece as a whole, and the wild expressive freedom of the nonmetrical conclusion. Haas’s performance was abetted by another of Curtis Berak’s masterfully crafted reproductions of Baroque keyboard instruments, in this case a sweet and delicate 18th-century French double.

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The Pinnacle for Tenor! Enjoy Giuseppe Verdi’s Otello presented by the San Diego Opera, with singing by Russian tenor Sergei Larin, Russian soprano Marina Mescheriakova, and Romanian baritone Alexandru Agache, among others. In Italian with English translations projected above the stage. Conducted by Edoardo Müller, directed by Sonja Friedl.

Performances at 7 p.m. on Saturday, April 19, Tuesday, April 22, and Wednesday, April 23; at 2 p.m. on Monday, April 21, and 2 p.m. on Sunday. April, 17. Tickets range from $20 to $120. See the opera at San Diego Civic Theatre, 202 C Street. Reservations: 619-232-7365. (DOWNTOWN)
**GALLERIES**

"Far from the Future," multimedia exhibition and performance by Mark Oliver exploring archetypes from "the new world and before," Friday, April 17, 7 p.m., in Herbert Marcuse Gallery at UCSD (Russell Lane). 858-534-2860. (LA JOLLA)

Avant-Garde Paintings by John Anthony Auciello on exhibit through Friday, May 9, at Playa Gallery (2940 Adams Avenue). Opening reception: Friday, April 18, 6 p.m. 619-339-1136. (NORMAL HEIGHTS)

"Outsider" Multimedia Artist RAZZAO (Richard L. Long) will host an opening of his new work, "First Photographs: William Henry Fox Talbot and the Birth of Photography." The exhibition of works highlights Fox Talbot's innovations as a pioneer of photography, educating the public about the new invention and improved upon processes that followed. Talbot's photographs taken by men and several women "who used Fox Talbot's new invention and improved upon it." The rare images were borrowed from the Harry Ransom Humanities Research Center at the University of Texas, Austin. Also on view: daguerreotypes, tints, albumen prints, and photographs by ten artists currently working with these early photographic processes. "Secret Victorians: Contemporary Photographers Working in 19th-Century Processes" features work by "some of the most celebrated practitioners working today." All exhibits close on Sunday, June 15. Find the museum in the Casa de Balboa building, at 1649 El Prado. 619-234-1001. (SAN DIEGO)

**ART MUSEUMS**

Museum of Contemporary Art, Downtown, during the 18th Century, Europeans and Americans developed an interest in the art and culture of the Far East. The desire for "all things Chinese" sent the great clipper ships across the world's oceans with cargoes of exported Chinese art. "Mariners and Mandarinso — Seafaring and the Arts of the China Trade" highlights both the traders and the sought-after goods that drew them around the world. View "The Celestial Cargo, Treasures from the China Trade," featuring examples of Chinese export art, through Sunday, September 14. More than 100 works of art — some of it dating as far back as the late 17th Century. Pieces include a rare soapstone carving of Peter the Great, examples of Chinese porcelain, elaborately decorated traditional Chinese fans, jewelry and other artifacts in silver and gold, and paintings on paper, canvas, and silk.

For the ongoing "Cerca" series, French musician Celeste Boursier-Mougenot's untitled sound sculpture is an exhibit through Sunday, April 27. The piece is composed of three large inflatable plastic pools filled with floating porcelain bowls of varying size and dimension. Boursier-Mougenot "tunes" the room conditions to exaggerate the cacophonous and harmonious sounds created by the gently col- liding dishes.

Find the museum at 1010 Kettner Boulevard (at Broadway), directly across from the Santa Fe Railroad Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001. (DOWNTOWN)

Museum of Photographic Arts, over 150 rare original photographic prints and negatives are on offer in "First Photographs: William Henry Fox Talbot and the Birth of Photography." This exhibition of works highlights Fox Talbot's innovations as a pioneer of photography, educating the public about the new invention and improved upon processes that followed. Talbot's photographs taken by men and several women "who used Fox Talbot's new invention and improved upon it." The rare images were borrowed from the Harry Ransom Humanities Research Center at the University of Texas, Austin. Also on view: daguerreotypes, tints, albumen prints, and photographs by ten artists currently working with these early photographic processes. "Secret Victorians: Contemporary Photographers Working in 19th-Century Processes" features work by "some of the most celebrated practitioners working today." All exhibits close on Sunday, June 15. Find the museum in the Casa de Balboa building, at 1649 El Prado. 619-234-1001. (SAN DIEGO)

San Diego Museum of Art, "The Grandeur of Viceregal Mexico: Treasures of the Museo Franz Mayer" presents approximately 130 works of decorative and fine art from the renowned museum in Mexico City. The collection reveals the confluence of cultures from Europe, Asia, and Mesoamerica. The collection includes Talavera earthenware, portraiture, furniture, and religious objects. The show closes on Sunday, May 18. "Paris: A Century as Europe’s Art Capital" features painting and sculpture from the museum’s European collection. Pieces by Courbet, Monet, Degas, Dufy, Ma- tisse, and Magritte are included in the show, on view through spring. An array of paintings, sculptures, prints, videos, and photo- graphs from the museum’s collection and outside lenders inspired by elements in nature are gathered in "Of Earth and Sky: El- ements in Abstraction," opening Saturday, April 19. Show closes Sunday, December 14. A selection of 60 contemporary artists is curated by "some of the most celebrated practitioners working today." All exhibits close on Sunday, June 15. Find the museum in the Casa de Balboa building, at 1649 El Prado. 619-234-1001. (SAN DIEGO)

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Maundy Thursday, April 17, 2003, 7:00 pm ~ Missa In Coena Domini ~ The Mass of the Lord’s Supper

Good Friday, April 18, 2003, 3:00 pm ~ Celebratio Passionis Domini ~ The Celebration of the Lord’s Passion

Holy Saturday, April 19, 2003, 10:00 pm ~ Vigilia Paschalis In Nocte Sancta ~ The Holy Night of the Paschal Vigil

St. Augustine’s Monastery Chapel
3266 Nutmeg Street, North Park

For further information, call group administrator John Polhamus at: 858-273-5180 or visit our website at: www.chorusbreviarii.com

**Guitars in the Galleries**

Adam and Laila del Monte Enjoy an evening of Flamenco music and dance Thursday, April 24 at 7:00 p.m. For tickets call 619-230-TICKETS, visit our website, or call at the door.

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**San Diego Museum of Art**

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Cipher Clan

“You’ve got a lot of issues. I like that in a man.”

For those reluctant to reflect on the end of life — either theirs or loved ones’ — Andrea Stolowitz’s Knowing Cairo will appeal more to the mind than the heart. But even then, the three-character drama fascinates. It’s a mystery, only you don’t realize it until the end.

Clues often don’t feel like clues, just daily life. But it would be useful to know: did Lydia’s son get sick in the car? Or was that a lie so her family could avoid her mother’s 80th birthday party? If we knew the truth, we’d get a much better handle on where Lydia stands about cantankerous Rose.

And Winsom, the African-American nurse — is she a caregiver or -taker? Was she robbed at the raft and head north, by steamboat, to the free states. But Cairo’s dinky, only about a dozen houses, until at night. So don’t blink. Huck and Jim fret about not knowing something when they see it. They don’t. They pass Cairo and head south, to the slave states.

The title conjures images of pyramids and grimy baksheesh but refers to a scene in Mark Twain’s Adventures of Huckleberry Finn. As Huck and Jim float on the raft, they want to stop at Cairo — pronounced “kay-ro” — where the Ohio River meets the Mississippi. Their plan: sell the raft and head north, by steamboat, to the free states. But Cairo’s dinky, only about a dozen houses, until at night. So don’t blink. Huck and Jim fret about not knowing something when they see it. They don’t. They pass Cairo and head south, to the slave states.

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But, come on! Winsom must care. Some. After all, she resurrects Rose. They go to museums and Broadway. As played by Marilyn Chris — crusty, comical, deep — the 79-year-old sheds 30 years and at least her weight in angst (you can follow the arc of her character by the changes of Chris’s hair: from scraggled to coiffed and back). Winsom’s patient professionalism brings it about. But why?

Credit to director Seret Scott for the tight ensemble work and — along with scenic designer David Ledsinger’s modest, crochet-laced apartment — the production’s hermetic quality. This is a quiet play, and for the first hour, you’d swear some-thing’s amiss. The six talented performers parody every song and vocalist. 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 “Junkman,” was far more serious than this!). Directed by Paula Kalastian, the production abounds its aura of overtly silly as the ’60s lose innocence. And the second half includes first-rate solo-los, especially Renee Mitchell as

As with the old Firesign Theatre comedy group, scenes intertwine. Michael’s la migra boss, Dean, wants to run for mayor of San Diego. His opponent, a socialite closet-fascist named Marge, warns her enemies to back off. “I’ve got files,” she shouts, à la J. Edgar Hoover. Now there should be some confrontation scene between Dean and Marge, right? No can do: the same actor, Jackson, plays both, wonderfully.

Directed by Kirsten Brandt, Diversionary’s opening-night performance had loose ends but evoked much depth-charged laughter one could overlook them. The four actors, double- and triple-cast, appear in uniform, in drag, in dream visions (including the hilarious “Miss Fresno Flashback”). After a while the characters begin to blur. Which may be one of Reyes’s points about artificial boundaries.

Taken together, Knowing Cairo and Deporting the Divas are cause for celebration. Andrea Stolowitz and Guillermo Reyes are graduates of UCSD’s nationally renowned playwriting program. Major local productions are feathers in their caps. Future stagings of these talented writers could put feathers in ours. ∙

THEATER LISTINGS

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

Act 2: HOMICIDE

In H.T.’s Productions’ newest interactive mystery, everyone says Aunt Zelda electrocuted poor Uncle Vern while playing “Feudal” on the accordion. Don’t be so sure.

SHIRLEY’S KITCHEN, 7885 EL CAJON BOULEVARD, LA MESA, SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-565-8673.

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it’s as “from left field” as Waiting for Godot. And there were times when opening-night rhythms would fade in and out. But this talented duo reached Frankie and Johnny’s emotional cores, by Act Two, and got every joke along the way. Lit with subtlety by Sally Stockton (no mean feat, given so few instruments to work with), Michael McGee’s set lacks eye appeal — and should, since this is a star-crossed romance that, depending on one’s own hope-gauge, will or won’t last beyond the dawn’s early light.

Worth a try.

ARK THEATRE, 3554 KETTNER BOULEVARD, SAN DIEGO, THROUGH APRIL 12; FRIDAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619-262-6162.

Grassroots Greeks

6th if Penn’s former “Seven Weeks of Greeks” has become so popular it’s a regular series. And what a great idea! To reacquaint local audiences with the masterworks of ancient Greek drama, Linda Castro and David Cohen offer staged readings. The approach is refreshing. There is no attempt at polished work or choices set in granite. Instead, the actors treat the text as if this were the first day of rehearsal, the threshold of exploration. They read in a semi-circle. There’s some movement, a suggestion of costumes, and (rec)acting, but the emphasis is on the word and, as in all Greek drama, on an unfolding story at once hair-on-fire irrational and as logical as a courtroom de
duction. And one should expect more from Metcalfe, author of the compelling Strange Snow.

Stephen Metcalfe
directed.

“Loves & Hours redeemed my sense of humor. I hadn’t laughed that much in a long time.”

DEL MAR TIMES

by Stephen Metcalfe

3rd Street at South Orange Ave., Orange, through May 4; SUNDAY AT 2:00 P.M., WEDNESDAY THROUGH SATURDAY AT 8:00 P.M., TUESDAY THROUGH SATURDAY AT 7:30 P.M. (SUNDAY and MATINEE SATURDAY AT 2:00 P.M.)

Loves and Hours

Some of the nicest, sweetest, most wonderful people who’ve ever walked the earth are falling in love with people half, or twice, their age. But don’t worry, traditionalists. In Stephen Metcalfe’s new three-hour-long comedy, after December/January/February/March/December scenarios get played and replayed, things will turn out nice, sweet, and wonderful for all concerned. Although the best comedies court the possibility, Loves assures everyone that the go-go-gad will never prevail tonight. But since the outcome’s never in doubt, even savvy director Jack O’Brien can’t infuse the incessant talk and explanations with dramatic energy. Loves is funny. Metcalfe gets Neil Simon-sized laughs. But you might get more insights from tell-all TV shows, since Loves doubles with predictable predictables, including the mal-aligned “comfort vs. thrills” dichotomy. And one should expect more from Metcalfe, author of the compelling Strange Snow. In Hours he exploits rather than explores a topic others, like Beth Henley in Impossible Marriage, probe in depth. Monique Fowler and Amanda Naughton do fine comic turns, and Brian Kerwin plays the engaging Daniel who, in his late forties, thinks during a 24-year-old will help him express “the warrior within.” Makes you wonder which is the real 24-year-old.

Laguna Playhouse offers the greatest tenor’s last minute replacement Bob Christiansen directed.

Now playing through May 22, at 8:00 P.M., SUNDAY at 7:00 P.M., MATINEE SATURDAY AND SUNDAY at 2:00 P.M.

Lend Me a Tenor


It’s 1962 in the Catskill Mountains as Joey and Maria tie the knot.

FOR INFORMATION CALL 800-944-JOEY.

CULY THEATER, 338 WEST SEVENTH AVENUE, DUBLIN SQUARE IRISH PUB & GRILLE, 2454 FOURTH AVENUE, DOWNTOWN, 9012. APRIL 18, THROUGH MAY 18; TUESDAY THROUGH SATURDAY AT 8:00 P.M.; WEDNESDAY, DINNERS AT 6:00 P.M., CURTAIN AT 7:30 P.M. FOR INFORMATION CALL 510-239-5838.

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, 2454 FOURTH AVENUE, DOWNTOWN, OPENENDED RUN; WEDNESDAY, DIN NER AT 8:00 P.M., CURTAIN AT 7:30 P.M. FOR INFORMATION CALL 619-239-5838.

Joey and Maria’s Comedy Italian Wedding

The Cully Theater hosts “not-so-ordinary interactive dinner theater,” as Joey and Maria tie the knot. CULLY THEATER, 238 WEST SEVENTH AVENUE, DOWNTOWN, OPENENDED RUN; FOR INFORMATION CALL 609-644-JOHEY.

Irish tenor from Chicago makes his San Diego debut in the old boys’ club that is National Comedy Theatre.

Mr. Shaw Goes to Hollywood

The Laguna Playhouse offers the world premiere of Mark Salzman’s comedy about George Bernard Shaw’s 1933 trip to Hollywood, where he met Louis B. Mayer, William Randolph Hearst, Marion Davies, Clark Gable, Charlie Chap lin, John Barrymore, and others. Daniel Henning directed.

Laguna Playhouse. Through May 4. TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

National Comedy Theatre

Comedy/Sports changed its name, but its methods (and madness) remain the same. Improvisational comedy, making up funny stuff on the spot, is difficult enough. Years ago, however, Keith Johnstone thought it’d be more exciting if done competitively. He got the idea from pro wrestling (“where Terrible Turks mangled defrocked priests, while mums and dads yelled insults and grannies waved their handbags”). National Comedy Theatre, an offshoot of John stone’s Theatresports (artistic director Gary Kramer says the two compare like “rugby and American football”), resembles an ath-
Post Mortem

Lampangthip Community Theatre stages Ken Ludwig’s suspense mystery about William Gillette, the famous 19th-century actor-manager, and weekend guests at his medieval castle, one of whom, Gillette suspects, wants him dead. Arden Lovekorn directed.

LAMPIGHTHIPS COMMUNITY THEATRE, THROUGH SAT., APRIL 24 at 8:00 P.M. MATINEE SATURDAY AT 3:00 P.M.

The Red Lamp

Community Actors Theatre presents Hilliard Booth’s comedy about a lamp that signals people. But who “kills” the lamp? And who lights it? Jennie Hamilton directed.

COMMUNITY ACTORS THEATRE, FRIDAY, APRIL 18, THROUGH MAY 1, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 3:00 P.M.

San Diego Theatrepsects

A cross between improvisational comedy and Family Feud. Making up a funny scene as you go along, is tough enough. Add competitive scheming, with the audience awarding points to the winning team. Purists might balk at the oddities of comparison used in this format, but San Diego Theatrepports’ “game show” is a host. The 90-minute evening offers different bits. The show I caught had “Team Sports” — two pairs of players competing, taking suggestions from the audience; and “Grill-Town” — five directors invented scenes, using the other four as foils. The winner got a banana, the loser a “farting” (other formats included “Survivors”). Some attempts went nowhere (I repeat: improve is tough); I did it in my mind, as hindsight reveals, callously. Others did amaze- ing twists and turns. The group makes the biz much more pleasant than the miss. Their guru, Keith Johnstone, has written one of the few brilliant books (Improv...
“Nobody knew it was coming,” said one employee about the sale of the Belly Up Tavern and its adjacent Wild Note Café.

The famous wrestler was Dynamic Dave Goldberg. His brother, restaurateur Steve Goldberg, just bought San Diego’s oldest major-name music showcase. Steve Goldberg owns Pacific Coast Grill, also in Solana Beach.

“(Goldberg) was not the highest bidder, but Dave thought he would be best for the club. There are no rumors that anyone will lose their jobs.”

Part of the Belly Up tradition is its stability. Custodian Luis Cueva has worked at the bar since it opened 29 years ago. Bartender George Ferrara and Wild Note manager Mickie Nettle have worked for Hodges for 20 years.

A sale price was not disclosed, but Hodges once said he would sell the bar for one million dollars. Hodges still owns the block-long Quonset hut complex along pricey Cedros Avenue — known as the Solana Trade Center — which houses the Belly Up. Hodges will still maintain his office immediately adjacent to the Belly Up. Hodges and Goldberg were out of town and unavailable for comment.

— Ken Leighton

“I wished our CD could have been reviewed based on the music instead of my sister.”

The review, on SanDiegoPunk.com, gave Roulette’s three-song demo the worst rating possible: 0 stars out of 10.

Roulette member Brandon Gray said the reason for the acid-laced critique was because the reviewer, Christopher Greenslate, was the ex-boyfriend of Gray’s sister.

“We sent a demo in…to have it reviewed. … The guy who got his hands on our demo was a guy who dated my sister…and got dumped by her. In his review of our band, he clearly takes out his broken heart on our band.”

“I cannot help but tell everyone how shitty this band is. This is the type of band that plays music created by total dipshits,” reads the review. “I literally just snapped this CD in half…This is total bullshit from the songs, to the singer, to the Bible-thumping garbage they promote.”

“We’re Christians in a band, for sure. I think that fact invites people to ridicule us. That isn’t what upsets me. I’ll take a stand for that any day. It’s more that he judges our band because my sister dumped him. He wasn’t that good of a guy.”

In the review, Greenslate admits by total diaphanic connection with Gray’s sister. He wrote, “The singer of this band went to my high school. He lives super close to my house, and about five years ago I dated his sister.”

“I firmly believe that religion has no place in punk rock,” said Greenslate, a private school kindergarten teacher who says he helps organize live shows at UCSD’s Ché Café. Greenslate sings for a local band called Tamora. One of their songs is entitled “Loving Jesus Is Like Kneeling in Vomit.”

“The people in Christian-based bands could make good music if they stop believing in garbage. But as long as they are ‘doing it for Jesus,’ it will always be bad music, and they will be a bad band.”

Greenslate says he has written 45 CD reviews for SanDiegoPunk.com. He said, “The review has nothing to do with [Gray’s sister]. My problem with Brandon was that he and other family members spied on us because I am not Christian and then proceeded to pressure her into the decision…. They did not attempt to get to know me; they assumed that because I wasn’t Christian that I wasn’t a good person…. The only reason [my relationship with a band member’s sister] was put into the review was because I have personal experience with the character and integrity of one of the band members…and he was a judgmental and rude person.”

And how does this reflect on the ethics of SanDiegoPunk.com?

“I would prefer to make no comments on the issue,” site publisher Joel Scheingross e-mailed.

Roulette appears April 25 at Soma with Hot Like a Robot, This Holiday Life, One Track Mind, and A Vital Few.

—from the inside track

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VISOCO ENTERTAINMENT
“After they left, everyone — the sound man and other staff — assured us that this happens all the time. Apparently there is a woman who lives in the condo complex across the street and makes it a habit to complain about the noise. They said as long as they shut the front door and windows, the cops rarely ever came back, but it was up to us whether we wanted to continue playing. Since we were being paid by the door, we had to continue playing. We closed the front windows and door and played on without further incident.”

Beeks, while recording her song “Candles” at Hipp Studios in Nashville, has recently worked with studio musicians who have recorded with Johnny Cash and the Dixie Chicks. You can listen to “Candles” at www.mp3.com/cathrynbeeks.

— Jennifer Ball

**POLICE DISRUPT MELON’S GIG**

**The straw that broke the camel’s back** was the show with Glasjaw and Sparta,” says Len Paul, about his club Soma’s February 18 concert. “It was a House of Blues–produced show. They informed me they were making it a two-for-one ticket deal if the tickets were purchased through Ticketmaster. If you went to Tower Records and used Ticketmaster, you would pay $13 for one ticket and a service charge of approximately $8. To receive the second, free ticket, you had to pay another $8 service charge, bringing the total cost of the two tickets to $29.

You could have bought those same two tickets full price at Soma’s box office for $26.” So Paul hooked up with Aaron Mortensen of Escondido. The two created a system that Paul says will lead to competition in the ticketing business. “Aaron came up with the software, and we devised our own system called Lunatiks. People log on to somaud.com. They buy the ticket, and they print it out. Each ticket has a bar code. When they come to the door, we scan the ticket on the spot for authenticity.”

Paul said the Soma/Lunatiks service charge will always be less than $5 per ticket. “Ticketmaster’s lowest per-ticket charge is $6.50, but they are usually $8 to $10.” Mortensen is a co-owner of a company called E-Tickets, which also handles ticketing for the North Coast Rep and the National Comedy Theater. “It seems like the whole ticket industry revolves around the service fee. Ticketmaster has an extremely high market share of the ticket industry. When you go through Ticketmaster for a $15 ticket, you usually pay an $8.50 service fee, plus a shipping and handling charge on top of that. You end up paying close to twice the ticket price. We want to change the way that is done. With us all you need is a computer, a printer, Web access, and a credit card.”

— Ken Leon
ticket charge is $6.50, but which, according to the California Alcoholic Beverage Control (ABC), would allow it to serve an all-age or a 21-and-up clientele. Currently the Show Palace is only 21 and up. Needham said he is waiting for the ABC to grant approval for the license transfer that has already been approved by the City of Oceanside. “We’d like to have maybe four all-age shows a month,” said Needham, who said he would welcome outside promoters and national acts. He said this last Monday was the cutoff date for people to lodge complaints with the ABC against the change in license.

“We expect to hear from the ABC in May.” Canes is currently the only live music venue in San Diego County that is licensed to switch from 21-and-up to all-age shows.

— Ken Leon

“**We had an exclusive three-record deal.**” says promoter Jay Donlon, who was so impressed with the five band members of d!Rost, — and especially with the vocalist/songwriter of the band, Dan Frost — that he paid for equipment and recording expenses for the last three years.


**D’FROST GETS THE COLD SHOULDER**

But things have deteriorated between d!Rost and d!Rost. On March 17, Donlon and a friend went to Blind Melons, where d!Rost was playing that night and

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**D’FROST GETS THE COLD SHOULDER**

But things have deteriorated between d!Rost and d!Rost. On March 17, Donlon and a friend went to Blind Melons, where d!Rost was playing that night and
took equipment off the stage. Donlon said he took his midi production center out of frustration in his dealings with the band.

“Dan refused to return my phone calls or e-mails… I am always willing to work with people. I said, ‘Let’s start negotiating a fair settlement.’ ”

Donlon describes One Drop Entertainment as a promotions company and indie label. “One Drop used to manage Wise Monkey Orchestra and Superunloader.” He said he does not manage those bands now “because it got too much for us to do.” He said One Drop still releases CDs by both bands.

He said his Internet companies pay the bills. He mentions stompingground.com, which is a worldwide “music marketplace for local bands. There is also One Drop Apparel, which makes clothes for the surf, skate, and beach culture.”

Donlon said there were no scuffles at Blind Melons. “Things started getting a little whiny, if you will. I left out of respect to Blind Melons. I left my guitars there out of respect for the club because I didn’t want it to go any further.” — Ken Leighton

“This war has definitely put a hold on a band trying to do what they want to do. Going to Europe is part of a process of being a band member.”

David Brown is the owner of Holiday Matinee and manages the San Diego band Ilya, which was nominated for Best New Artist in the 2002 San Diego Music Awards. Having just returned from Japan, the six-piece Ilya was looking forward to promoting their debut CD Poise Is the Greater Architect in Europe this summer. Brown has been working with Germany’s DEAG Entertainment, which was set to fly to San Diego to see Ilya perform at the Casbah on April 3.

“We got an e-mail probably a week prior to the event… saying they had to cancel their trip due to the nature of the political state of affairs going on with Iraq,” explains Brown.

In the meantime, Ilya is touring the United States, including New York and Washington, D.C. The band recently licensed some of their music to MTV for the show Sorority Life. — Rebecca Forrner

“We’re trying to get Ganesh Fest II put together right now,” said Wade Yeoman, drummer for the band Unwritten Law. “I think we found a perfect place for it. It’s called the Show Palace in Oceanside.”

“We’re trying to get Ganesh Fest II put together right now,” said Wade Yeoman, drummer for the band Unwritten Law. “I think we found a perfect place for it. It’s called the Show Palace in Oceanside,” said Yeoman about a music showcase that used to be a K-mart. Unwritten Law conceived and name the first Ganesh Fest on March 30, 2002, which drew over 2000 to see ten local bands at the Starlight Bowl in Balboa Park. The show proved that local bands could be a potent draw, but perhaps the Starlight Bowl, which hadn’t been used as a live rock venue for eight years, wasn’t the best location.

“It was not a financially successful endeavor,” said promoter Harlan Schiffman. “I think we broke even.”

“The date for Ganesh Fest II has not been set. Meanwhile, Yeoman said rumors are not true that Unwritten Law — who had been signed to the Interscope and Epic labels and is now inked to Lava/Atlantic — is parting company with manager Bill Silva.

“There are discussions,” said Yeoman about band/manager negotiations. “But we are working things out. We are still with Bill Silva.” — Ken Leighton

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

He would later branch out in his writing career with an advice-to-the-lovelorn column.

The train is pulling into London’s Waterloo Station. How fun. Everybody speaks English, and I have lots of pals here. There are endless ways to amuse oneself in this city, with friends or by oneself. Ain’t cheap, though. We’re out of Euroland now and into Pound Sterling territory. Ouch!

But, if you’ll indulge me, let’s have one last look back at Paris and another American in Paris. George Gershwin first visited Paris in 1925, when his tone poem about Paris was only a twinkle in his eye. During this first visit he stayed at the apartment of friends, Mabel and Robert Schirmer, members of the famous musical publishing firm of that name. During this visit, Gershwin met another spirited, talented young American, George Antheil, who was living in Paris at the time. The two hit it off; given their musical affinities and temperaments, this would have surprised no one.

The following year Antheil’s notorious Ballet Mécanique would enjoy a riotous premiere on June 19 under the baton of one Vladimir Böski Markus. It was a good time to be in Paris, and Antheil, along with his Böski Markus, were determined to make something as outrageous as possible. Antheil had arrived in Paris with his Austro-Hungarian girlfriend Eira Pound (who helped raise funds for the performance) and often seen in the company of other writers such as Joyce, Hemingway, and Wyndham Lewis, all of whom he would likely have run across at Sylvia Beach’s bookstore. Such was Antheil’s notoriety that, when not long after his great triumph, he traveled to Tunisia and then to Budapest to marry his Böski, he found, on his return to Paris, an article in the local newspaper announcing that he had been eaten alive by lions in the Sahara.

Antheil would have one more large success, this time a jazz opera, Transatlantic, introduced in Frankfurt on May 25, 1930. It was the first American opera to be premastered by a major German opera company. The libretto was a caricature of American life, sending up politicians, boozes, party-goers, etc. It included a scene in New York’s famous Childs restaurant, an aria sung by the heroine in a bath tub, and later her suicide attempt off the Brooklyn Bridge. Motion-picture sequences were used as part of the backdrop. And you thought these sorts of multimedia happenings were a ’60s thing, didn’t you?

The opera called for 22 instruments played by a large jazz band. It represented a shift in Antheil’s music from musical abstraction and sound elements operating exclusively at the rhythmic level (often primitive in effect, like Stravinsky’s Rite) to the utilization of popular American musical materials (à la Gershwin) in a “serious” context. This breeding of high and low was in no way unique to Antheil and Gershwin, nor to American composers. I discussed recently Milhaud’s use of jazz in his Creation of the World, but throughout the mid-’20s and into the ’30s we find this development across Europe — in Ravel, Hindemith, Martinu, Krenek, Schulhoff; and this last, the Czech Schulhoff, perhaps the most interesting of all, at least for keyboard.

After the success of his opera, Antheil would return to the States in 1933, settling in New York and earning his living as a magazine writer for Esquire. He would later branch out in his writing with an advice-to-the-lovelorn column, along the way he also became expert on endocrinology.

In 1933, Antheil moved to Hollywood and invented himself yet again, this time as a writer of film scores (33) and music for TV documentaries (15). Meanwhile, he never gave up on his music but had become neo-Romantic in method, much influenced by Mahler and Bruckner.

Among Antheil’s more curious post-Parisian exploits was his invention, along with actress Hedy Lamarr, of a system for scrambling transmissions in radio-controlled torpedoes, based largely on player piano technology. This new technology, which they patented, was a pioneering effort in what is now called spread-spectrum technology, an integral part of today’s cellular- and cordless-phone technology. George Antheil died of a heart attack in 1959, survived by his beloved Böski, who would die in 1978, and a son Peter, who apparently lives in California.

George Antheil, Ballet Mécanique, Music Masters (01612-67094-2)
George Antheil, Marianne Verbit, Piano, Troy (146)
Ballet Mécanique and Other Works for Player Piano, Percussion, and Electronics, EMI (CD 20)
 extension 4000

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Toto (802) 4th & B, Thursday, April 17, 341 B Street, downtown. 619-231-4434 or 619-220-8497.

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UPCOMING CONCERTS

APRIL
Frank Black & the Catholics [384]
Belly Up Tavern, Thursday, April 24, 9 p.m., 143 South Cedros Avenue, 1130 Burnton Avenue, Bay Park. 619-220-8497 or 619-275-5483.

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Masonic Hispanic and Red Eye Gravy 4275 The Cash Bar, May 2, 3, 8 p.m., 2005 Ketner Boulevard, masonic 619-220-8497 or 619-232-4355.


Kevin Leggins (408) Viajes Casino Concerts in the Park, Sunday, May 4, 4 p.m., 5005 Willis Road, Alpine 619-220-8497 or 619-445-5480.


The Afro-Cuban All-Stars (888) 4th B, Friday, May 9, 345 B Street, downtown. 619-231-4543 or 619-220-8497.

“Attaches Jazz at the Neurosciences Institute” featuring the Hank Jones Trio, Friday, May 9, 7 p.m. and 9 p.m., 10640 John Haydrick Drive, La Jolla. 858-454-3872.

Mason Jennings. His new album, "Matchless," is out now. Jennings is also hitting the road with his band, The Jennings Brothers. For more information, visit masonjennings.com.
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Boz Scaggs
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The Manhattan Transfer
Thursday, August 23 • 7:30

Jane Monheit
Saturday, August 25 • 7:00

Medeski Martin & Wood
Tues. & Wed., August 26 & 27 • 8:00

Air Supply/Christopher Cross
Friday, September 5 • 7:00

Ringo Starr & His All Starr Band
Saturday, September 6

The Neville Brothers
Wednesday, September 10 • 8:00

Otmar Liebert & Luna Negra
Saturday, September 26 • 7:00

TOWER OF POWER
Saturday, October 3 • 7:00

Cheap Trick
Thursday, October 8 • 7:30

Bobby Caldwell
Friday, October 9 • 8:00

Acoustic Alchemy/Gerald Albright
Sunday, October 11 • 7:00

Tom Jones
Mon. & Tues., October 12 & 13 • 8:00

Jim Brickman
Wednesday, October 14 • 8:00

Keali’i Reichel
Friday, October 23 • 8:00

Tickets also available at Humphrey’s Restaurants, Arts Tix, 32nd St., La Jolla, Miramar, Camp Pendleton, UCSD, SDSU & Ritmo Latino.

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**Concert Soundboard**
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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**

“28th Annual Pacific Beach Block Party” featuring Convos, Slightly Stoopid, Lee Rocker, Jaime Valle & Equinox, 7/16.

Football with Steve Poltz (855), Earl Thomas 490, Hot Rod Lincoln (447), Jackpot (258), Dishwalla, Kung Fu Kenny Reeves, and many more: Saturday, May 10, 9 a.m. to 6 p.m., Garnet Avenue/San Mission Boulevard to Ingraham Street, Pacific Beach. 619-447-9823.

Journey (541), REO Speedwagon, and Styx (358) Cox Arena, Sunday, May 11, SDSU campus, College Area. 619-220-8497 or 619-594-0429.

Loretta Lynn (771), California Center Live Set!! for the Arts, Sunday, May 11, 4 p.m., 1400 N. Escondido Boulevard, Escondido. 800-988-4253 or 619-220-8497.

Cracker (585) and Camper Van Beethoven: 6th R & B, Tuesday, May 13, 345 B Street, downtown. 619-231-4343 or 619-220-8497.

William Welch: Belly Up Tavern, Tuesday, May 13, 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

The Paladins: The Casbah, Wednesday, May 14, 8 p.m., 5005 Willow Road, Alpine. 619-220-8497 or 619-226-7662.


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featuring The Emotions, Brenda Holloway & Jean Terrell

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The Flaming Lips

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with special guest John Mayall

& the Bluesbreakers and Jimmie Vaughan

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$9,000 in cash prizes
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EXTENSION 4001

UPCOMING CONCERTS

Jason Moran: ESMAC Arena, Sunday, May 18, UCSD campus, La Jolla. 619-334-8497 or 619-220-8497.
Pedro the Lion, Straford 4, and Lester Drang: The Cashbah, Monday, May 19, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.
Jonny Lang: Humphrey’s Concerts by the Bay, Tuesday, May 20, and Wednesday, May 21, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-232-4355.
Kool & the Gang: Humphrey’s Concerts by the Bay, Sunday, June 1, 345 B Street, downtown. 619-231-4343 or 619-220-8497.

Entertainment Circle, Chula Vista. 619-220-8497 or 619-523-1010.

May 28, 7:30 p.m., 2241 Shelter Island Drive. 619-220-8497 or 619-232-4355.

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May 28, 7:30 p.m., 2241 Shelter Island Drive. 619-220-8497 or 619-232-4355.

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SUN MANCHE: The Cashbah, Tuesday, May 27, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-231-4343 or 619-220-8497.

Pete Yorn, Grandaddy, and Year of the Rabbit: 4th & B, Tuesday, May 27, 345 B Street, downtown. 619-231-4343 or 619-220-8497.

Hustle and The Blowfish: Humphrey’s Concerts by the Bay, Tuesday, May 27, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-231-4343 or 619-220-8497.

Hostile and The Blowfish: Humphrey’s Concerts by the Bay, Tuesday, May 27, and Wednesday, May 28, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Dragon (245) and the Riverboat Gamblers: The Cashbah, Friday, May 30, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.

Tomatogate Blues: The Cashbah, Friday, May 30, 8:30 p.m., 2501 Kettner Boulevard, downtown. 619-231-4343 or 619-220-8497.

Mike Watt (935): The Cashbah, Saturday, May 31, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.

JUNE

Crosby, Stills, & Nash: Viejas Casino & Resort Amphitheatre, Sunday, June 1, 8 p.m., 5905 Winding Road, Alpine. 619-220-8497 or 619-445-5400.


The Moody Blues (3893): Humphrey’s Concerts by the Bay, Sunday, June 1, and Monday, June 2, 7:30 p.m., 2241 Shelter Island Drive. 619-220-8497 or 619-232-4355.
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<th>Price</th>
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EXTENDING 4001

UPCOMING CONCERTS

Shelter Island Drive, Shelter Island. 619-220-8497 or 619-323-1010.

Caldwell (857) and Moonstreet Cox Arena, Tuesday, June 3, 3500 campus, College Area. 619-220-8497 or 619-594-0429.

Lucinda Williams (858) Humphrey’s Concerts by the Bay, Wednesday, June 4, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-323-1010.

Pearl Jam (20th) and Adelwild (41st) San Diego Sports Arena, Thursday, June 5, 3500 Sports Arena Boulevard, Sun Diego. 619-224-4171 or 619-220-8497.

Good Charlotte, New Found Glory (30th), Mixtape (98th), and the Movielicious Cox Arena, Friday, June 6, 3500 campus, College Area. 619-220-8497 or 619-594-0429.

America and Firelight Humphrey’s Concerts by the Bay, Sunday, June 8, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-323-1010.

David Lee Roth (40th) Viejas Casino Concerts in the Park, Tuesday, June 10, 8 p.m., 5001 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

The Alkaline Trio (345), One Man Army, and the Story Cains Bar and Grill, Tuesday, June 10, 3105 Ocean Front Walk, Mission Beach. 619-468-1760 or 619-220-8497.

Big Head Todd & the Monsters (838) Humphrey’s Concerts by the Bay, Wednesday, June 11, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-323-1010.

Y Incubus (706) Humphrey’s Concerts by the Bay, Wednesday, June 11, 8:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-323-1010.

The Gin Blossoms (605) 4th & B, Thursday, June 19, 34th & B Street, downtown. 619-231-4543 or 619-220-8497.

Chris LeDoux (774) Del Mar Fairgrounds, Friday, June 20, 2260 Jimmy Durante Boulevard, Del Mar. 619-755-1365 or 619-220-8497.

Paul Anka: Purple Caesar, Friday, June 20, Valley Center Road, Escondido. 760-751-3100 or 877-777-2457 (toll-free).

“An Evening of Guitars and Saxes” Featuring Jeff Golub, Steve Cole, Richard Elliot, and Peter White. 7/16 Humphrey’s Concerts by the Bay, Friday, June 20, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-323-1010.

Garlic & Kajun and Tim Flannery (20th) Humphrey’s

Upcoming

Enjoy a night of Latin jazz funk with Latin jazz funk

New Monsoon National touring jam band

The Alkaline Trio National touring jam band

Joe Kelly Band

Timothy Thomas

The Chris Kelly Band

The Chris Kelly Band

New Monsoon

Humphrey’s


The Chris Kelly Band

The Chris Kelly Band

The Chris Kelly Band

4/22

Sun.

5-9 pm

Enjoy a night of Latin jazz funk

Overnight special

Enjoy a night of Latin jazz funk

2:00-4:00 am

Rock Star Karaoke

4/25

Fri.

TNT

3rd & People Like Us

4/24

Thurs.

The Travel Agents

The Travel Agents

The Travel Agents

4/25

Fri.

The Ziggens

4/24

Thurs.

Deadheads Unite

Deadheads Unite

Deadheads Unite

4/25

Fri.

B-Side Players

B-Side Players

B-Side Players

4/24

Thurs.

The Ziggens

The Ziggens

The Ziggens

4/17

Thurs.

The Winston’s

The Winston’s

The Winston’s

4/17

Thurs.

Blind Melons

Blind Melons

Blind Melons

4/17

Thurs.

Smash

Smash

Smash

4/18

Fri.

Blind Melons

Blind Melons

Blind Melons

4/18

Fri.

Smash

Smash

Smash

4/18

Fri.
POOL TABLES • DART BOARDS
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NAVAJO
FRIDAY & SATURDAY
APRIL 18 & 19 • 9 PM

CORNERSTONE

Santee
FRIDAY & SATURDAY
APRIL 18 & 19 • 9 PM

6 ONE 9

SPECIAL EVENTS

HIP-HOP DANCE NIGHT
Thursdays at Santee • 9 pm-close • No cover

MARK YOUR CALENDAR FOR OUR BIG ANNIVERSARY BASH! Saturday, May 17

KARAOKE CONTEST
Monday, April 21 • 9 pm-close • Santee
First prize: 4 hours of private studio recording time
Second prize: $50 • Third prize: $25

KARAOKE!

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

DJ Baby Anne
(Orlando, FL)

Hands down, Florida’s most popular female DJ, Baby Anne, has made her mark on the nation. Her hi-octane sets of breakbeat energy, fused with heavy doses of Miami bass has rocked many a dance floors at clubs and raves from coast to coast.

DJ Baby Anne’s latest work, “I’m About to Break”, was released May 2002 on Moonshine Music. This mix CD features high-energy funky breaks including her singles, “Fury” and “She Said”, alongside her long time friend and mentor DJ Icy’s “Thor”.

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FOR COUNTRY BAR FUN, VISIT OUR ESCONDIDO LOCATION.
UPCOMING CONCERTS

Concerts by the Bay, Sunday, June 22, 8:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-323-1010.


Tracy Chapman: Humphrey’s Concerts by the Bay, Monday, June 23, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-323-1010.

Al Green and the Average White Band: Viejas Casino Concerts in the Park, Tuesday, June 24, 7:30 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

Tracy Byrd: Del Mar Fairgrounds, Tuesday, June 24, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161 or 619-220-8497.


Dionne Warwick: Sycuan Casino Showcase Theatre, Thursday, June 26, 8 p.m., 5469 Casino Way, Dehesa. 619-445-6002.

Meat Loaf: Del Mar Fairgrounds, Friday, June 27, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161 or 619-220-8497.

Susan Tedeschi and Shemekia Copeland: Humphrey’s Concerts by the Bay, Friday, June 27, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-323-1010.

Steve Winwood: Humphrey’s, Concerts by the Bay, Saturday, June 28, and Sunday, June 29, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-323-1010.

JULY

Dan Fogelberg and Deidre Flint: Humphrey’s Concerts by the Bay, Tuesday, July 1, 7-30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-323-1010.

Aloha Live starring Amy Hanaiali’i & Willie K: Humphrey’s Concerts by the Bay, Friday, June 27, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-323-1010.

OzFest!” featuring Korn, Marilyn Manson, Disturbed, Chvrches, and Trust Company: Coors Amphitheatre, Thursday, July 3, 9:30 a.m., 2010 Entertainment Circle, Chula Vista. 619-671-3600 or 619-220-8497.


Gary Allen and Terry Clark: Humphrey’s Concerts by the Bay, Tuesday, July 8, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-323-1010.


“Vans Warped Tour ’08” with Sum 41, The Used, Dropkick Murphys, Good Charlotte, Ramcil, and The Used, Pennywise, Less Than Jake, Poison the Well, Taking Back Sunday, Suicide Machines, Face to Face, Most, Andrew W.K.,

The Fleetwood Mac rumours are true.

Stevie Nicks and Lindsey Buckingham are back together creating original music with Fleetwood Mac for the first time since 1987. The Mac’s new release “Say You Will” features all new tunes, and the CD is yours for just $14.69 at Lou’s. And don’t forget to round out your collection with classics “The Dance”, “The Very Best of Fleetwood Mac”, and of course, “Rumours”. Guess time heals all wounds, huh?
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San Diego Reader April 17, 2003

ELLIOTT SMITH
W/ HAPPY ENDING
THUR 4/17 8:00PM $15

MARIA McKEE
W/ GARY JULES
FRI 4/18 8:15PM $15

COMMON SENSE
W/ PSYDECAR
SAT 4/19 8:15PM $12

PSYDECAR
An evening with...
WED 4/23 8:00PM $5

FRANK BLACK & THE CATHOLICS
W/ DAVID LOVERING
THUR 4/24 8:00PM $13

TIN BUMA & GREY LOCOMOTIVE MOTHER NIPS
W/ BERKLEY HART & TRISTAN PRETTYMAN
FRI 4/25 8:15PM $10

CHRISS WHITLEY
W/ GUS BUCK & JOHNNY SOCIETY
WED 4/30 8:00PM $10

DAVE WAKELING
W/ MINIBAR
FRI 5/2 8:15PM $10

B-SIDE PLAYERS
W/ THE PEAK SHOW
SAT 5/3 8:15PM $10

MORGAN HERITAGE
W/ LMS
TUE 5/6 8:00PM $12

SUPER DIAMOND
W/ URBAN GYPYS
5/9 & 10 8:15PM $18

GILLIAN WELCH
an evening with...
TUE 5/13 8:00PM $17

RICHARD THOMPSON
W/ GUESTS
WED 5/14 8:00PM $20

ZIGGY MARLEY
W/ GUESTS
SAT 5/17 8:15PM $30

UPCOMING • JOHN HAMMOND 5/18 • THE DAR WILLIAMS BAND 5/19 • PRINCE PAUL & ACEYALONE 5/25 • VINYL 5/30 • THE SAMPLES 6/13 & 14 • THE SUBDUES 6/18 • THE STEVE KIMOCK BAND 6/27 • LOS VAN VAN 6/28 • THE BACON BROTHERS 8/2 • PATO BANTON 8/6

SPOTLIGHT ON SAN DIEGO TUE 4/22 LIZ JANES, ANNA DOWDELL, THE ENCHANTED ticketmaster.com • $15.25, $24.97 & surtax.

San Diego Reader April 17, 2003
UPCOMING CONCERTS

Tabitha Kelli, Thrice (495), The Arkats (491), Simple Plan, Slick Shoes (485), ST.T.U.N., Unseen, Raila, its Mad Caddies, Tsunami Bomb, Versatiltro Band, and more- Coors Amphitheatre, Thursday, July 10, 12:30 p.m. 20th Entertainment Circle, Chula Vista. 619-671-3600 or 619-220-8497.

Lyle Lovett & His Large Band: Humphrey’s Concerts by the Bay, Thursday, July 10, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Dwight Yulem (The Temptations) & the Four Tops: Humphrey’s Concerts by the Bay, Thursday, July 15, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Harry Belafonte: Humphrey’s Concerts by the Bay, Monday, July 14, 5 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Temptations & the Four Tops: Humphrey’s Concerts by the Bay, Tuesday, July 17, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Hipppings and David Benoit: (570) Humphrey’s Concerts by the Bay, Wednesday, July 16, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

“The Ultimate Tiki Party” featuring Don Tiki: Humphrey’s Concerts by the Bay, Thursday, July 17, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Peter Frampton: (580) Rancos Casino, Friday, July 18, Valley Center, Escondido. 760-751-3110 or 877-777-2457 (sell free).

Solomon Burke and Michelle Shocked: Humphrey’s Concerts by the Bay, Friday, July 18, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Paice (586) Humphrey’s Concerts by the Bay, Sunday, July 20, 6 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Inda Ariac: Humphrey’s Concerts by the Bay, Monday, July 21, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Dion and thedımples: Humphrey’s Concerts by the Bay, Tuesday, July 22, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Dixie Chicks (792) and Michelle Branch: Cox Arena, Wednesday, July 23, 30th Avenue, College Area. 619-220-8497 or 619-596-0492.

Seventies Soul Jam featuring the Stylistics, The Manhattan (987), The Chi-Lites, The Intruders, and Blue Magic: Humphrey’s Concerts by the Bay, Wednesday, July 23, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Jesse Cook and Willie & Lobo: Humphrey’s Concerts by the Bay, Thursday, July 24, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Quenceroyche and Dream Theater: Humphrey’s Concerts by the Bay, Friday, July 25, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Norah Jones: Open Air Theatre, Sunday, July 27, SDSU Campus, College Area. 619-220-8497.

The Doobie Brothers (532) Humphrey’s Concerts by the Bay, Sunday, July 27, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Ralph Stanley: Humphrey’s Concerts by the Bay, Monday, July 28, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.


Heart: Viajes Casino Concerts in the Park, Tuesday, July 29, and Wednesday, July 30, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-444-5400.

Teddy Pendergrass: Humphrey’s Concerts by the Bay, Wednesday, July 30, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Randy Travis: (786) Rancos Casino, Thursday, July 31, 5 pm, Valley Center Road, Escondido. 760-751-3110 or 877-777-2457 (sell free).

Jackson Browne, Steve Earle & the Dukes, and Keb Mo: (567) Viajes Casino Concerts in the Park, Thursday, July 31, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-444-5400.

Gate Buratti and Martini: Humphrey’s Concerts by the Bay, Thursday, July 31, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

AUGUST

Smoky Robinson: (683) Humphrey’s Concerts by the Bay, Sunday, August 3, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Anita Baker: Humphrey’s Concerts by the Bay, Tuesday, August 5, Monday, August 6, 8:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

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

David Gray: (645) Open Air Theatre, Friday, August 8, SDSU campus, College Area. 619-220-8497.

The Go-Go’s: Humphrey’s Concerts by the Bay, Sunday, August 10, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Olivia Newton-John: Humphrey’s Concerts by the Bay, Monday, August 11, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Ben Scaggs: Humphrey’s Concerts by the Bay, Tuesday, August 12, and Wednesday, August 13, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Randy Travis: (786) Viajes Casino Concerts in the Park, Thursday, August 14, 7 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-444-5400.

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

David Sanborn (656) Viajes Casino Concerts in the Park, Friday, August 15, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-444-5400.

Bob Seger: (671) Viajes Casino Concerts in the Park, Saturday, August 16, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-444-5400.

The Doobie Brothers: (532) Viajes Casino Concerts in the Park, Sunday, August 17, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Gipsy Kings (793) Viajes Casino Concerts in the Park, Tuesday, August...
UPCOMING CONCERTS

SEPTEMBER

Tony Bennett (600): Humphrey’s Concerts by the Bay, Tuesday, September 2, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Hiroshima and Steve & Fern: Humphrey’s Concerts by the Bay, Thursday, September 4, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Air Supply and Christopher Cross: Humphrey’s Concerts by the Bay, Friday, September 5, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

“Street Scene 2003”: Friday, September 5, Saturday, September 6, and Sunday, September 7, Gaslamp. Info line, 800-260-9985.

Ringo Starr & His All Starr Band Featuring John Waite, Paul Barrere, Colin Hay, Sheila E., and Mark Rivera: Humphrey’s Concerts by the Bay, Sunday, September 7, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

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

Henry Lewis (604): Viajes Casino Concerts in the Park, Monday, September 8, 6 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-445-5400.

Wynonna (705): Humphrey’s Concerts by the Bay, Friday, September 12, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

George Benson: Humphrey’s Concerts by the Bay, Saturday, September 14, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Julie Iglesias (605): Viajes Casino Concerts in the Park, Tuesday, September 16, and Wednesday, September 17, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-523-1010.

Penn G (664): Viajes Casino Concerts in the Park, Thursday, September 18, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

Lee Ritenour and Mindi Abair: Humphrey’s Concerts by the Bay, Thursday, September 18, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Neville Brothers and Marcus Ball: Humphrey’s Concerts by the Bay, Friday, September 20, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Ottmar Liebert & Luna Negra: Humphrey’s Concert by the Bay, Sunday, September 21, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Chicago (672): Viajes Casino Concerts in the Park, Tuesday, September 23, and Wednesday, September 24, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

Craig Chaquico and Keiko Matsui: Humphrey’s Concerts by the Bay, Thursday, September 25, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Rick Springfield (665): Viajes Casino Concerts in the Park, Friday, September 26, 6 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

“21st Annual Adams Avenue Street Fair”: Zydeco, rockabilly, Latin, jazz, folk, country, and blues. Saturday, September 27, 10 a.m. to 6 p.m., and Sunday, September 28, 10 a.m. to 6 p.m., Adams Avenue, Normal Heights. 619-282-7833.

Al Jaree (362): Viajes Casino Concerts in the Park, Saturday, September 27, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

John Hiatt & the Goners and the Robert Cray Band: Humphrey’s Concerts by the Bay, Sunday, September 28, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

October

Cheap Trick (438): Humphrey’s Concerts by the Bay, Thursday, October 2, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Bobby Caldwell: Humphrey’s Concerts by the Bay, Friday, October 3, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Acoustic Alchemy and Gerald Albright: Humphrey’s Concerts by the Bay, Sunday, October 5, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Tom Jones: Humphrey’s Concerts by the Bay, Monday, October 6, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Jim Brickman: Humphrey’s Concerts by the Bay, Wednesday, October 8, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Kדתli Reichek: Humphrey’s Concerts by the Bay, Friday, October 10, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.


November

Diane Schuur (618): Copley Symphony Hall, Friday, November 8, 2241 Seventh Avenue, downtown. 619-235-0404 or 619-220-8497.
The legendary Fattburger returns with the hot and spicy Latin-flavored sounds of their new full-length release, *Sizzlin’*. Sale ends 4/27/03.

**FATTBURGER**

*Live* Tuesday, April 22 & 29 at Humphrey's Backstage Lounge.

**Sale** 14 ninety-nine CD

The legendary Fattburger returns with the hot and spicy Latin-flavored sounds of their new full-length release, *Sizzlin’*. Sale ends 4/27/03.

**Sport’s Arena**

3601 Sports Arena Boulevard

LA JOLLA

8657 Villa La Jolla Drive

1-800-ASK-TOWER (STORE LOCATIONS/HOURS/PRIORITIZED)
On his second long-form CD, Mark Hills offers a mixture of entirely instrumental soft rock/classical music, or as he puts it, “Music for driving and thinking that doesn’t suck.” The CD is a collaboration between guitarist Mark Hills and other local musicians. Apart from the spurt of sound from violin, trumpet, reed, synthesizer, and stick, the guitar remains in the foreground of each of the album’s eight uptempo tracks.

Hillis’s downfall is his tendency to get stuck in a musical rut, having the same few notes repeat themselves before shifting to playing the same notes in either a higher or lower key. This approach is applied in the album’s sixth track, “Solitude.” The song begins with rising and fading guitar notes that soon stop altogether for dramatic effect, causing listeners to anticipate that the melody will suddenly break into something rousing—something along the lines of “Classical Gas.” However, it turns into a lingering exercise instead.

Hillis redeems himself with the next track, “Acoustica Environment,” in which added violins and trumpet provide some variation from the emphasis placed on the repetitive guitar solos in each of the previous tracks. The album ends with “Squirrely,” a short acoustic track whose mood is less energetic than its title implies. The track includes a tiny giggle from Hills at the end of the song, apparently acting squirrelly. Maybe that’s why the song is spelled with only one l.

—Mary Montgomery

TO GET YOUR LOCAL CD REVIEWED, PLEASE MAIL IT TO: Jennifer Ball, Hometown CDs, San Diego Reader, P.O. Box 85803, San Diego, CA 92186-5803

Caliente Blind Melons
Danna Dirty Apes: Wintons
Deadline Fridays: Blind Melons
The Decemberists: Canes Bar and Grill
Rescue Delux: Brick By Brick
The Sonny Derrin Band: O’Connell’s Pub and Nightclub
Detroit Underground: Humphrey’s迪斯科: Blind Melons
Diego Route: The Cannibal Bar
The Druthers: Coyote Bar and Grill
Ducati: Brick By Brick

THE COMA STRUCTURE
Blind Melons
Convoy: The Casbah
The Corduroys: Carrera
Cornerstone: SecondWind (San Carlos)
Columbus Blind Melons
Danna Dirty Apes: Wintons
Deadline Fridays: Blind Melons
The Decemberists: Canes Bar and Grill
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The Sonny Derrin Band: O’Connell’s Pub and Nightclub
Detroit Underground: Humphrey’sディスコ: Blind Melons
Diego Route: The Cannibal Bar
The Druthers: Coyote Bar and Grill
Ducati: Brick By Brick

Friday, April 18, is
BALLAST POINT BREWING COMPANY NIGHT
We will be featuring all local draft beers including award-winning Crystal Pier IPA for only $2.50. And join us Friday, April 25, for STONE BREWERY NIGHT with cask-conditioned Stone Ruination IPA.

The Coma Structure Blind Melons
Convoy: The Casbah
The Corduroys: Carrera
Cornerstone: Second Wind (San Carlos)
Columbus Blind Melons
Danna Dirty Apes: Wintons
Deadline Fridays: Blind Melons
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Diego Route: The Cannibal Bar
The Druthers: Coyote Bar and Grill
Ducati: Brick By Brick
Reggae Day
Includes dinner in the Turf Club, preferred seating, Fair admission and VIP parking. Availability

Harmony 24
Melons
The Full Effect Band:
Flip Jones:
The Filter:
The Faint:
Extremo:
and Grill

G-Roy:
Carol Curtis:
B Natural:
DJ Bob One:

POP / TOP 40
James Bianchi
Babu Hotel
R Namarah
Babu Bella Crusoe
Carol Curtis
Marini’s
DJ Bob One
Neumans Bar and Grill

DINNER EVENINGS:
June 14
Carrot Top
Fun Zone Stage: Comedy
June 15
Los Tucanes de Tijuana
Fun Zone Stage: Latin
June 20
Chris LeDoux
Country
June 22
Ramon Ayala
Latin
June 24
Tracy Byrd
Country
June 25
James Brown
Dinner Evening $68*
June 27
Mai Loa
Classic Rock
Dinner Evening $58*
June 29
Kirk Franklin
Gospel/R&B

*DINNER EVENINGS: Includes dinner in the Turf Club, preferred seating. Fair admission and VIP parking. Availability of dinner packages is limited. There are a limited number of reserved seats available for many shows for $13 & $19.
Press the 4-digit extension above the category that interests you (for example, 4002 for alternative rock). The category that interests you (for example, 4002 for alternative rock). At the next prompt, press the 3-digit code next to the performer you want to hear. (Performance without codes currently do not have recordings.)

**Extension 4005**

**Jazz / Big Band**

- The Cynthia Hammond Trio: La Costa Tournament of Champions Lounge
- Sanse Voyage: Bayou Bar & Grill
- Barbara Jarmon: Hotel del Coronado
- Boney James: (877) 4th & B
- The Jazz Allstars: Jimmy Love’s
- Art Johnson: (461): The Laurel Restaurant and Bar
- Lady Dottie: Bayou Bar & Grill
- Tony Lasley: Hotel del Coronado
- Joe Marille: (643): Elario’s Bistro & Bar Lounge
- Masterpiece: Jimmy Love’s

**Extension 4006**

**Reggae / Ska**

- Common Sense (736): Belly Up Tavern
- Everyday People: Sthl Qtr.
- Irie Dingers: Bob’s Whiskey Dive
- Lion of Judah: The Cabash
- The Jerry McCann Band: Coyote Bar and Grill
- Pysdecar (740): Belly Up Tavern, Winits
- Sunsi & Fubalula (747): Hennessey’s Tavern (Carlsbad), Surf N’Saddle

**Extension 4007**

**Country**

- The Big City Play Boys: Second Wind (Escondido)
- Chez Sis: Don’s Cocktail Lounge

**Extension 4008**

**Acoustic / Folk**

- Acoustic Chair: The Book Works/Pamuk Cafe
- Ashley: Hennessey’s Tavern (Gaslamp)
- Steve Brewer: Harley Stone Pub
- B.D. Bruchward: Princess Pub & Grill
- Brent Byar: Hennessey’s Tavern
- Joe Byrnes: Barney Stone Pub
- The Celtic Ensemble: Tweeg Tew and Coffee Company
- Lou Curtis: Leota’s Coffeehouse
- Gentle Wing: Leota’s Coffeehouse

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**Calendar Bands**

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**

Cardelle Mattson: The Metaphor Coffeehouse
Ryan McHugh’s Electric Bubhp Band & Duury’s
The Shep Meyers Quartet (660): Hotel del Coronado, Croce’s Jazz Bar
Mystique: Jimmy Love’s
Bun Powell: Tresida Bar & Grill
Primo Sevilla, Croce’s Jazz Bar, Belly Up Tavern
Quiet Storm (682): Humphrey’s
Calvin Romance: Humphrey’s
Rick Boss: La Costa Coffee Roasting Co.
Rick Boss-Plano (695): Moray’s Lounge, Elton’s Bistro & My Lounge
Sunbus Choppin’ Sevva: The San Diego Concert Jazz Band
The Jim Suits
Dave Scott: Croce’s Jazz Bar
Reggie Smith & Pressed for Time: Humphrey’s
Tony Soracic: Dumato’s Ristorante
Starshok: Winstons
Stillfair: The Wyndham Emerald Plaza
Joe Tarrantino: The Wyndham Emerald Plaza
The Jaime Valles Bossa Jazz Duo: Anthony’s Star of the Sea
The Jaime Valles/Blav Magnusson Jazz Quartet: Tutte Mare
The Vanguard Players: Bayou Bar & Grill
Pul Vionis: Duury’s
Yow: Croce’s Jazz Bar

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**NightSpotting**

**Blind Melons**

710 Garnet Ave., Pacific Beach
858-483-7844
http://home.san.com/~melons

**Music**

- Sunday, DJs and hip-hop; Monday, open mike (they have instruments onstage); Tuesday, karaoke (with a going in case anyone suck); Wednesday, hip-hop bands and rappers; Thursday through Saturday, local bands; Saturday and Sunday from 4-7 p.m., a reggae or surf/rock band

**Special Nights**

- Every Sunday Dirty Beats Productions brings in couches, black lights, and glow-in-the-dark pool balls and creates a lounge atmosphere

**Clientele**

- 21-and-up, average age late 20s; 65% male; 30% Caucasian; 30% African-American, 10% Asian

**Cover**

- Monday, $2; Tuesday, $5 (free if you’re in the restaurant/service industry with pay stub); Thursday, $10; Friday and Saturday, $8–$10

**Fire Exits**

- two, the main front door and back door where smoking area is

**Bathrooms**

- men’s has one toilet and one urinal (with nothing separating the two) and no lock on the bathroom door; women’s had two stalls (with partition), and according to one woman leaving, the women’s room was “probably ten times cleaner than the fifth you men create!”

**Capacity**

- 200

**Special Areas**

- one section has a pool table and video game (Ms. Pac Man/Galaga), and there’s an uncovered smoking section that is 10’ by 50’ and pretty crowded (and chilly at 11 p.m.)

**Furnishings**

- AIA right outside the club, the usual neon beer signs and posters (one funny sign said “BEER — helping ugly people have sex since 1862”), 15 small tables, three TV, four gumball machines, and a few plants; the manager tells me they will be remodeling very soon but the club will stay open

**Decibel Level**

- 100 during a rap song by White Mike; last week 111 at the Metaphor Cafe

**Weirdest Band Name in Last Month**

- How’s My Driving

**Quotable**

- “I’m not a big reggae fan. Maybe if I was in Jamaica, smoking a blunt, I’d listen to it.”

I asked one guy in the crowd what he liked best about Blind Melons. He said, “This dude is so off the hook! Check it out, it’s a Wednesday, and we got some killer live shit going down.”

Another cool thing is that they sell beer to go. The manager told me, “We have a beer-to-go license, it’s a grandfather one. If you tried to get a license like that now, you wouldn’t be able to get one. Because after 2 a.m. even if one of the bartenders was just sipping a beer after their shift, they could get busted for that.”

—Josh Board

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**Moondaggs**

PACIFIC BEACH

April 18

**April Live Music Spotlight**

Fri, April 18th

**Agent 51**
CANCLED

Mon, April 21st

**Diego Roots**

Wed, April 23rd

**Good Intentions**

Fri, April 25th

**The Mitchy Bud Band**

Mon, April 28th

**Arsen For Profit**

Fri, May 2nd

**Nz Rough**

Upcoming Memorial Day Celebration Mon May 26th

**HorisSraggled**

21 & over

832 Garnet Ave., Pacific Beach
858-483-6550

unseen.moonmaggots.com

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**Blue Agave**

6608 Mission Gorge Road

* * * * *

Friday, April 18

Worldwide Concerts Presents

The Pain Killers

The Drapes

RDG

Tubby

Zone 4

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**Other Attractions**

**Sunday, May 4**

Human Drama

Frank The Baptist

The Last Dance

First Nations

---

**Wednesday, May 21**

**The Bzo Porno Circus**

Vox Demona

819-696-9268
Maria McKee: Belly Up Tavern
Nino & Quinn: Borders Books & Music (El Cajon)
Noel: Dublin Square
Raggle Taggle: Dublin Square
Ron’s Garage: Island Sports & Spirits, Zip & Zack’s Filling Station
Sage: Loleta’s Coffeehouse
Skelpin: Dublin Square
Chris Stuart: Borders Books & Music (Gaslamp)

EXTENSION 4009

BLUES / SOUL

The Backwater Blues Band: Patrick’s II
The Bayou Brothers: Patrick’s II
Big Daddy & the Moneyskirts: The Gordon Biersch Brewery
The Blues Brokers: The Kraken
Tomcat Courtney & the Blues Dusters: Shooters Bar and Grill, Chateau Orleans
The Daily Blues Band: Finn Springs Inn
Debbie Davises: Humphrey’s
Harmonica John & the Blues Buddies: The Hideaway
Cecil James & the Midnight Riders: Triple Crown Pub
Jump Jann: The Levi’s Lounge
Lady Star & the Bartin’ Looose Blues Band: Humphrey’s
Michele Landeen & Blues Streak: Patrick’s II
The Bill Magee Blues Band: Humphy’s
The Prophecy Blues: Patrick’s II

dot presents

Jet Black

Thomas Michael Todd Prophet
(headliners start at 11pm)

April 26th

Baby Anne Jon Bishop

In the Back Room

Eddie Chapin & AKA (Hip Hop)

FRIDAY
APRIL 25th

Dragon Lounge in association with Tantra Sutra present -
electrique
dj rap
d&B’s leading lady
with b-side

Drink Specials:
Raspberry Stoli & Tonic,
Apple & Carmel Martinis
and Kamikaze shots
for $3.00 until 11 pm.

203 Fifth Avenue in the Gaslamp
Two rooms of dancing
San Diego’s largest outdoor smoking bar & patio
Fridays and Saturdays: 9pm - 4am. Upscale Attire

For more info and reservations call 619.238.9820
Free VIP Cover list with registration at:
www.dotpresentst.com

BK Lounge: underground dance club or event if you would like to have your Brazilified electronica 8 p.m. to Friday of every month at the music, new wave, synthpop, and new Muckley, and Adam Z spin ‘80s Cask ‘N Cleaver: Every other Wednesday, Fridays, good vibes and Sundays, 4 p.m. to 10 p.m. at Blind Melons, 710 Garnet Avenue, Pacific Beach, 858-483-7844.

Fusion Young Adult Laser Dance Club: Tomi Griesgraber, 1320 Fifth Avenue, 858-465-5827.

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San Diego Reader
April 17, 2003

THIS WEEK!

Delicious

Thursday, April 17
and every Thursday
Doors 9 pm

Friday, April 18
Doors 8 pm

Saturday, April 19
Doors 8 pm

Wednesday, April 20
Doors 7 pm
Open Mic

Coming
Next Friday,
April 25
Doors 8 pm

3999 Mission Boulevard
Info Hotline: (858) 539-8650
FREE ADMISSION
for active military personnel
Friday & Saturday nights

San Diego Reader
April 17, 2003

139

3999 Mission Boulevard
Info Hotline: (858) 539-8650
FREE ADMISSION
for active military personnel
Friday & Saturday nights

THURSDAY, APRIL 17

DESSERTS ON US!

Thursday, April 17
and every Thursday
Doors 9 pm

ROCKOLA

Friday, April 18
Doors 8 pm

TUBBY & HOMUNCULUS
A combo of funk, blues, soul and rock

Saturday, April 19
Doors 8 pm

Wednesday, April 20
Doors 7 pm
Open Mic

Coming
Next Friday,
April 25
Doors 8 pm

DEFROST FROM WINTER:
SUMMER KICK-OFF BASH
with d.Frost, Honey Bucket and TBA

WE ARE LOOKING FOR LOCAL BANDS

OPEN MIC NIGHTS

Join the fun at San Diego’s most popular gathering place!

Easter Sunday Champagne Brunch
All you can Eat Buffet only $12.95
$7.95 Bloody Mary’s & Champagne specials
Served 9:00am until 11pm
(early bird special: $10.00 discount before 10am)
Live Music from 5:00pm
Happy Hours: 4:00pm ~ 6:00pm
Dj’s & Dancing until late & so much more!

Taco Tuesdays
$1.25 Tacos & Enchiladas
1/2 price Mexican Appetizers & Entrees
$3.00 Frozen Margaritas,
$2.00 Corona / Pacifico & Dos XX’s

Italian Wednesdays
$4.95 Pasta Dinners, 1/2 price Pizza’s & more…wash it all down with our
$6.00 bottles of wine!
Featuring Stand-Up Comedy acts weekly!

thickroom.com

tuesday thru sunday
call for vip reservations

very happy hour + drinks
(4-8 pm daily)
music
mingling
complimentary hand rolled sushi every friday
(5-9 pm)

San Diego Reader April 17, 2003 139
Yami Bolo.
Pink Floyd, Saturday, acoustic. Friday, saxophone, and vocals.
Timothy Smith.
Rick Ross, Moray’s Lounge, rock, reggae.
Elario’s Bistro & Sky Lounge, the Bartones, jazz, piano, saxophone, and vocals.
Davies, Thursday, 9 pm to 11 pm, Karen Gepo, piano, vocals, open mike.
Davies, Saturday, the Mustard Seeds, alternative.
Shores Drive, La Jolla. 858-459-0541.
North Harbor Drive, San Diego. 619-232-7408. Thursday, 6 pm to 10 pm, Earl Thomas & the Blues Ambassadors, blues.
Thee Half Moon Inn, 2241 Mission Bay Drive, Shelter Island. 619-299-7372. Call club for information.
The San Diego Sports Club, 1271 University Avenue, downtown. 619-299-2372. Call club for information.
The Imperial House, 505 Kalmia Street, downtown. 619-805-9911. Music is alternative, Thursday, the Tash Yoo Band and theaurine Line. Friday, the Black Heart Reservation. Saturday, Off by One, Everear, Rodfield, and Calendar. Tuesday, the Funn, Lee Stay Var, and Schneider.
The Inn at the Park, 223 Electra Street, downtown. 619-298-2101. Wednesday, 8 pm to 11 pm, workshop/concert with the San Diego Concert Jazz Band.
The Inn at the Park, 223 Electra Street, downtown. 619-298-2101. Monday, 8 pm to 11 pm, workshop/concert with the San Diego Concert Jazz Band.
The Centre, 225 Electra Street, downtown. 619-298-2101. Tuesday, 8 pm to 11 pm, Karen Gepo, piano, vocals, open mike.
Albie’s Beef Inn, 1201 Hotel Circle South, San Diego. 619-211-1603. Saturday through Tuesday, David Timothy Smith.
Sunday, 7:30 pm to 11 pm, the San Diego Irish Dance Troupe.
The Bay Bar & Grill, 329 Market Street, downtown. 619-617-8747. All music is alternative. Thursday, the Klee Kellie Group, acoustic. Friday, Lighter, alternative, Saturday, the Barmen, rock. Sunday, Chris Kelly’s open-mike night.
Elmo’s Bistro & Sky Lounge (atop the Hotel La Jolla), 7955 La Jolla Shores Drive, La Jolla. 858-439-8841. Music is blue/jazz unless otherwise noted. Thursday, Joe Mandile, Friday, Jack Pellico, piano and vocals. Saturday, 8 pm to 11 pm, Steve Brewer, piano, saxophone, and vocals. Sunday, 8 pm to 10 pm, Aliny Levich, piano and vocals.
La Valencia Hotel, 1132 Prospect Street, La Jolla. 858-454-0771. Thursday, Sunday, and Wednesday, 6 pm to 10 pm, Kerrie Levich, piano. Friday and Saturday, 7:30 pm to 11:30 pm, Levivas, pop, jazz.
Mongoe’s, at the Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 619-888-5811. Thursday, through Sunday, 7 pm to 10 pm, Elmo’s Bistro & Sky Lounge.
Tiki House, 1152 Garman Avenue, Pacific Beach. 858-272-9734. Thursday, the Chris Kelly Group, acoustic. Friday, Lighter, alternative, Saturday, the Barmen, rock. Sunday, Chris Kelly’s open-mike night.
Victor’s Restaurant & Bar, 2702 North Mission Bay Drive, Mission Bay: 619-401-3360. Thursday, 8 pm, Pink Floyd, rock. Saturday, 5 pm, Todd Blevin.
Winston’s, 1921 Bacon Street, Ocean Beach. 619-222-6882. Thursday, HIV/TDS, Friday, New Monsoon and Chris Kelly Band. Saturday, Ponder and Danny Dunn. Sunday, Earl Thomas and Saturday. Empty Bottle. Wednesday, Bar and the Kitchen.
The Love Rangers)
Wednesday
The New Breed Band
Sunday, Monday and Tuesday 9 pm: Karaoke with David
FRIDAY LUNCH SPECIAL IS DONATION. Lunch and domestic beer or well drink!
421 GRAND AVE., IN THE CARLSBAD VILLAGE • (760) 434-1173 HOURS: 8 AM TO 2 PM
7955 La Jolla Shores Drive, La Jolla. 858-439-8841. Music is blue/jazz unless otherwise noted. Thursday, Joe Mandile, Friday, Jack Pellico, piano and vocals. Saturday, 8 pm to 11 pm, Kerrie Levich, piano. Friday and Saturday, 7:30 pm to 11:30 pm, Levivas, pop, jazz.
Mongoe’s, at the Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 619-888-5811. Thursday, Sunday, and Wednesday, 6 pm to 10 pm, Aliny Levich, piano and vocals. Saturday, 8 pm to 11 pm, Steve Brewer, piano, saxophone, and vocals. Sunday, call club for information. Pacific Beach through Tuesday, Larry Fogel, singer, pianist.
Pacific Beach Bar & Grill, 860 Garman Avenue, Pacific Beach. 858-272-7278. Call club for information.
Shooters Bar and Grill, Radisson Hotel, 3392 Holiday Court, La Jolla. 858-454-0100. Friday, 7 pm to 11 pm, Tomcat Courtney & the Blue Dusters, blues.
Tiki House, 1152 Garman Avenue, Pacific Beach. 858-272-9734. Thursday, the Chris Kelly Group, acoustic. Friday, Lighter, alternative, Saturday, the Barmen, rock. Sunday, Chris Kelly’s open-mike night.
Victor’s Restaurant & Bar, 2702 North Mission Bay Drive, Mission Bay: 619-401-3360. Thursday, 8 pm, Pink Floyd, rock. Saturday, 5 pm, Todd Blevin.
Cruce’s Jazz Bar, 901 Fifth Avenue, downtown. 619-433-4551. All music is jazz unless otherwise noted. Thursday, the David Patrone Jazz Quartet.
Friday, Xavac, Saturday, Prime Sunday, Archie’s Monday, Dave Scott Tuesday, the Step Movers. Wednesday, the Lompoc’s Classic Rock.
Cruce’s Top Bar and Grill, 901 Fifth Avenue, downtown. 619-233-4551. Friday, the Shellhorn Horns, blues. Saturday, Earl Thomas & the Blues Ambassadors, blues.
Dakota Grill and Spirits, 901 Fifth Avenue, downtown. 619-233-4551. Friday, Saturday, and Wednesday, 6:30 pm to 10:30 pm, Peter Robb/Flatt & Panhandle, pop/top 40.
Dick’s Last Resort, 345 Fourth Avenue, downtown. 619-231-9100. Thursday, Tuesday, Thursday, and Saturday, Prime Dance Band, rock and roll. Friday, the New Breed Band, pop. Saturday, Local Band, rock. Sunday, The Other’s Hole, rock.
Dizzy’s, 344 Seventh Avenue, downtown. 619-270-4760. Friday, 4 pm, Ryan Maguire’s Electric Robin Band. Saturday, 7 pm, Paul Vans.
Dublin Square, 534 Fourth Avenue, Gaslamp. 619-239-9818. Thursday, live music. Friday, Reggae Tangle, traditional Irish folk. Monday, the Irish Network Band.
Online Club Coupons!

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

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<tr>
<th>Club</th>
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<tr>
<td>Blind Melons</td>
<td>2 for 1 cover</td>
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<tr>
<td>Brick By Brick</td>
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<tr>
<td>California Express</td>
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<td>VIP Card</td>
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<tr>
<td>Cannibal Bar</td>
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<td>Have A Nice Day Cafe</td>
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<td>In Cahoots</td>
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<td>Moondoggies P.B.</td>
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<tr>
<td>P.B. Bar &amp; Grill</td>
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<tr>
<td>PATRICK’S ILL</td>
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<td>Second Wind Navajo</td>
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<td>Sham Rocks Shack</td>
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<tr>
<td>Squid Joe’s</td>
<td>$1 off club admission</td>
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San Diego Fast Dating

San Diego Reader
April 22 or Tuesday, May 13
$25 for men
$15 for women
Ages 23-37

Reader Classifieds
are on the Web

SanDiegoReader.com

San Diego Reader April 17, 2003
San Diego Reader April 17, 2003
The 20-ounce rib-eye “Cowboy Steak” at Lou and Mickey’s is an inch thick and nearly overlaps the plate. Huge, fragrant, sizzling, it looks mighty like the one that waiter Jimmy Stewart was trying to deliver when Lee Marvin tripped him in The Man Who Shot Liberty Valance. John Wayne intervened, saying, “That was my steak.” A hunk of meat like that is worth rasslin’ a bad guy for, at least if you’re John Wayne.

I’m still sorry that Royale Brasserie had to change into Lou and Mickey’s. Bang the drum slowly and play the fife lowly, but it was forsworn. A branch of the King’s Seafood chain, the restaurant is right across the street from the Convention Center, and Royale’s sophisticated fare just didn’t suit its site. The latest Gaslamp magic turns all dining restaurants — pronto change-o — into steakhouses, and King’s had to bite the bullet and go with the damned flow. I already miss Royale’s Happy Hour special of six raw oysters and three wine pairings for eight bucks. But le roi est mort, vive le roi, and let’s get on with it.

On the way in you’ll see a photo blowup of the real Lou and Mickey, the chain’s founding grandfathers. The decor is newer, plusher, faux-Victorian, with comfortable banquettes and roomy chairs. It’s suppose to evoke the era of Frank Sinatra, but it reminds me more of a London roast-beef palace. Royale’s festive visual wit has been extinguished, and its multiple rooms are rearranged: The entertaining view of the glassed-in exhibition kitchen is gone, and one large dining room has been curtained off as a space for private parties.

The wine list is long and steeper than I remember it, but there are sections called “Adventures in White” and “Adventures in Red” where we found some semi-reasonable bottles that went very well with our dinner. Our appetizer white was a Fess Parker Melange ($23), a slightly sweet, louché merger mouthful. Our red-meat red was a Joseph Phelps Côtes de Rhone blend ($44) from the “Le Mistral” vineyard, the site of some stunning successes with Rhone varietals, this was a suave, low-tannin but charactered quaff.

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Another much-missed steakhouse standard is a big, juicy veal chop. Dream on.

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The fish entrées are more

Prime Rib and enjoy a free Prime Rib Dinner on us!

The one and only Todai in San Diego

Great for parties of all sizes!

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Children of all ages are invited to participate in our giant Easter Egg Hunt beginning at 10:30 am.

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Easter Brunch includes:

Omelettes Made to Order
Waffle Station
Pastas & Salads
Carving Station
Hot Entrées
Pastry Selections

Sunday, April 20
11 am-2 pm
Brunch
35 Adults

‘19 Children (Ages 5-12)
Complimentary for ages 4 & under

Located in the Sunset Ballroom overlooking the sparkling waters of
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Crazy Sausages

“It’s cheaper for me to eat my breakfast here than it is to cook it at home.”

Cake for breakfast? Man, I’m tempted. Marsha has just brought out the cake she baked a moment ago. Oh, that sweet, carroty smell. “She makes the most incredible carrot cake, trust me,” says blue-eyed Shannon.

To tell the truth, I feel kind of guilty sitting here at all, getting ready to feed my face. Shannon says they usually have a lot of Marines and their families eating here. They’re probably spitting sand right now, peeping round some dicky street corner, dreaming of being back here, cool, clean, no worries, woothing down a chunk of Marsha’s oozing, wicked carrot cake.

“A lot came in the last few weeks, had their favorite dish, and then, I’m shipping out tomorrow, see you in a bit,” says Shannon.

What got me jumping off the bus was, okay, a big red arrow above a sign saying “CAFÉ,” but it was the way it looked, a nice-looking set-back cottage place with an outside deck and umbrella. But maybe the deal-clincher was Walt’s old yellow jeep, parked outside. A stripped-down ’86 las. But maybe the deal-clincher was Walt’s old yellow jeep, parked outside. A stripped-down ’86 las.

And the taste delivers. I swear I catch, like, basil skins, that big, curved, smiling, pale garlic sausage, arrives, land o’ plenty! A big ol’ plate of biscuit halves and gravy with tasty herbs scattered into the creamy sauce, two perfectly poached eggs, home fries with skins, that big, curved, smiling, pale garlic sausage, and some chunky homemade salsa on the side.

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Wow, the stock market should have such good investments. Light, rich, fresh, moist, car- rotty with slurry icing to die for.

“Tomorrow she’s doing her double choco- late. People say that’s her masterpiece,” says Shannon. “Better come back.”

More important, when the troops come back, Marsha’s going to be baking a lot of chocolate cake. They’ll have earned it.
Naysayer Silence

“Hillcrest, after living in San Francisco for 20 years, seemed pretty vibrant.”

In the very early ’80s, Robert Gaffney was still an Irishman drinking beer. His wife, Donna, however, was more pioneering; she worked at the nation’s first wine bar, the London Wine Bar in San Francisco. You had all the winemakers there,” recalls Robert. “People like Dan Duckhorn of Duckhorn Vineyards. ‘They wanted their wines showcased. Now, it’s just a funky, good old place — other bars have passed it by. But at the time it was amazing.”

A decade later, eager to have their own place and convinced they could make a go of it, the couple opened a wine bar in Santa Rosa, Sonoma County’s largest city. “We were looking at Healdsburg — the town that serves as the not-quite-urban hub of Sonoma’s wine country — but people said, ‘Don’t go there. It dies in the winter.’ That may have been true in ’92, but in retrospect, I wish we had gone there. We would have been entrenched with all the regulars and probably just reaped the benefits.”

And now that Healdsburg is changing from a small town with a general store into a gourmand’s enclave with a $300-a-night hotel on the square — Sonoma’s answer to Napa’s Saint Helena — those with a minimum. “That was too close to home, like a San Francisco L.A. thing. You could have Oregon wines, and that wasn’t as bad as something from Napa.”

Robert and Donna settled on over for seven years, consistently winning Best Wine Bar honors from local media. “We changed our lineup almost every night. We had winemakers coming in every Wednesday night.” They featured smaller wineries, ones few people had heard of. “Or, if we did a night with someone like Kenwood, we’d do only their vineyard-designated Zinfandels. Gundlach-Bundschu winery had a Shakespeare group; we did a Shakespeare night where they had skits at the bar. A couple of local food writers came out with a new cookbook, and we had an evening with a caterer doing recipes from the book.”

Robert longed to return to San Francisco, but the late ’90s were no time to open something from Napa. “It was not the city I remembered. It was beautiful and great, but it was a little more money-oriented. It was expensive; there was no getting around it.”

They had friends who had moved up north from here, then returned to SoCal’s warm embrace. “Donna wanted to come to the area, so we started looking.” The Gaslamp proved too touristy for their taste, “Hillcrest, after living in San Francisco for 20 years, seemed pretty vibrant. We were looking around there, and we kept coming to the beach.” When they heard about the Lumberyard shopping center going up in Encinitas, they got curious. “People said, ‘Don’t go to Encinitas; they’re not ready for the concept of high-end wines by the half-glass.’ Some people in the area gave us six months.” This time, they ignored the naysayers. They opened Gaffney’s Wine Bar in February of 2000.

“We were pretty confident. We didn’t see anybody doing what we were doing. A lot of restaurants have great bottle lists, but what you see by the glass is different. Now, if I go up to Avisara and they charge a couple of dollars more than I do for a glass of a particular wine, I don’t care. It’s so beautiful up there. But don’t charge me $5 for a wine that I expect to find for $4 in a restaurant that just does pizza.” He compares the distance between some restaurants’ bottle and glass offerings to the gulf between Lambrusco and Yogurt. “Where are the Infinitis?”

It seems an apt analogy. Gaffney’s seeks to offer wines that fill a certain niche: high-end, but nothing outrageous or cult status — he stopped carrying OpusOne when the price got out of hand. Not overexposed, but not necessarily obscure. “We did a lot of Acacia wines, but they want superstar exposure, so most likely, I won’t carry them. I tell people, ‘They’re wonderful wines, go buy them.’ But you don’t need me for that.”

Part of the reason behind that strategy is price — Gaffney’s doesn’t command the same discounts as a major buyer like Vons or Trader Joe’s. Part is the contempt bred by familiarity. “I poured the Castle Rock Cabernet at the Encinitas Fair. It’s hard to beat as everyday wine, but people said, ‘Oh — Castle Rock.’ They’ve seen it.” And part is the wine bar’s role in seeking rising stars, introducing consumers to new things one three-ounce half-glass at a time. Andrew Murray drove up to the Santa Rosa bar when he was getting started. Doug Margerum, whose long affiliation with the Wine Cask in Santa Barbara has put him on good terms withAu Bon Climat’s Jim Clendenen, is now producing his own wines; Robert bought all he could. And the Gaffneys have begun making regular excursions to various wine regions — Santa Ynez, Santa Barbara, New Zealand — in an effort to seek out new gems.

“We want to reach people, get them well-versed on their own palate over a period of time.

Whatever their complaints, winemakers would still come in and try wines from other regions — there’s a danger in drinking only your own stuff. The Gaffneys featured Rhone wines before Rhone wines came into fashion, but they kept their Napa offerings to a minimum. ‘That was too close to home, like a San Francisco L.A. thing. You could have Oregon wines, and that wasn’t as bad as something from Napa.”

You can’t do that unless you taste. You might say, ‘I don’t like Aussie Shiraz.’ Well, reserve your judgment until you try a few styles from different regions in Australia. You may end up saying you don’t like Aussie Shiraz, but at least it’ll be based on fact, not just one bad experience.” And if it turns out you do like Aussie Shiraz, you can buy one from the bar’s rapidly expanding retail section and take it home for $8 less than it costs to drink it on the premises.

Three years in, the naysayers have fallen silent. Business is good. The bar, which generally serves cold appetizers, holds numerous events, including monthly wine dinners with visiting local chefs. There are monthly wine and food seminars with local wine broker Sean Fisher and occasional visits from winemakers (Zinfandel maker Carol Shelton will be stopping by May 4). Special half-glass flights are assembled nightly. Whatever their regrets about not starting up in Healdsburg, Robert and Donna are relaxed and happy here, and Encinitas seems pleased to have them.
My cooking adventure started from the time I was allowed to turn on the stove. I discovered then the joy of pleasing palates, and after 20 years of "standing the heat," I have a professional catering operation, a chef husband, and three children who encourage my desire to bring happiness through food. I call my business Wildflowers because I tend not to follow the rules, and I actually throw lots of edible flowers into my preparations. Focaccia hot from the oven is not only worth the time but it is something memorable. Here I share my recipe for a focaccia that everyone pines after. It’s like cake, so soft and fluffy it’s decadent. Anything you choose to top it with will make it your own creation. Choose from Pecorino Parmesan, imported olives, artichokes, fresh or dried tomatoes, roasted garlic and rosemary, sea salt, or nothing at all. Once you try it, you will crave this bread.

HOW TO DO IT
Stir honey into warm water. Sprinkle yeast over the top of the water. Leave the mixture alone for 3 to 4 minutes; do not stir. The yeast will start to foam. Now add 1/3 cup olive oil and salt; stir together to dissolve salt.

Add flour by the cup, stirring until mixture gathers into a soft ball. Dump the dough onto a floured surface (I prefer wood), flour your hands, and knead for 8 to 10 minutes, until the dough is smooth and soft. Try not to add too much.
What the Chef Eats

bowl of chili con carne. Arrive early
leatherette and chrome booths, white
Shiny Chevy Corvette-style red
ties diner” chain stretching from LAX
end of the 1/3 mile-long Oceanside
What the Chef Eats

four 8-inch pie or cake pans and drizzle 2 table-

four 8-inch pie or cake pans and drizzle 2 table-
spoons of olive oil in each. Flatten each dough
ball with the palm of your hand, or you can try
rolling a round disk. Once you have your 8-
inch disk, place it in the oiled pan, flip it over so
both sides are covered in olive oil, and then
pock your fingers all over the surface to press it out to
the sides of the pan, making it look dinted. Repeat this with all the
dough balls and place in

a warm spot. (You don’t need to cover it because of
the olive oil coating.) Once dough has
doubled again, top with whatever special ingredi-
ent(s) you have chosen. Carefully place in the
preheated oven. Bake until golden, approxi-
ately 20 to 25 minutes. Pull from the oven and
immediately brush olive oil all over the surface, to
make sure you get the edges. The olive oil you
brush your focaccia with can be blended with roast
garlic, crushed olives, or
any fresh herb of your
choice. Remove the bread from the pans as soon as
you can touch them or
they will sweat and get soggy on the bottom.

INGREDIENTS
1 tablespoon honey (preferably raw; the yeast loves it!)
2 cups warm water (approximately 90 degrees, like a baby’s bottle)
1 tablespoon dry yeast 1/3 cup good olive oil
2 teaspoons sea salt
1/3 cup good olive oil
1 additional cup olive oil (flavored, if desired)
Cheeses, garnishes of your choice

BAKING INSTRUCTIONS
Preheat oven to 375 degrees. Roll the dough
your oven to 375 degrees. Roll the dough
out to 1/2 inch thickness. Transfer to a preheated cookie sheet,

not hot) space, like the top of your stove. When the dough
doubled, you can preheat your oven to 375 degrees.
Dump the dough into a cutting-board surface and
divide into four pieces, about 11 ounces apiece. Roll the dough
into four balls and let rest 8 to 10 minutes.
Now comes the fun part: take

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dough balls and place in

a warm spot. (You don’t need to cover it because of
the olive oil coating.) Once dough has
doubled again, top with whatever special ingredi-
ent(s) you have chosen. Carefully place in the
preheated oven. Bake until golden, approxi-
ately 20 to 25 minutes. Pull from the oven and
immediately brush olive oil all over the surface, to
make sure you get the edges. The olive oil you
brush your focaccia with can be blended with roast
garlic, crushed olives, or
any fresh herb of your
choice. Remove the bread from the pans as soon as
you can touch them or
they will sweat and get soggy on the bottom.

INGREDIENTS
1 tablespoon honey (preferably raw; the yeast loves it!)
2 cups warm water (approximately 90 degrees, like a baby’s bottle)
1 tablespoon dry yeast 1/3 cup good olive oil
2 teaspoons sea salt
1/3 cup good olive oil
1 additional cup olive oil (flavored, if desired)
Cheeses, garnishes of your choice

BAKING INSTRUCTIONS
Preheat oven to 375 degrees. Roll the dough
your oven to 375 degrees. Roll the dough
out to 1/2 inch thickness. Transfer to a preheated cookie sheet,
THE BEACHES

CHINA INN 3778 Horsham Street (between Garnet and Van Buren), Pacific Beach, 858-483-6860. At the western edge of the Hillcrest neighborhood, this small restaurant offers daily specials and a variety of Chinese cuisines. Prices are mainly moderate but they can be expensive for certain items. The menu includes fish and chips, seafood (much of it rather steeply-priced), and a variety of other dishes. The dining room, with large windows looking out on the street, is small and intimate. Open daily. 

SAPPORO JAPANESE RESTAURANT 1545 El Cajon Boulevard (at Garnet Avenue), Pacific Beach, 858-282-4024. This is a Japanese restaurant that offers a variety of dishes, including sushi and sashimi. The atmosphere is casual and the service is friendly. Prices are moderate, with some items being quite expensive. The restaurant is located in a busy area and can be crowded at times.

LAMONT STREET GRILL 4453 Lamont Street (between Grand and Garnet), Pacific Beach, 858-270-3866. FI’s most romantic restaurant serves California comfort food, punctuated by bold and sometimes strange Mexican/Cajun flavors, in a rambling converted residence with several rooms and levels. Dinners come with soup or salad, and many entrees are served over medium to well-done house-made fresh pasta. Salmon over fettuccine in a delicious cream sauce is especially fine. The huge array of house is huge, too, with something for every palate. The prix fixe tables (available only at dinner and Saturday brunch) are a good deal. Ask your server for the special of the day. If you’re in the mood for fish, the soup sashimi, sashimi, and "California miso soup" are all outstanding. The ambience, too, is quite nice. Simple setting; outstanding food. The maitre d’ at the door is usually Andy himself and if you ask him about dishes. He’s very helpful. — N.W. (4/01)

SHOPPER’S CHOICE 4527 Mission Boulevard (at Garnet Avenue), Pacific Beach, 858-295-2797. In the evenings, it’s a "scene" here — for good reason. You’ll find fresh sushi, sashimi, and "California miso soup," as well as all sorts of interesting and expensive dishes. If you don’t want to spend a fortune, there’s a soup and a salad (or thick marbled slices of sirloin — N.W. (10/02)

CHIBA 6713 El Cajon Boulevard (across from DMV in the Pep Boys/Henry’s Center) 619-527-1917. May be Asian San Diego’s best-kept secret. You have to look for it, and there isn’t much signage, so ask for Kathy, who speaks Chinese, Khmer, Spanish and English. Inexpensive.

MISSION CAFE AND COFFEE HOUSE 1759 Mission Boulevard in the funky surrounding. Outstanding are cinnamon French toast, blackberry banana pancakes, and mast beef hash with rosemary preserves and orange Chinese- Latino lunch items. All dishes plus fabulous breads, scones, muffins, available for takeout. — E.B. (10/01)

SWEET-N-SUGARFREE 1082 El Cajon Boulevard (next to Trader Joe’s), La Jolla, 858-592-3635. (across from DMW in the Pep Boys/Henry’s Center) 612-222-2101. A splendid ocean view, a good salad bar, specialty salads and fresh fish are the main attractions here. Friendly service. Long time at the dining room, with an elevator for wheelchair access. Open daily. Moderately priced.

HAPPY HOUR SPORTS BAR 219 Market Street, Sherman Heights. (No winner.) A favorite for late-night sports in San Diego. You have to walk from 25th and Market to till you hear the sound of barking dogs. Next to their dusty little building that looks 100 years old and they say are a part of the group be courteous to the ones who are the same. 15-7-11 sign (opposite Robin’s). Sit at the sushi bar to watch our neighbors’ choices, watching for off-menu extravaganzas, e.g., sea snails cooked over jet black charcoal and kimchi and tofu. You can order a piece of normal sushi “onni” (ore, mung, mountain rice) or the one with crisp shrimp heads at headily flavors (not-battered-fried). This dish is a perfect choice. A popular dish is the the one with crisp shrimp heads at headily flavors (not-battered-fried).

SUSHI OTA 4529 Mission Bay Drive (at Banker Hill Street), Pacific Beach, 858-483-9966. What becomes a staple at its best! At its best, this renowned sushi bar offers fish of excellent quality, perfect tart-sweet rice, tight wraps, and disciplined creativity. These jobs don’t come cheap, but the sushi is fresh and cooking south from Balboa, look left, and pull into the lot behind the building or under the sign (opposite Robin’s). Sit at the sushi bar to watch our neighbors’ choices, watching for off-menu extravaganzas, e.g., sea snails cooked over jet black charcoal and kimchi and tofu. You can order a piece of normal sushi “onni” (ore, mung, mountain rice) or the one with crisp shrimp heads at headily flavors (not-battered-fried). This dish is a perfect choice.

PHOENICIA 381 Adams Avenue (at 37th Street), Pacific Beach, 858-282-4120. To find this tiny restaurant — the smallest of its kind in San Diego! — look for a window behind a row of three tiny riot, well-maintained in gar- lic and oil sauce), burgers, chicken breasts, or portobello mushroom (or even veg- etables choose the veggie kabobs or teriyaki kabobs or fish, or beef). This is the menu. The only side dish is a huge plate of sliced vegetables), and the value-packed combo such as chicken teriyaki and white rice — all presented like a piece of performance art. Other specials include yaki sobu (stir-fried seasoned vegetables, and chicken) or miso soup (soul noodles, scallops, shrimp, veggie broth, and the value-packed Chicken Bowl — a big plate of sliced chicken, broccoli, other vegetables, and a soup of rice. Open seven days, lunch and dinner.

INEXPENSIVE — E.B. (9/01)
seven days, lunch and dinner. Inexpensive to upper
prices, plus wannabes who enjoy plain-
food before slim spelled “success.”

The walls are cluttered with license
plates, including the outstanding ame-
sa-iranese veggies and black olive ears
that are served in many top local restaurants.

maine, seafood, and fruits, plus a choice of
biscuits, muffins, or toast. It’s delicious.
Lunch or dinner time are you can’t go wrong ordering the award-

Inexpensive to moderate. — A.M. (402)

BREAD CAR CAFE 1945 Adams Ave-
ue, University Heights, 619-281-9607.
A lot of San Diego history is housed in
this building. — A.M. (402)

Cafe on 38th 3867 Woodside Avenue, Santee,
619-382-7878. This is for Cornbelt
folks, plus non-locals who enjoy eating
speaking, plenty of it to own food. Take
the morning special, “Iowa Baked”
beefy pork tenderloin, two eggs, and
hash browns, fries, or grits, plus a choice of biscuits, muffins, or toast.
It’s delicious. Lunch or dinner time are you

inexpensive, especially for weekends, holidays
and dinner spots (near the Old Globe); let
mechanically wine list. Good pre-theatre
changes only slightly and the kitchen
long since turned into familiar Cali-
nia. The smoke in the air is very branded
by the fact that they work at
the job, so you up his sell his, you
somehow made a mistake — he’s had
his half-pound mushroom-and-bean quesadillas for his much-loved pot roast.
You won’t have your usual — unless
you’re timid. You have to shout about
and a plump butt. Basically it’s a gay
ambience offers an à la carte menu

For starters, a real Frisco-style
uninfluenced American cooking. You can
influenced Chinese cooking. The egg
omelets are

items during the summer, comforting
bit before venturing into Trader Joe’s
settle in a spacious southwest-tinged

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can sit lotus-fashion or drop your legs in the space below. The lunchtime specials are a great buy. Try chicken terraki and gyro, with rice, salad, and miso-soup. "Hanaoka" means "honest," and portions are honestly generous. Inexpensive. — E.B. (11/00)

**ISLAND WORK** 622 Orange Avenue, Coronado, 619-435-6853. This tiny in-door-outdoor-takeaway café is a standby with locals, especially the high school crowd. It serves good Vietnamese Chinese food, and plenty of it. The owner, Xuan, makes scrumptious fresh (not fried) Vietnamese spring rolls wrapped in rice paper with shrimp, pork, or chicken and vegetables in the middle. But most customers come for the steam-table combination plates. You always get choc milk, fried or steamed rice, and a fried spring roll to start off, and then you can add entrees like orange chicken, egg or sweet-and-sour pork. Open daily. Inexpensive. — E.B. (12/02)

**MARCO'S FINE ITALIAN FOOD AND PIZZA** 36 Palm Avenue (at 7th Street), Imperial Beach, 619-424-3636. You can choose to sit tucked into a row of TV repair shop but Marco's is a jewel. Marco, Frank, and Rosa Palombo ran the place for 30 years. Now Alex Pacheco does, but nothing has changed. There are the classic red tablecloths, murals of Italian scenes, white trellises, dropping plastic grapes, and Chiante bottles. Try spaghetti, meatballs, or rigatoni with meat sauce and meatballs. Three meals, six days, Sundays, dinners only. Inexpensive. — E.B. (11/00)

**MARY'S CAFE** 1930 Cleveland Avenue, National City, 619-477-6445. Mary's and her cafe have been around for 40 years and about the only thing to change is the prices. This is the real National City. The regulars start piling in at 5 a.m. Mary always has specials going, but check the big board menu above the stove too. One of their most popular items is the Teacher's Breakfast (three eggs, ham, bacon or sausage, home fries, and toast), or steak and eggs with hash browns and toast. Mary's son Vic, the morning cook, always gives you more than enough. For lunch or early dinner, try the meat loaf with mixed veggies, boiled potatoes covered with gravy, toast, and soup or salad. Or chicken-fried steak with all the fixings. Also hefty: cheeseburgers or tuna melts (with fries plus soda included in the price) and their Old American favorite, a fried egg sandwich with chips. Open 5 a.m. to 6 p.m., weekdays only. Inexpensive. — N.M. (4/02)

**MCDFINN'S** 105 East 8th Street, National City, 619-474-6771. A historic, sprawling bar with a diverse, mellow family scene — all ages, all races, chat- ting, playing pool, cozying up to the all-encompassing jukebox, or smoking under a cool front "patio." On cashing out on industrial-grade pub grub, madly large of restaurant-supply products (including the vaunted corn beef, bland as packaged ham). But the fresh vegetables are surprisingly good, so choose something that includes the luscious mashed potatoes and look upon the rest as garnish. No wheelchair bathroom. Open daily. Inexpensive. — N.M. (6/00)

**MOONLIGHT ON THE SEA/CLUB** 1840 Civic Center Drive (under I-5 at McKinley Avenue), National City, 619-477-2851. Is this what sailors dream of when they're at sea? The little blue under-the-freeway shack has been serving up oceangoing, BBQ, and burgers to sailors and shipbuilders since 1934, most of the time as "Club 13." Traditionally, Hall's Angels sing on their north-south tour of California's oldest bars. In 1995, Linda, the latest owner, added the romantic "Moonlight On The Sea" moniker. She prepares and hand-rolls her own lumpus, and it shows. It has a nice fresh veggie, marinated-meat taste. And of course the grilled cheese sandwiches, wings, cheeseburgers, and dimertime doubleburgers fit right into this wonderful throwback bar. Lunch, dinner, seven days. Inexpensive. — E.B. (10/02)

**PEOPLE'S** The Landing, 1201 First Street, Coronado, 619-437-4747. This gorgeous, view-endowed restaurant offers upscale, Hawaiian-inspired fish and vegetarian dishes in a plush tropical-style setting with indoor waterfalls and three separate patios. Given the visual splendor, much of the food is better than it needs to be, featuring top-notch service. — E.B. (11/00)

**STAR OF INDIA** 920 Targouise Street, Pacific Beach, 858-488-1725

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Free Jayburer
One by one, with big gaps in between, the films of Jean-Pierre Melville have been dusted off for revival. We have had Bob le Flambeur, just remade into The Good Thief. We have had Le Samourai. We have had Le Doulos. And now, for the next week at the Ken Cinema, we have Le Cercle Rouge. (We have not yet gotten around to the one I like the most, Le Deuxième Souffle, or Second Breath, which I have seen nowhere other than in classes I was teaching, long, long ago.) When the program note on the Ken calendar proclaims that “John Woo presents for the first time in the U.S. the complete, French-language version,” I am obliged to wonder what version it was that I saw in the Seventies at the Los Angeles County Museum of Art. But maybe it’s just that John Woo wasn’t presenting it at that time, and that now, “for the first time,” he is. In any case, unaccustomed though I am to feeling indebted to John Woo, I was grateful to be seeing it again, whether or not I was seeing any more of it: the complete 360-degree Cercle Rouge.

At two and a quarter hours, there’s a lot to be grateful for. This, it goes without saying, is yet another of Melville’s hommages to the American gangster genre. (It will doubtless be a good long while before we get around to his tale of the Catholic clergy, Léon Morin, Prêtre, with Belmondo in the cassock and turnaround collar.) And please let’s not try to broaden the umbrella of film noir to cover this one. Melville’s elemental game of cops-and-robbers has none of the indefinables that would connotate noir. It is as “classical” as a Haydn string quartet, as balanced, as poised, and, strange to say, as serene, all the way to the fatalistic resignation of the finale. There is, as always, an ever-present element of playacting about it — these European actors in their I-Am-a-Hoodlum uniforms — but the “play” maintains a childlike seriousness and unself-consciousness and freedom from irony. (Something that cannot be said about Neil Jordan’s The Good Thief.) And if today’s moviegoer — especially one, for instance, who puts his trust in John Woo, the pell-mell pace of the modern thriller signifies nothing so much as a lack of belief.

With that said, we must still face the question of what makes this particular hommage distinct from the other ones, what slight variations it plays on the theme, what minor innovations it has to offer. For openers, and most fundamentally, we can cite the unique combination of personnel for the central quartet: the glacial Alain Delon (already a Melville veteran from Le Samourai, and later, on the other side of the law, in Un Flic), the volatile Italian Gian Maria Volonte (dubbed here in French as he was dubbed in English in a couple of Clint Eastwood spaghetti Westerns), the melancholy Yves Montand, and the sometime music-hall comedian André Bourvil, cast against type as the dogged, cat-loving police detective. All of them play their parts to perfection, which is to say tight to the vest.
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Casting

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to remain on any one course for longer than thirty seconds at a time. Nowhere near as laughable as The Cinderella Man — Airport 79, much less that other disaster spoof, The Big Buz, it appears to have been put together by reading the wastebaskets after a gag writers’ brainstorming conference. Leslie Nielsen, Robert Stack, Lloyd Bridges, and Peter Graves are very good at what they do, but the bigger jobs of writing and directing fell to the Kentucky Fried Theater team of Jim Abrahams, David Zucker, and Jerry Zucker, who are not. With Robert Hays, Julie Hagerty, and Kareem Abdul-Jabbar. 1980.

Anger Management — More disappointing than most Adam Sandler comedies because the subject was more promising: temper control. You would hardly know that that’s the subject from the way the humor runs to sex, private parts, and very well-acted!

Assassination Tango — Robert Duval, directing and writing in addition to starring, indulges here his personal passion for contract killing. No, wait. That’s not what the publicity said. It’s his personal passion for tango dancing that he indulges. And what better, what more personal, way to express that passion than to have the protagonist be a contract killer who shares it? Well one answer to that question would be to have the passionate protagonist be a director as in Carlos Saura’s incomparable Tango (or as in Sally Potter’s The Tango Lesson, less forbiddingly), but that may yet be too distant a point of identification for Duval. The latter’s offering, as didattism about murder-for-hire as about the tango, compares very badly, although the filmmaker at any rate puts his personal stamp on it in alphabetizing it under the letter “A” — his other two directorial efforts have been called Angela, My Love and The Apocalypse — as well as in its Cassavetes-like inertia and improvised-sounding dialogue. (One hopes, at least, that it was improvised, that it was not the result of a line-by-line Flaubertian quest for the le mot juste.) The hired-killer strand of the narrative sends a pony-tailed New York mobster to Argentina for a political hit — not your everyday assignment in the New York underworld — on the understanding that he will be back in three days for the birthday of the doted-on daughter of his current girlfriend: this is a bit man with his priorities straight. In consequence, when his target goes into the hospital for two to three weeks after a horse riding accident, the killer channels his tremendous frustration and his sudden free time into a study of the tango and a flirtation with an elegant tanguista (the sly deadpan Luciana Pedraza, Duval’s off-camera inamorata, in her first acting job).

No better integrated than that, the teporchesian element is just a decorative ribbon wound around the central strand of a tepid, torpid thriller: an indulgence indeed.

The torrential rainfall may or may not be an homage to Rashomon, but definitely not a worthy one. With John Travolta, Connie Nielsen, Giovanni Ribisi, Brian Van Holt,
Send It Like Beckham — Feminist pep talk, or pop art, about an Indian girl in West London who must wear her way through the obstacles set by her cookie-cutter traditionalist family — is there any other kind from India? — in order to pursue her bliss as a soccer player. (Glossary note for the non-sports fan, or the merely parochial kind from India? — in order to pursue her bliss as a soccer player.) (HAZARD CENTER 7; MISSION VALLEY 20; PARKWAY PLAZA 18; RANCHO DEL REY 10; SANTÉE DRIVE IN; TOWN SQUARE 14)

Bulletproof Monk — Martial-arts fantasy musical transferred to the screen! (Directed and choreographed by Rob Marshall.) Apologetically self-conscious and campy, despite the present-day “relevance” of the courtroom antics and media manipulation in a sensational murder trial of the Jazz Age. (Commiserated already in William Wellman’s rambunctious Rosic & Hart) There’s a good deal of emotic cutting and hyperkinetic camerawork, as if in mortal terror of being taken for a stage play. And the dingy, dungeony image hardly recalls the genius’s Technicolor glory days. Renée Zellweger and Catherine Zeta-Jones (it must be without precedent for the two top-billed stars of a movie to be as close to the end of the alphabet!) do indel sing and dance as advertised, and in Zellweger’s case, extra act. Lest she never again land a role as anything other than a prison matron, she also amply demonstrates that the pounds she put on for Bridget Jones are all gone now. Yet her new figure — thin as a rail, though knotted and grimaced with muscle — cannot be counted an asset to the re-creation of the period. With Richard Gere, John C. Reilly, Queen Latifah. 2002.

Checking Papi — Eduardo Verástegui as a ladies’ man juggling three women, directed by Linda Mendoza. (CARMEL MOUNTAIN; CHULA VISTA 10; FLOWER HILL 4; GROSSMONT CENTER; HORTON PLAZA 14; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 10; TOWN SQUARE 14; FROM 4/18)

Chicagio — How quaint: a Broadway musical transferred to the screen! (Directed and choreographed by Bob Marshall.) Apologetically self-conscious and campy, despite the present-day “relevance” of the courtroom antics and media manipulation in a sensational murder trial of the Jazz Age. (Commiserated already in William Wellman’s rambunctious Rosic & Hart) There’s a good deal of emotic cutting and hyperkinetic camerawork, as if in mortal terror of being taken for a stage play. And the dingy, dungeony image hardly recalls the genius’s Technicolor glory days. Renée Zellweger and Catherine Zeta-Jones (it must be without precedent for the two top-billed stars of a movie to be as close to the end of the alphabet!) do indel sing and dance as advertised, and in Zellweger’s case, extra act. Lest she never again land a role as anything other than a prison matron, she also amply demonstrates that the pounds she put on for Bridget Jones are all gone now. Yet her new figure — thin as a rail, though knotted and grimaced with muscle — cannot be counted an asset to the re-creation of the period. With Richard Gere, John C. Reilly, Queen Latifah. 2002.

The Core — Jon Amiel’s doomsday thriller in the tradition of The Day the Earth Caught Fire (1963) and Crakk in the World (1965) stays serious long enough for a couple of catchy introductory scenes: thirty-two two civilians simultaneously dropping dead within a few-block radius in Boston (the common thread appears to be their pacemakers: “Since it’s not an act of war,” concludes the anti-terrorist watchdog, “I think we can all breathe a little easier now”) and the pigeons of Trafalgar Square going spectacularly haywire. The mood — changes, however, with the landing of the off-course space shuttle in the drains of the Los Angeles River. “God!” as somebody aptly says of something else later on: “This all just seems too big, doesn’t it?” The problem — the barrier to a good movie: is not the Jules Verne/Jules Verne preposterousness of the plot (tunneling to the center of the earth and setting off a corrective nuclear blast: “You’re talking about jump-starting the planet!”), nor the assembly of stereotyped characters (handsome university professor, haughty scientist,
crackpot inventor, callow computer nerd, military dullard, kick-ass aviator), nor the comic-book karmeness of the dialogue ("We've got a job to do. Let's do it."). All of these are comfortably within the tradition. The problem, rather, is what's new and now: the overlubricated velocity that transforms everything — heroism, sacrifice, intellectual lightning bolt, the shattering of the Roman Coliseum, the mutiling of the Golden Gate Bridge — into an undifferentiated and unprejudiced blur. The grade-B (through grade-Z) science fiction of the Golden Age might often have been naive, clunky, transparently phony, but the slipperiness slickness of today's is an altogether different kind of ineptitude, and a much more insidious kind. Aaron Eckhart, Hilary Swank, Stanley Tucci, Dolores Licks, Richard Jenkins, Bruce Greenwood, Tcheky Karyo, Alfie Woodard. 2003.

Daredevil — Pretty flimsy even for a comic book. The gotta-have-a-gimmick thing is an altogether different kind of ineptitude, and a much more refreshing films.

"'Bend It Like Beckham' — Pretty flimsy even for a comic book. The gotta-have-a-gimmick super heroine has been blinded in a childhood run-in with some biohazardous substance (a quarter-hour prologue), and his handicap causes him to develop his remaining senses to the point where he can swing around the skyscrapers like Spider-Man, dodge projectiles of every size and speed, fence with felons using some sort of switchblade walking stick, and color-coordinate this weapon with a capeless Batou in a lovely shade of raw silver. To say that this character is less credible than a cardboard cutout of the body snatchers, and the literal depiction of a limited-capacity Memory Palace, the melting of the Golden Gate Bridge, the Coliseum, the ashes (to steal a line from Bing Crosby). The hero looks to be the brainchild of an intellectually precocious adolescent, one who has immersed himself in Raymond Chandler — although these days it might be Robert Parker or Lawrence Block — and who at some point has moved up to Camus and Celine and down to Burroughs and Bukowski. A reformed thug out a reformed gambler or heroin addict, our man is tempted to come in on a Monte Carlo casino heist when his luck finally "bottoms out." Not a heir of the eighty million in the safe, but — something to appeal to the aesthetic in him — a heist of the Cézannes, "Bend It Like Beckham", "Identity", "Ghosts of the Abyss", "The Good Thief", "Daredevil", "Dreamcatcher".

Dreamcatcher — In light of the fact that it was made by a director of at least moderate stature — Lawrence Kasdan of Body Heat, The Accidental Tourist, Menfroy, etc. — this might have raised higher anticipation than most Stephen King adaptations, till you remind yourself of Stanley Kubrick's The Shining. Like the Kubrick, only more so, the Kasdan is a multimillion of ingredients: mental telepathy, alien invasion, body snatching, Native American mysticism, Stand By Me malamanderic, gold-olde, Apocalypses New (the Col. Kurtz of E.T.-hunters), and Apocalypses Forever ("One worm kills the world"). With a lightweight cast but for Morgan Freeman — Thomas Jane, Dianne Lewis, Timothy Olyphant, Jason Lee, Tom Sizemore — the whole thing plays almost like a parody, just this side of Men in Black, and not at all this side of it in such particulars as the parodic fascination with flattulence, the "shit wasads" (tube-shaped creatures using the alimentary tract as a birth canal), the gentlemanly British accent of the body snatcher, and the literal depiction of a limited-capacity Memory Palace. 

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ARTS, 4/17, 8:30 P.M., AND 4/18, 1 P.M.

GHOSTS OF THE ABYSS — James Cameron returns to the site of the ancient Titanic, for an hour-long documentary in 3-D. (PORTON PLAZA 18; RANCHO DEL REY 10)

GIANT — Almost four hours long and as wide as a yawn, George Stevens’s version of Edna Ferber’s Texas epic is excessive in every way. By the finish, gray has distorted the black-shoe-polish hair of Rock Hudson, a limp-emperor-buddler, and his little boy has grown up to be Dennis Hopper. James Dean lolls around in blue denims, slyly figuring his big innings will come sooner or later, and they do come, in the guise of snobby sunglasses and a trim mustache. All the while, Elizabeth Taylor behaves like the stout-hearted, unfurling Ferber-esque female ideal. Too much of the movie tradges along under the assumption that the gradual pileup of events, time, characters, and color will outweight the vacuity of each individual moment. 1956.

MUSEUM OF PHOTOGRAPHIC ARTS, 4/20, 1 P.M.

THE GOOD THIEF — Loose remake of Jean-Pierre Melville’s Bob Le Flambour, loose as ashes (to steal a line from Ring Crosby). The hero looks to be the brainchild of an intellectually precocious adolescent, one who has immersed himself in Raymond Chandler — although these days it might be Robert Parker or Lawrence Block — and who at some point has moved up to Camus and Celine and down to Burroughs and Bukowski. A reformed thug out a reformed gambler or heroin addict, our man is tempted to come in on a Monte Carlo casino heist when his luck finally “bottoms out.” Not a heir of the eighty million in the safe, but — something to appeal to the aesthetic in him — a heist of the Cézannes,
Head of State — Chris Rock herewith puts himself in the category, if not the league, of Chaplin, Keaton, Jerry Lewis, Woody Allen: the comic-hyphen-director, if not the comic-hyphen-author. A Capra-esque Little Man comedy, a risk to the political arena, it casts Rock as a put-on D.C. alderman who, on the strength of a casting-act of bravura, is handed back by a party pooh-bah to replace a deceased Presidential candidate mere weeks before the election — and of course handicapped to lose, for strategic reasons, to the ununctuous front-runner (“God bless America and no place else”), invariably described as “a Vice President for years, a war hero, and Sharon Stone’s cousin.” Of course, too, once the undoggered, or sacrificial lamb, stops reading his standard-issue speeches and starts ad-libbing stand-up routines, he puts on a better show than expected. This and subsequent developments will certainly, in the age of CNN, test the credibility and the fidelity of the comedian’s following. But otherwise the movie is utterly untesting, totally untaxing, passably well polished, and, occasionally, broadly, imperceptibly “pertinent.” The darts at campaign ads are especially on target. When properly placed in a league of SNL alums, instead of the Chaplin-Keaton league, Rock could be seen near the top of the standings. A very minor league, let’s be clear. With Ronnie Mac, Tama Jones, Lynn Whitfield, Dylan Baker, James Rebhorn. 2003.

Holes — Skullduggery at a juvenile detention center, with Sigourney Weaver, Jon Vought, Patricia Arquette, directed by Andrew Davis. (CAMEL MOUNTAIN; CHULA VISTA 10; CINERAMA 6; HILLCREST CINEMAS; LA JOLLA 12)

The Hours — No disrespect is meant in describing this as a consummate “women’s picture.” But inasmuch as the major-studio connections to be made in the future will have to be a high-toned, high-flown one with illustrious literary connections. Such two connections, to be exact, the first to the Pulitzer Prize-winning novel by Michael Cunningham on which the film is based, and the second to Virginia Woolf, who is a principal character in it, battling madness in her rural sanctuary while composing her day-in-the-life novel, Mrs. Dalloway. The two other principal characters in this three-ring circus are mother who is in the process of actually reading the book and acting on it (the danger of fiction?), and the other a present-day New York literary editor who most certainly has read it in the past and has been nicknamed “Mrs. Dalloway” (her forename is Clarissa, but there’s more to it than that) by her AIDS-afflicted former lover. Each of these, in common with the title Mrs. Dalloway, has an “occasion” to prepare for, a husband’s birthday and an ex-lover’s poetry prize, respectively. And the action in each time zone, following the pattern of the Woolf novel, is concentrated in one day: “A woman’s whole life in a single day,” muses the author herself. Suicide is a prominent theme, a prominent option, in all three zones, as well as in Woolf’s novel: “Someone has to die,” the author again explicates, “that the rest of us should value life more.”

How to Lose a Guy in 10 Days — The hot-shot ad exec will win the big diamond account if he can first win the private bet that he can make any woman fall in love with him in ten days. But his competition for the heart of the resistant though some might be to the appointed representative Virginia Woolf in particular, as well as a testimonial to the sisterhood of women of all ages and eras. And the omniscience of the point of view, the leftness of the pen, comes with an uncommon complement of other attributes of the divine: compassion, clemency, absolution. Nowhere are these called so actively into play as when, at the end, two of the parallel lives turn out to be not strictly parallel but converging, and two powerhouse actresses — Meryl Streep, Julianne Moore — sit down for a cross-generational tête-à-tête that has all the electricity and intensity, if none of the animosity, of a heavyweight championship fight. If, when the last credits roll, one may be said to be, like so many others, “life-affirming,” it is important to add immediately that the affirmation is so tortured, so skeptical, so qualified as to give it, for a change, real meaning and impact. With Nicole Kidman (behind a distracting putty nose in the part of Mrs. Woolf), Ed Harris, John C. Reilly, Stephen Dillane, Miranda Richardson, Toni Collette, Allison Janney, Jeff Daniels, Claire Danes, directed by Stephen Daldry. 2002.

House of 1000 Corpses — Rob Zombie’s long-on-the-shelf horror spoof with Karen Black and Sid Haig. (GASLAMP 15; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY 18)

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* FASHION VALLEY 18*

The Hunted — Grueling, grimly chase thriller with Benicio Del Toro as a Rambo-"esque" hit man; Koo Stark and now a run-"amuck" killing machine" — and Tommy Lee Jones as the Richard Crenna who trained him to kill (but never killed anyone himself) and who alone can unplug the machine. The pursuit encompasses many types of terrain and vehicle, and sometimes painful delineation of what life actually might be like for a man turned avoisionary by war. Back again, Gloria Stuart, Uma O'Connor. 1993.

** [MUSEUM OF PHOTOGRAPHIC ARTS] 4/17, 7 P.M. AND 4/18, 3:30 P.M.**

The Jungle Book 2 — The reunion of Pappa Bear and Man-Cub (“You can take the boy out of the jungle, but you can’t take the jungle out of the boy”) for a remake or two of the Oscar-nominated song (1967), “The Bare Necessities.” Tail-chasing animated sequel that ends up pretty much where it started. The Big Bad Tiger looks and moves well, but the teeth and claws are just for show. With the voices of Haley Joel Osment, John Goodman, Mae Whitman, and Tony Jay; directed by Steve Trenthorn. 2003.

** [VOLLEY]**

Laurel Canyon — A psychiatric intern brought up in upper-crust East Coast families (at work on her dissertation on the reproductive activities of the fruit fly) to stay in his mother’s house in the Hollywood Hills. But his mother, a fire-as-the-breeze free-as-the-breeze woman. (“She’s really weird,” he admits to Mary Stuart Masterson) and who alone can unplug the machine. The pursuit encompasses many types of terrain and vehicle, and sometimes painful delineation of what life actually might be like for a man turned avoisionary by war. Back again, Gloria Stuart, Uma O’Connor. 1993.

** [MUSEUM OF PHOTOGRAPHIC ARTS] 4/17, 7 P.M. AND 4/18, 3:30 P.M.**

The Invisible Man — Imaginative and technically expert retelling of the H.G. Wells classic. Directed by Guillermo del Toro, now a run-"amuck" killing machine — and Tommy Lee Jones as the Richard Crenna who trained him (but never killed anyone himself) and who alone can unplug the machine. The pursuit encompasses many types of terrain and vehicle, and sometimes painful delineation of what life actually might be like for a man turned avoisionary by war. Back again, Gloria Stuart, Uma O’Connor. 1993.

** [MUSEUM OF PHOTOGRAPHIC ARTS] 4/17, 7 P.M. AND 4/18, 3:30 P.M.**

The Inconceivable Man — Imaginative and technically expert retelling of the H.G. Wells classic. Directed by Guillermo del Toro, now a run-"amuck" killing machine — and Tommy Lee Jones as the Richard Crenna who trained him (but never killed anyone himself) and who alone can unplug the machine. The pursuit encompasses many types of terrain and vehicle, and sometimes painful delineation of what life actually might be like for a man turned avoisionary by war. Back again, Gloria Stuart, Uma O’Connor. 1993.

** [MUSEUM OF PHOTOGRAPHIC ARTS] 4/17, 7 P.M. AND 4/18, 3:30 P.M.**

Van Damme, take your pick. (The bass tones and the animalistic bellows, in addition to the muscles, put him perhaps closer to the first man on the list.) The hero, a conformist and a club member par excellence, and the furthest thing from a man apart, is a startlingly adolescent creature whose roots and allegiances are the “streets” and his “homies” (he must not be seen as an authority figure, an Establishment figure), whose wife is a macho man’s computer- dating service ideal (she wears his old football jersey and a backward baseball cap, leaps into his lap when he’s standing up, dances the samba with him on the beach in front of a setting sun and a seagull, and whose grief gives him a periodic excuse for “losing it” — which doesn’t mean he may fall a great fall, but rather let fists and bullets fly, even if it will cause the deaths of three fellow agents. (What’s the big idea? This movie isn’t about them.) Director F. Gary Gray “specializes” in action in the same sense as the cook at a greasy spoon might specialize in hash: a dull, sloppily and inaudibly mes query which no amount of ketchup can remedy. Lawrence Tatge, Jacqueline Obradors. 2003.

* [CARMEL MOUNTAIN], CHULA VISTA 10;
ENCINITAS 8, FASHION VALLEY 18; GALSUMP 15; GROSSMONT CENTER: MARKETPLACE 13; MISSION VALLEY 20; OCEANIDE 18; PALM PROMENADE 24; PARKWAY PLAZA 18; PACIFIC DEL REY 10; SOUTHERNHILL 9; TOWN SQUARE 14*

A Mighty Wind — Christopher Guest’s “mockumentary” on a reunion of Sixties folk singers, with Eugene Levy, Catherine O’Hara, Harry Shearer, Michael McKean. (GROSSMONT CENTER: HILLCREST CINEMA; [LA JOLLA VILLAGE])

Nowhere in Africa — Family of German Jews — father, mother, and a daughter portrayed by two dossiress actresses within the span of the Second World War — emigres to Kenya to escape the Nazis. (Grandfather stays behind with the mandatory line: “This will all be over in one or two years.”) Their experiences are individual and hilariously amusing, but the din and diffuse presentation is a little short of basic showmanship. The sad-eyed Juliane Köhler dominates the film as the luxury-loving mother who makes a very slow adjustment to the hardships of exile. With Merah Ninidzé and Matthias Habich. Written and directed by Caroline Link. 2002.

** [LA JOLLA VILLA]**


* [FASHION VALLEY 18], HORTON PLAZA 14; [LA JOLLA 12]*

Personal Velocity — Subtitled: “Three Portraits.” In specific portraits of Deila, Greta, and Paula, each in turn instead of interspersed. The omniscient narrator, male, keeps us constantly mindful of the literary roots of the material (“She felt the ambition drain out of her, like pus from a lanced boil”), a selection of stories brought to the screen by writer-director Rebecca Miller, her original author. The digital video image is in and out of focus, insecurely framed, shrouded in smog or coated in wax — a ghastly thing to look at. With Kyra Sedgwick, Parker Posey, Fairuza Balk. 2002.

** [SAN DIEGO PUBLIC LIBRARY, 4/21, 6:30 P.M.**

Phone Booth — The fundamental idea — a thriller tethered for almost its total running time to a public telephone, squarely in the televisual scope of a taunting snoop — had reportedly been around long enough for scriptwriter Larry Cohen (subsequently the writer-director of such disruptive entertainments as It’s Alive and The Private Eyes of J. Edgar Hoover) to have dangled it in front of Alfred Hitchcock, a plausible temptation for a director who once confided a thriller to a phone. The serene omniscience of the snooper, the loftiness of his perch, the unhandsomeness of his chosen victims, and above all the paranormal clarity, resonance, and amplification of his voice over the wire (he comes across more
Like HAL in 2001 than like your average phone caller) I’d send him a godlike quality that is not altogether tethered in the unanswerable, unanswerable question of our getting ahead of ourselves. The immediate question of how the situation can be sustained for an entire movie is quieted in the early stages by such diversions as the streetwalkers who squat there at the phone and the sidewalk vendor with his battery-operated toy robots—as well as by our recollection that Hitchcock has been playing this same card too many times, as the past as Sassy, Wrong Number and The Slender Thread. We know it can be done. The question of whether the situation can be sustained for feature-length is simply that the length of the feature (minus those interminable closing credits) is barely an hour and a quarter. In truth, it would have made more sense had Larry Cohen dangled the idea in front of Alfred Hitchcock for use on his weekly TV series. Half an hour certainly an hour (minus commercials), would have been plenty for this little gimmick. What makes it seem much longer than it is is the cumulative and, in true Hitchcockian fashion, the finite, eye-lenses, split-screen insets in various positions within the frame. The final conclusion. Raising the idea that the script was not fortunate enough to land in the hands of a mechanical genius like Hitchcock, but instead in the stone hands of Joel Schumacher, who takes the gimmickiness of the script and the weird license for gimmickry of all kinds: CGI imagery, Krapusan-style pulsation and slow-motion; a gratuitous but still cooler, freer color, eye-lenses, split-screen insets in various positions within the frame. The final conclusion. Raising the idea that the script was not fortunate enough to land in the hands of a mechanical genius like Hitchcock, but instead in the stone hands of Joel Schumacher, who takes the gimmickiness of the script and the weird license for gimmickry of all kinds: CGI imagery, Krapusan-style pulsation and slow-motion; a gratuitous but still cooler, freer color, eye-lenses, split-screen insets in various positions within the frame. The final conclusion. Raising the idea that the script was not fortunate enough to land in the hands of a mechanical genius like Hitchcock, but instead in the stone hands of Joel Schumacher, who takes the gimmickiness of the script and the weird license for gimmickry of all kinds: CGI imagery, Krapusan-style pulsation and slow-motion; a gratuitous but still cooler, freer color, eye-lenses, split-screen insets in various positions within the frame.
The Quiet American — A tale of political intrigue complicated by romantic intrigue in Indochina in the early 1950s; an idealistic and myopic American secret agent played by Brendan Fraser, and an exiled British journalist played by Michael Caine ("Sooner or later," he is admonished by a native, "one has to take sides if one is to remain human," in generally — and disarmingly — criterion — competition over a passionate Yvonne."

The treatment of the Graham Greene novel stays true than
Joe Mankiewicz's 1958 version to the spirit of the original, though it goes outside in it its godlike omniscience on the coming Vietnam War, complete with an historical update in the epilogue. More than a mere remake, complete with an historical update in Joe Mankiewicz's 1958 version to the spirit of the original, though it goes outside in it its godlike omniscience on the coming Vietnam War, complete with an historical update in the epilogue.

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Amelia's manageable but quite lovely. It is he, more than Julie Christie and a comatose dancer who embodies the futility of the American military at the same time as it wants to salute American individualism. (To say nothing — and the less said the better — of American conscience and rectitude.) Even then, it cannot be bothered to individuate anyone but the hero — the bullet-headed, daggers- eyed Bruce Willis — and it demands that the chopping of the bit military withhold its support of him (much as in Beauty and the Beast, not too long before) until the final seconds of the salmagundi climax, when the swelling music threatens any moment to break into Barber's Adagio for Strings, and the agonies of our hero and his men ascend past Gethsemane and up toward Calvary, and every last drop of blood has been squeezed from every stone. Then, and only then, come the shrieking iron birds (hooray) and the blossoms of fire (yippee).

Nothingานый the show of concern over the plight of the natives (director Antoine Fuqua, of Training Day, has at least the seeds of a reputation to worry), the movie’s foremost concern is its visual voluptuosities: the glinting lacquer of perspiration on the players, the jingle chirososcuro, the shades-of-green coloristic studies. The earnestness literally gets hot in the Wilcox. Monica Bellucci, Cole Hauser, Tom Skerritt. 2002.

PRIMARK PLAZA 18

What a Girl Wants — Single mom and daughter have a very special relationship (Mom: "I love you a million red M&M’s"). What a Girl Wants — Single mom and daughter have a very special relationship (Mom: "I love you a million red M&M’s").

The Hours, can be spied at one point as bedside reading, and we might well speculate that Almodóvar would have liked to be the filmmaker who brought it to the screen. The first half, delineating the central quartet of a male nurse, a bald journalist, a lady bullfighter, and a comatose dancer who embodies the Mystery of Woman, is played with such simplicity and sincerity as to raise the interest and hopes of the director’s non-fans, and to sow uneasiness among the faithful. The second half restores order, in particular the ostensible silent-movie pastiche involving an incredibly shrinking man and a foam-rubber vagina. (An image ripped from the reels of another provocateur, Bertrand Blier, Femmes Fatales.)

The image, in a warm palette weighted toward red, rust, orange, and yellow, can be appreciated by anyone. Blier, Femmes Fatales. The color, in a warm palette weighted toward red, rust, orange, and yellow, can be appreciated by anyone. Javier Camara, Dario Grandinetti, Leonor Watling, Rosario Flores, Geraldine Chaplin. 2002. 

Tears of the Sun — Navy commandos on a mission of mercy in darkest Nigeria: a two-faced action film that wants to salute the might of the American military at the same time as it wants to salute American individualism. (To say nothing — and the less said the better — of American conscience and rectitude.) Even then, it cannot be bothered to individuate anyone but the hero — the bullet-headed, daggers-eyed Bruce Willis — and it demands that the chopping of the bit military withhold its support of him (much as in Beauty and the Beast, not too long before) until the final seconds of the salmagundi climax, when the swelling music threatens any moment to break into Barber’s Adagio for Strings, and the agonies of our hero and his men ascend past Gethsemane and up toward Calvary, and every last drop of blood has been squeezed from every stone. Then, and only then, come the shrieking iron birds (hooray) and the blossoms of fire (yippee).

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Quick, Easy, and Cheap! $8 ads are available to private parties only. Ads are limited to 25 words. Cash, check or credit cards are accepted. (Services, rentals, lessons or other profit-making enterprises do not qualify for $8 ads. See instructions for business ads. Other rules apply to Roommates and Matches ads.)

By Internet: Go to Sandiegoreader.com and click on the link to place an online classified ad. Fill out the form and remember to check the box for your preferred billing method.

By Fax: Complete the form below, photocopy it, and then fax it to us 24 hours a day, 7 days a week, at (619) 233-7907. Payment is by Visa, Discover, or MasterCard.

In Person: To place an ad with cash or check, fill out the form below and bring it to our office at 1703 India Street (at Date), Downtown. The deadline is 6 pm Monday.

Really, Really Late Ads: Private parties that have missed the 6 pm Monday deadline may still place ads until 6 pm Tuesday. Either come to the above address or call (619) 235-8200. The cost for these late ads is $16 for 25 words, plus 60¢ per extra word.

Deadline: 6 pm Monday

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone number. Each phone number counts as one word. Ads over 25 words will be edited. Refer to the Table of Contents to determine the classified category you want. If you are unsure, the appropriate category will be assigned. No cancellations accepted. No refunds.

NAME: [ ]
DAYTIME PHONE: [ ]

CATEGORY: [ ]
EXP. DATE: [ ]

SIGNATURE: [ ]

ADDRESSING ADS at the Reader and Job Giant. Earn up to $45,000 your first year. We have one outside display posi- tion. Develop and service a diversified client base with the sup- port of our sales assistant. You will be matched with ads that bring us the most business for you as an advertiser. A successful track record of cold-call selling in any industry is re- quired. Benefits include health coverage paid 100%, 401(k) (matched), free parking in downtown San Diego and more. San Diego Reader, Personnel De- partment, fax (619) 231-0499. E-mail: cwalters@sdreader.com; mail: PO Box 85803, San Diego, CA 92123. Fax: (619) 231-0499. E-mail: job.giant@sdreader.com.

ACCOUNT EXECUTIVES.

ACCOUNTS RECEIVABLE CLERK.

ACCOUNTING.

ACCOUNTS PAYABLE/RECEIVABLES.

ADMINISTRATIVE ASSISTANTS.

ADMINISTRATIVE, FRONT OFFICE.

ADMINISTRATIVE, MEDICAL.

ADMINISTRATIVE, SECRETARIAL.

ADMINISTRATIVE, SUBJECT.

ADMINISTRATIVE, TALENT.

ADMINISTRATIVE, TALENT.

ADMINISTRATIVE, TALENT.

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ADMINISTRATIVE, SUBJECT.

ADMINISTRATIVE, TALENT.

ADMINISTRATIVE, TALENT.

ADMINISTRATIVE, TALENT.

ADMINISTRATIVE, TALENT.
We have a vision for the future! It can include you!

Looking for Salespeople to join our team. NO EXPERIENCE NECESSARY! We’ll train!

• Possible pay over $66,000 per month, $10/hour minimum to start, Full- and Part-Time
• Commissions and huge bonuses – highest pay in industry
• Clean, fun, friendly environment
• Full benefits including: medical, dental, life, cafeteria 125, 401(k), paid vacations

Come see what makes the best!

Crystal Vision Software (800) 777-4228, ext. 1210

EOE
SAN DIEGO'S #1 Advertising/Marketing Firm

Locally based international advertising company servicing the sports, nonprofit, and entertainment industry is looking to fill 15 FT positions immediately. What we need ... Team players with good people skills, professional image and a strong work ethic. Come work with our list of blue chip and Fortune 500 companies/clients.

Call Leslie Baker at: 858-279-7187
Management Personnel and Counter Attendants

- Full- and Part-Time
- Day and Evening Shifts
- Competitive Wages
- Grease-Free Environment

Apply in person 9 am - 3 pm in Pacific Beach at 2015 Garnet Ave., at Morrell.

588-270-5450

Management candidates mail resume to:
1804 Garnet Ave. #410
San Diego, CA 92109

FUNDRAISING

A national telemarketing firm specializing in fundraising for the Democratic Party and charities is currently hiring telemarketers for its San Diego center. 15 years in business.

Compensation and benefits include:
- Full-time
- Part-time (evening and Sunday shifts)
- Medical and dental
- Paid training
- 401(k)
- $7/hour plus bonus
- Regular raises
- Convenient Mission Valley location

GORDON SCHWENKER INC.

2221 Camino del Rio South, Suite 201
San Diego, CA 92108

Call for an interview: 619-497-5600

TELEMARKETING

Secure opportunity working for a growing, award-winning educational software publisher!

Earn $30,000-$80,000! Hourly + Commission 2 Shifts Available

We offer training, a relaxed atmosphere, medical benefits, life insurance, and 401k.

(800) 888-9673 ext. 196
**Earn & Learn!**

Critical need for Family Caregivers
Childcare • Eldercare
New 12- & 24-hour shifts!

- Competitive Compensation • Training
- Benefits • Flexible Schedules • Retirement Plan
- Childcare Plan • Dependent Care
- Work with the best and help those in need!

1-877-903-JOBS
homecarejobs@aysncdsc.com

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**RESERVATION AGENTS**

**Up to $12/Hour • No Sales**

- Earn up to $1000 per week
- Flexible schedules • AM/PM shifts
- Medical benefits
- • 401(k) • Paid training • Paid weekly
- • No experience necessary • Two convenient locations

**Pacific Monarch RESORTS, INC**
North County (Vista): 760-638-2352
Downtown San Diego: 619-687-0070

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**LOAN OFFICER**

Minimum 2 years of experience. Guaranteed draw up to $2,500/month. Direct lender.
Superior rates and products. Excellent marketing.
Medical, dental, 401(k).

**EQUITY 1**

A private mortgage banker since 1989. Licensed in 7 states. Member NAR.

For an interview fax resume to 1-800-549-6212, Attn: Jim; or e-mail donvan@eq1lenders.com

Call Jim: 858-558-5455, ext. 340

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**QUALITY HOMECARE THROUGHOUT LIFE**

**Familycare OFFICER**

Medical benefits
Minimum 2 years of experience.
858-558-5455, ext. 340

Fax résumé to 1-800-549-6212, Attn: Your Medical, dental, 401(k).
Excellent marketing.
donvan@eq1lenders.com

$12/Hour
• Competitive Compensation • Training
• Benefits • Flexible Schedules • Retirement Plan
• Childcare Plan • Dependent Care
• Work with the best and help those in need!

1-877-903-JOBS
homecarejobs@aysncdsc.com

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**GEICO**

**GEICO’s On-Site Job Fair Saturday, April 26th, 8am-2pm**

14111 Danielson Street,
Poway, CA 92064

**Talk to a GEICO Hiring Representative!**

Jumpstart your future at a rapidly growing company where occupational career stability and unbeatable benefits are just the beginning!

- Immediate health, dental, life, and 401k
- Paid vacation
- Tuition reimbursement
- Profit-sharing & company-paid pension plans
- On-site cafeteria, fitness center & volleyball court
- In-house credit union
- Comprehensive paid training

GEICO has accelerated growth opportunities for:

- Professional Sales Agent - Starting at $25k per year

The customer is calling you! Sell auto insurance to consumers seeking quotes! Our comprehensive, paid training program provides you with the licensing, sales skills, and knowledge you need to turn inbound callers into educated policy holders.

**Day and evening schedules available!**

---

**LOAN REAL ESTATE AGENTS**

For more information about opportunities, experience, and license necessary. Expanding Mira- mor phone office. Call 858-566-4730.

**LIVE-IN CAREGIVERS.**

Experienced only! Medical benefits and license necessary. Expanding Mira-

---

**CUSTOMER SERVICE**

**At Your Home**

Familycare Offic...
Immediate openings for:

- **PATROL**
- **DISPATCHERS/OPERATORS**
- **SENTRY**


Apply Monday-Friday, 10 am-4 pm:

7263 Engineer Rd.
San Diego, CA 92111

800-338-8171

ASI Sterling Security

Immediate openings for:

- **BRAIN DAMAGE ATTORNEYS**

Bring in this ad and receive a $50 bonus on your first plea bargain. Speciality: Police, Security, and full-time.

EOE

Double benefit: Free work place.

Come join our growing group of fun, enthusiastic professionals. We currently have openings for:

- **SALES REPS** $15-$25/hour plus commission. Immediate openings call!

- **CUSTOMER SERVICE** $10-$20/hour. Good communication and computer skills required.

We offer an upbeat atmosphere in our North County office, paid training, and plenty of room for advancement.

If you’re ready to take on a great opportunity, call TODAY:

BAI Marketing Services
(760) 754-1020

We Need Your Talent!

Attentive Home Care is expanding and has immediate openings for:

- **CNAs, HHAs and Caregivers** ($10-$11/hour)

Live-In Companions

$100-$115/day

3 years experience required.

Please apply in person
9 am-5 pm

Monday-Friday:
2333 1st Avenue
San Diego, CA 92101
Or call for an appointment:
(619) 231-0151
OUTBOUND
Telephone Agents
Per Hour
$10
Guaranteed Base + 0% Commission
Major Medical & Dental
5 Paid Holidays
40 Hrs.
Paid Vacation
Daily Spiffs
Paid Parking
Paid Training
CALL 1-800-576-9394 TODAY!
or apply in person (between 2:00-6:00 p.m.) at 404 Camino del Rio S. Suite 450, San Diego

NORTH COUNTY JOBS!
TELEMARKETING/SALES
San Marcos, $8/hr plus commission. Temp-to-hire. Several positions for immediate start!

PRODUCTION MAINTENANCE MECHANIC
San Marcos, $15-$23/hr.

ADMINISTRATIVE/CLERICAL
San Marcos, $15-$23/hr.
INDUSTRIAL ELECTRICIAN
San Marcos. $15-$23/hr.

FACILITIES MAINTENANCE
San Marcos. $15-$23/hr.

Start Your Career Today!

- Part-Time Customer Service
  6:45-10:45 am, $9. Sorrento Valley/Mira Mesa.
- Administrative Assistant/Receptionist
  $10-$15. Must have office experience.
- Data Entry
  $10-$12. 8,000 kph. Day and night positions.
  Downtown San Diego/Mira Mesa.
- Inside Sales
  $35,000-$65,000. Sorrento Valley/Mira Mesa.
- Medical Claims/Medical Biller
  $10-$12. Must have medical claims or medical billing experience.
- Medical Front Office
  $10. La Jolla/Encinitas.

SUCCESSFUL CANDIDATES WILL BE ABLE TO:
- Have customer focus, be approachable and be action oriented
- Proactively seek opportunities to create memorable customer interactions
- Possess strong verbal communication skills, multilingual a plus
- Offer gift suggestions, locations of stores and services
- Become a retail expert (answer questions on services, products, promotions and events)
- Work flexible schedules (night, weekends, holidays)
- Utilize previous experience in hotels, tourism or customer service.

Contact: 858-625-2025
Fax: 858-625-2026
white@ultimatesf.com

San Diego Westfield Shopplingshops are hosting a Job Fair!

We are seeking part time and full time SHOPPING CONCIERGE!

Location: Westfield Shopplingtown UTC, Forum Hall
Dates: Monday, April 28 AND Tuesday, April 29
Time: 11:00am – 6:00pm
RSVP: Set up an appointment time by calling Debbie at (760) 489-0631

SUCCESSFUL CANDIDATES WILL BE ABLE TO:
- Have customer focus, be approachable and be action oriented
- Proactively seek opportunities to create memorable customer interactions
- Possess strong verbal communication skills, multilingual a plus
- Offer gift suggestions, locations of stores and services
- Become a retail expert (answer questions on services, products, promotions and events)
- Work flexible schedules (night, weekends, holidays)
- Utilize previous experience in hotels, tourism or customer service.

Apply online at westfield.com/employment or search “Job #3” – NFC002, NFC003, NFC004

San Diego
858-578-3140
7490 Opportunity Rd., Ste. 300
San Diego, CA 92111

El Cajon
619-401-1524
700 N. Johnson, Ste. C
El Cajon, CA 92020

d-mail: elcajon@vol.com

Chula Vista
619-427-0200
1355 Broadway, Ste. S
Chula Vista, CA 91911
e-mail: chulavista@vol.com

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1850 Marron Fd., Ste. 114
Carlsbad, CA 92008
e-mail: carlsbad@volt.com

San Marcos
760-471-0800
904 San Marcos Blvd., Ste. 10
San Marcos, CA 92069
e-mail: sanmarcos@vol.com

Scripps Ranch
858-578-0920
9815 Carroll Canyon Rd., Ste. 104
San Diego, CA 92131
e-mail: scrppsbranch@vol.com

San Diego
858-578-3140
7490 Opportunity Rd., Ste. 300
San Diego, CA 92111

e-mail: clairemont@vol.com

El Cajon
619-401-1524
700 N. Johnson, Ste. C
El Cajon, CA 92020
e-mail: elcajon@vol.com

Chula Vista
619-427-0200
1355 Broadway, Ste. S
Chula Vista, CA 91911
e-mail: chulavista@vol.com

San Diego Westfield

Call: 760-434-9640
Fax: 760-434-1140

#410, San Diego CA 92109.

Sales and Administrative
Administrative/Clerical
Accounting/Finance
Mechanical Assembly

Set up an appointment time by calling 760-434-9640. Call Gina, 760-434-1140.

www.securestaff.com
Equipto
www.volt.com

Equal Opportunity Employer
You're at a party, and someone says something insulting, what do you do?

**OFF THE CUFF**

by Sue Greenberg

I would express my opinion back, but not in an insulting manner. I've had several incidents where things were said — for example, stuff about gays. I just told them, hey, that's not what you're going on; that's not how it really is. Nothing's really going to change people's minds. Someone can tell me whatever they want; nothing's going to change my opinion. Usually when you tell people what you think, they don't say it back.

**HELP WANTED**

**Market Researchers**

Full-time • Part-time • On-call

No sales • Paid training

Conduct nationwide telephone surveys and opinion polls!

Bilingual (English/Spanish) Researchers also needed.

- AM & PM Shifts • Open 7 Days
- Weekends Encouraged
- Good Communication & Spelling Skills
- 25 wpm Typing Required – WE TEST

Earn up to $12 per hour

Benefits include: Vacation, Healthcare, Dental/Vision Plans

DIRECTIONS IN RESEARCH

**CAREERS IN PROBATION**

CORRECTIONAL DEPUTY PROBATION OFFICER I

MINIMUM QUALIFICATIONS

- 21 years old • Good physical condition • No illicit drug usage
- U.S. citizen or in process of becoming a citizen • No felony convictions • High school diploma or GED

SALARY: $29,910.00-$38,147.00 ANNUALLY

Safety Retirement - Sworn Officers 3% at age 50.

Bilingual men/women encouraged to apply

Test date:
April 26, 2003 • 8:00 am

County Administration Center
1600 Pacific Highway • San Diego 92101

Maximum 80 applicants

Applications available at the test site.

For additional information, contact the department’s Jobline: 858-514-8558

**MARKETING RESEARCHERS**

Full-time • Part-time • On-call

No sales • Paid training

Conduct nationwide telephone surveys and opinion polls!

Bilingual (English/Spanish) Researchers also needed.

- AM & PM Shifts • Open 7 Days
- Weekends Encouraged
- Good Communication & Spelling Skills
- 25 wpm Typing Required – WE TEST

Earn up to $12 per hour

Benefits include: Vacation, Healthcare, Dental/Vision Plans

DIRECTIONS IN RESEARCH

**SALES**

- Mf of Cans. Seeking aggressive people who want to get into the can business. Will train. Large inventory, big clientele, two locations. Strong pay, top medical plan. Top people make $2K-

**Relocation**

- Bilingual men/women encouraged to apply

- No felony convictions • High school diploma or GED

- U.S. citizen or in process of becoming a citizen

- Collection Agents $10+/hour

- Customer Service/Telesales $9+/hour

- General Clerical $8+/hour

- General Clerical $8+/hour

- Customer Service/Telesales $9+/hour

- Collection Agents $10+/hour

- A/P-A/R Clerks

Associates are eligible for benefits after only 8 hours of work!

SALES/MAKING. Advertising company specializing in promotions/marketing for Fortune 500 and nonprofit industries has immediate entry-level openings available. No cold calling! Paul training. Call Julie Green, 619-243-2989.

SALES/PEOPLE. No experience necessary. We’ll train! Possible pay over $5000 per month. $15/hour minimum to start. Full-time: Commission plus $500 incentive/mo. Part-time: $25/hour, $100 incentive/mo. Duties: Telemarketing, customer service, negotiating, processing medical, dental, life, California 125-401(k), past success. Customer-Oriented Software, 800-774-4228 x2110.


SALESPERSON. Full-time, salary draws. Tuesdays, Wednesday only. Excellent selling skills, good with phones. Call to set up interview. Fax resume: 858-451-6131.

SECURITY. Telesales Pros is looking for energetic, enthusiastic people to train as Brokers specializing in boutique wines. Great benefits. Pay negotiable. Apply at 866-754-5368 x2822.

SECURITY GUARDS. Pacific Coast Security is hiring for several enthusiastic appointments for our outside sales representatives. We provide training, a positive work environment, competitive wages, healthcare benefits, and paid time off. Full- and part-time flexible shifts. For additional information, contact the Manager at 866-754-5368 x2822.


SECURITY GUARDS. Call Jim: 858-244-1915.

SECURITY GUARDS. $8.50 per hour, depending on experience. Great benefits. Apply, Summit Security, 760-639-3886.


SECURITY OFFICERS. $7.75-$11.50 per hour. Full/part time. La Jolla, $9/hour. $8.25 per hour minimum to start, great benefits. 858-613-1101.


SECURITY OFFICERS. Earn $10-$16/hour. GMI, 8001 Vickers Street, San Diego. 858-244-1915.


SECURITY OFFICERS. $8.50 per hour, depending on experience. Excellent benefits. Guard Card assistance/permits. 5222 Balboa Avenue, Suite 22, San Diego. 858-613-8990 or 760-431-7096.


SECURITY GUARDS. $7.75 per hour, depending on experience. Great benefits. Apply, Summit Security, 760-639-3886.

SECURITY OFFICERS. $7.75 per hour, depending on experience. Great benefits. Apply, Summit Security, 760-639-3886.


SECURITY GUARDS. Immediate openings for our outside sales representatives. We provide training, a positive work environment, competitive wages, healthcare benefits, and paid time off. Full- and part-time flexible shifts. For additional information, contact the Manager at 866-754-5368 x2822.

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SECURITY GUARDS. Offering: Powers of Arrest reviews, training. Guard Card required. Apply: Weekdays, 8:30am-3:30pm, 8001 Vickers Street, San Diego. 858-244-1915.

SECURITY GUARDS. $8.50 per hour, depending on experience. Excellent benefits. Guard Card assistance/permits. 5222 Balboa Avenue, Suite 22, San Diego. 858-613-8990 or 760-431-7096.

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SECURITY OFFICERS. $7.75 per hour, depending on experience. Great benefits. Apply, Summit Security, 760-639-3886.
BACHELOR’S DEGREE REQUIRED

Send your résumé & one-page essay, “Why I Want to Live and Work in San Diego”

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$3812-$4633/month

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$2675-$3494/month

www.ci.chula-vista.ca.us

June 2003
EOE

SUCCESSFUL CAREER PATH

Local vet tech is looking for an experienced and organized team leader. Local vet tech is looking for an experienced and organized team leader.

321-509-5750

Cure Staffing Service, Inc. at 760-510-562-6330; fax resume, 619-562-6547.

TELEMARKETING.

We offer an array of employment opportunities specific to education, prevention and treatment.

IMMEDIATE OPENINGS

SOcial Services.

ENGLISH IN JAPAN

Hiring at YMCAs throughout the county:

E-mail: jobs@securestaff.com or call Secure Staff at 858-850-3970.

TELEMARKETING.

Determined, outgoing, career minded. $9 hour minimum. Bonus. At Old Town San Diego. Phone: 619-231-0489; E-mail: cwalters@sdreader.com.

TELEMARKETING.

• Competitive Base Pay + Top Commissions
• Daily Cash Spiff Bonuses
• Complete Benefits Package
• Great Work Hours: 7 am-3:30 pm
• Excellent Work Environment


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TELEMARKETING.

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TELEMARKETING.

IMMEDIATE OPENINGS

COMMUNITY TRAINING SPECIALIST

619-382-3970, ext. 203

to do

Vista Hill is a vital, multiaffiliated organization which offers a broad spectrum of behavioral health services. We offer an array of employment opportunities specific to education, prevention and treatment.

VISTA HILL Excellence in Behavioral Health Since 1957

Visit the Online Job Board at www.vymca.org or call (888) 292-4034

The Perfect Summer Job

Come have fun and make a difference in kids’ lives at a YMCA of San Diego County Summer Camp! Hiring at YMCAs throughout the county:

• DAY CAMP LEADERS
• CAMP UNIT LEADERS
• CAMP COORDINATORS
• BUS DRIVERS (Must be Class B certified)

Enimientos • Escondido • Rancho Penasquitos • La Jolla • Mission Valley • Point Loma • Mission Valley • Point Loma • Mission Valley • Point Loma • Mission Valley • Point Loma • Mission Valley • Point Loma

East County • Southeast San Diego • Chula Vista

Visit us at www.vista.org.

Applications/resumes are accepted Monday-Friday 9 am-4 pm.

Stein Education Center
6145 Decena Drive, San Diego, CA 92120
Fax: 619-231-0439, E-mail: stein@vista.org

All applications/resumes must include job title. www.vista.org.
CARREER OPPORTUNITIES
OPENERS • CLOSERS • RELOADERS
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7am - 2:30pm M-F
Sorrento Mesa (Near 805 & 15)
Contact Allen - 800.997.IMAGE (4624)

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INSIDE SALES
New Reps Earn $375-$500/Week.
Long-Term Reps Earn $60K-$124K/Year.

• Guaranteed $325/Week To Start
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WEIGHT LOSS BREAKTHROUGH! Burns fat! Blocks cravings! Boosts energy! Ephedra free! All natural! Guaranteed! Call now for free sample! 888-430-6803.

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WEIGHT GAIN BREAKTHROUGH!
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Call 1-900-844-6282

The cost is $1.99 per minute. You must be at least 18 years old to call. No cordless or cell phones. Call and enter the number at the end of an ad to hear the advertiser's introduction and leave a message. The ad is in the last day to expire. The charge will appear on your phone bill as “Dating.” Questions? 619-235-8200 x416

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San Diego e-mails are now on the web. You may search by criteria such as age, ethnicity and non smoking. Respond to most ads by sending an anonymous e-mail. You may also listen to intros online.

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From this page, click on “Matches.”

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The REAL THING. Sincerity and honesty are just two of my values. I’m Jewish, non-smoker, no bad habits, IT, big heart. Looking for a nice Jewish man with a good background. I’ve my own company, easy to get along with, very straight, direct, no games. Call now! (4/30)

BEAUTIFUL, smart, 32, petite, professional, fun, great listener, great sense of humor. The one for you, call now! (4/30)

PASSIONATE ABOUT LIFE.

You’re white, professional, North County, 30-40, 5’7”, hearts, intelligent, enjoys movies, hikes, fitness, travel. Single. (4/23)

ALL IN ONE IS A BEAUTY. You’re funny, kind, street smarts, easy to get along with, very straight, direct, no games. Call me! (4/30)

Take the Challenge!

Elegant, attractive, color-blind, sensitive black lady. Beautiful nonsmoker, academic student, seeks non smoking gentleman. 35+ only, integrity, genuine, heart and soul. Long term relationship. (4/30)

WOnderful, we are dancing, bright, pretty, funny, 34, 5’2”, petite, professional, easy to get along with, very straight, direct, no games. Call me. Please call me! (4/30)

Fantastic people waiting for their significant others! (4/30)

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GORGEOUS BLONDIE, 30, seeking success. Fried designers, entertainers, professionals or travel, cultures, art, picnics in park and beaches. (4/23) 70160

YOU HAVEN’T FOUND ME YET, attractive, a new and different woman, 30-40 years young. Want loving, caring man, 50-70 years old to share life with. (4/23) 70160

BEAUTIFUL BLONDE, 40, seeking success. Fried designers, entertainers, professionals or travel, cultures, art, picnics in park and beaches. (4/23) 70160

GREAT BEAUTY, 30, very intelligent, fun, independent. (4/30) 70160

ATTRACTIVE, SINGEL MOM, love child, 20s, seek like-minded, spiritual, for dating and long-term relationship. (4/23) 70160

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FREE AD DEADLINE: 7 am Saturday
Mail: Reader Matches, P.O. Box 85883, San Diego, CA 92186 Fax (619) 233-7907
Online: SanDiegoReader.com

LATEAD DEADLINE: 5 pm Tuesday
Fax: (619) 233-7907 Phone: (619) 235-8200
Walk-in: 1703 India St. (at Date St.) downtown

Match ads are available for any life-style single person who is seeking a secure relationship with a member of the opposite sex. Ads containing explicit or impolite words/automated language will not be accepted. Ads in the “Shared Interests” ad area, personal descriptions are not allowed. No name, address or personal phone numbers will be published. No dating services, singles clubs or commercial businesses may telephone the newspaper to request advertising. San Diego Reader does not accept or hold for the consumer or reply to any Reader Matches advertisement. Advertisement assumes complete liability for content of, and all representations made in an advertisement and claims made against the San Diego Reader as a result thereof. The advertiser agrees to indemnify and hold the San Diego Reader and its employees harmless from all costs, expenses (including all attorney fees), liabilities and damages resulting from or caused by the publication or reproducing thereof by the advertiser or any one acting in concert with the advertiser. By using Reader Matches the advertiser agrees not to have her/his telephone number, last name, or address in her/his voice greeting record.
**Hotline: 1-800-444-6282**

**The cost is $1.99 per minute. You must be at least 18 years old to call.**

**You can also register in person.**

**Pre-registration required: (858) 344-5161**

**www.jumpstartdating.com**

**Hoppy** Easter everyone! (4/23)

**Life is too short**

*White male, 46, 6'1", 190 lbs, great build, athletic, motivated, goal oriented, fun loving, honest, kind, caring, protective, good listener, good sense of humor, and respects himself.*

**ACTIVE, SUCCESSFUL**

*Male, 6', 100 lbs, great build, athletic, motivated, goal oriented, fun loving, honest, kind, caring, protective, good listener, good sense of humor, and respects himself.*

**Active, Successful, Athletic, Motivated, Goal Oriented, Fun Loving, Honest, Kind, Caring, Protective, Good Listener, Good Sense of Humor, and Respects Himself.**

**BAY HILL**

*5'9" white male, 180 lbs, great build, athletic, motivated, goal oriented, fun loving, honest, kind, caring, protective, good listener, good sense of humor, and respects himself.*

**BAY PARK**

*5'9" white male, 180 lbs, great build, athletic, motivated, goal oriented, fun loving, honest, kind, caring, protective, good listener, good sense of humor, and respects himself.*

**GREAT CATCH!**

*Latin professional, 6'1", 51,

**LADY OF COLOR DESIRED**

*Seeking tall, healthy, proportionate, 23-30, single, 6'1", 190 lbs, great build, athletic,45, fun, attractive, sincere Caucasian man, 34, for marriage, possible long-term relationship. A true gentleman with Cheshire smile and mirth. (4/30)*

**SUCCESSFUL, EUROPEAN, MATURE LADY SOUGHT**

*Seeking tall, healthy, attractive, relatable, 5'7", 100 lbs, great build, athletic, well educated, fun loving, honest, kind, caring, protective, good listener, good sense of humor, and respects himself.*

**SOMETHING NEW, SOMETHING DIFFERENT**

*Seeking fun loving, attractive, kind, creative, motivated, goal oriented, fun loving, honest, kind, caring, protective, good listener, good sense of humor, and respects himself.*

**SOUTH COASTAL HOMEOWNER, MATURE LADY SOUGHT**

*Seeking tall, healthy, attractive, relatable, 5'7", 100 lbs, great build, athletic, well educated, fun loving, honest, kind, caring, protective, good listener, good sense of humor, and respects himself.*

**SOUTHWEST COASTAL HOMEOWNER, MATURE LADY SOUGHT**

*Seeking tall, healthy, attractive, relatable, 5'7", 100 lbs, great build, athletic, well educated, fun loving, honest, kind, caring, protective, good listener, good sense of humor, and respects himself.*

**TOMBOY/HIPPY CHICK**

*Seeking tall, healthy, attractive, relatable, 5'7", 100 lbs, great build, athletic, well educated, fun loving, honest, kind, caring, protective, good listener, good sense of humor, and respects herself.*

**WOMAN WANTED**

*Seeking tall, healthy, attractive, relatable, 5'7", 100 lbs, great build, athletic, well educated, fun loving, honest, kind, caring, protective, good listener, good sense of humor, and respects herself.*

**WIFE WANTED:**

*Seeking tall, healthy, proportionate, 23-30, single, 6'1", 190 lbs, great build, athletic,45, fun, attractive, sincere Caucasian man, 34, for marriage, possible long-term relationship. A true gentleman with Cheshire smile and mirth. (4/30)*
For questions regarding Roommate ads, call (619) 235-8200, x265.

Mail-in payment: Reader Roommate Line P.O. Box 85803, San Diego, CA 92186

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Large furnished or unfurnished. Garage parking, pool, shared bathroom. Cable, high-speed Internet, pool table, Jacuzzi, movie theater. Share 4 bedroom, 2 bath home with great view, private patio and parking. Close to UCSD. Available now.

**COLLEGE AREA.**

Beautiful 3500-square-foot home with great view, private patio and parking. Close to UCSD. Available now. 619-269-0762.

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**COLLEGE AREA.**


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**COLLEGE AREA.**


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**COLLEGE AREA.**


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**COLLEGE AREA.**

$500/month, 1/2 utilities. 4 bedroom, 2 bath, 2 bathoom for 1-2 people in 4 bedroom house. Must have job. 619-479-6576; 858-304-337-3117.

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**COLLEGE AREA.**


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**COLLEGE AREA.**


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**COLLEGE AREA.**


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**LA JOLLA/UTC.**

OWN BATHROOM, FULL KITCHEN, POOL. VERY CLOSE BEACH. SORRY, BUT NO PETS. 619-235-2415, X30468.

LITTLE ITALY. SHARE LUXURY CONDO. PRI- VILEGED LOCATION, LARGE BACKYARD, POOL, HOT TUB, COVERED PARKING SPACE. 619-341-1320.

LIBERTY STATION. 2 BEDROOM, 2 BATH. 619-281-5759.

LINDA VISTA. 1 PRIVATE BEDROOM/PRIVATE BATH. UTILITIES, LAUNDRY AND PARKING INCLUDED. 619-815-5874.

MIRA MESA. 2 PRIVATE BEDROOMS WITH WALK-IN CLOSETS AVAILABLE. 619-235-2415, X13130.

MISSION VALLEY, EAST/SOUTH. 5/500 MONTH. SECURITY DEPOSIT. 1/3 UTILITIES. RENT 858-583-5389; 619-235-2415, X26195.

MISSION VALLEY, EAST/SOUTH. 5/550 PLUS UTILITIES. LARGE BACKYARD. WASHING MACHINE AND DRYER, QUIET NEIGHBORHOOD. NO SMOKER TO SHARE 4 BEDROOM, 2-1/2 BATH HOUSE. CALL 619-889-8394; 619-889-1784.

MISSION VALLEY, EAST. 5/600 INCLUDES 2 BEDROOMS IN 3 BEDROOM, 2-1/2 BATH TOWNHOUSE. WASHER/DRYER, QUIET NEIGHBORHOOD. 619-235-2415, X26195.

MISSION VALLEY, EAST/SOUTH. 5/650 INCLUDES JACUZZI, GYM, SAUNA. CABLE INCLUDED. CLEAN, QUIET, CONVENIENT. NO SMOKER. 619-235-2415, X13130.

San Diego Reader

-clean, 2 bedroom, 1 bath apartment. #2 bus 1 block. Nonsmoking/pets. 619-...

Lovely gardens, poolside room, cable TV, smoking, drugs, pets. Available now. 619-

OCEANSIDE. Available anytime. John, 858-335-4462.

-small 3 bedroom cottage. 1 bath, patio, 519-9876.


x23643.

deposit. 1 block to beach. Share 3 bed-

house with yard. Large private room with
du
eries, fireplace, jacuzzi, laundry, dishwasher. Lots of
ders. Laundry, fireplace, jacuzzi. Lots of
dues, fireplace, Jacuzzi, deck, garden, spa, laundry, quiet, furnished room/private
bathroom. Nonsmoker. Pet OK. 619-235-

992-5664.

$600/month. $300 de-
partment. Steps from Kellogg Beach. washer/dryer, fireplace. Lots of quiet,

rooms. Condo. Rooms available: 1 bed-

room, 3 bathroom. Washer/dryer, fire-
th, deck, garden, spa, laundry, quiet, non-

nique, 3 bedroom, 2 bath, Belsera condo. Covered
drugs, pets. Available now! 858-455-6168.

-branch. Gourmet kitchen, washer/dryer, patio, fireplace, jacuzzi. Beautiful, furnished, new

dues. Male/female. No pets, nonsmoker. 619-453-

$590. No smoking or pets. 619-713-5001.

$660/month. $300 de-

Scripps Ranch. Washer/dryer, fireplace. Lots of quiet,
maker, gardener, hardwood

dues. Female roommate. Own room/bathroom

dues. Male/nonsmoker. Smith School of Business.

$575 plus deposit, utilities. Female roommate. Full

$575 plus deposit, utilities. Female roommate. Nonsmok-

$700, 1/2 utilities. Own

dues. 619-222-6287; 619-235-

$575. Spectacular ocean-

room. Quiet, bright townhome. Share 3 bedroom, 2 bath house. Parking, view,

San Diego Reader

Summer/Fall 2003

$550, utilities included. Male. Room in

$400/month, 1/4 utilities, $150
dues. 619-222-6287; 619-235-


$500. Male seeks roommate to share 2 bedroom, 1 bathroom. Large private room/private


$650, 1/2 utilities. Own

dues. 619-235-2415, x22182.

$1000 deposit. Male seeking roommate to share 2 bedroom, 1 bathroom. Washer/ 

rooms. Rooms available: 1 bedroom in 3 bedroom, 2 bath house. Large quiet room, 3

$675/month, 1/4 utilities. Own

dues. 619-235-2415, x32182.

$500/month. Male seeking roommate to share 2 bedroom, 1 bathroom. Large private room/private

$675/month. 1/4 utilities. Own

dues. 619-235-2415, x32182.


$650. Female

$500-$600, rent

dues. 858-483-7579; 619-235-

$725. Master bedroom, 2 bath,

$800 deposit. Male seeking roommate to share 2 bedroom, 1 bathroom. Large private room/private

$430, 1/2 utilities. Own

dues. 619-235-2415, x32182.


$525 deposit. Nonsmoking female wanted. Huge master bedroom in large townhome. Garage, cable, private entry, garage. References, sunny, bright home. Nonsmok-


$500 deposit. Call Ed, 858-755-6571.

$750 plus deposit, utilities. Female roommate. Full

$650, 1/2 utilities. Own

dues. 619-235-2415, x32182.


$500 deposit. Male seeking roommate to share 2 bedroom, 1 bathroom. Large private room/private

$660/month. Master bedroom, 2 bed-

rooms. Includes utilities. Month

$500, utilities included. 1 bedroom in large, 3 bedroom, 2 bath, Belsera condo. Covered


$675/month. 1/4 utilities. Own

dues. 619-235-2415, x32182.

$650 deposit. 1/2

kitchen, backyard is North Park Oa-

$500 deposit. Share 3 bedroom, 2 bath

room, 3 bathroom. Washer/dryer, fire-
th, deck, garden, spa, laundry, quiet, furni-

$675/month, 1/4 utilities. Own

dues. 619-235-2415, x32182.

$675/month, 1/4 utilities. Own

dues. 619-235-2415, x32182.

$800 deposit. 1/4 utilities. 619-475-8763.

$550, utilities included. Female. No

$500 deposit. Share 3 bedroom, 2 bath

room, 3 bathroom. Washer/dryer, fire-
th, deck, garden, spa, laundry, quiet, furni-

$675/month, 1/4 utilities. Own

dues. 619-235-2415, x32182.

$800 deposit. 1/4 utilities. 619-475-8763.

$650, utilities included. Female

$650 deposit. Male seeking

$500 deposit. Share 3 bedroom, 2 bath

room, 3 bathroom. Washer/dryer, fire-
th, deck, garden, spa, laundry, quiet, furni-

$675/month, 1/4 utilities. Own

dues. 619-235-2415, x32182.

$650 deposit. 1/2

kitchen, backyard is North Park Oa-

$500 deposit. Share 3 bedroom, 2 bath

room, 3 bathroom. Washer/dryer, fire-
th, deck, garden, spa, laundry, quiet, furni-

$675/month, 1/4 utilities. Own

dues. 619-235-2415, x32182.

$800 deposit. 1/4 utilities. 619-475-8763.

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th, deck, garden, spa, laundry, quiet, furni-

$675/month, 1/4 utilities. Own

dues. 619-235-2415, x32182.

$800 deposit. 1/4 utilities. 619-475-8763.
**Roommate Services**

**COMMERCIAL RENTALS**

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  - Beautiful historic Victorian office with shared lobby/conference room, kitchen, bath, gardens. Fri to Mon. Call to 619-257-4402.

- **KITCHEN**
  - Kitchen, bath, gardens. Walk to office with shared lobby/conference building. $3700. 1st month free!

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  - Por Favor Restaurant. 2339 Fletcher Park-square feet. Office, graphic design or OFFICE SPACE FOR LEASE.

- **OCEAN BEACH**
  - Way, El Cajon. Ed or Rose, 619-466-9197.

- **HILLCREST**
  - 444-4843.

- **PACIFIC BEACH/THERAPY ROOM**
  - Therapy room, next to gate #1 of new ballpark (1100, 3010; 619-235-2415, x20724.

- **WANTED**
  - Male seeking same to search for right place in Pacific Beach. I have lots of furniture! Available now but can be delayed. Moe, 619-242-5229.

- **MODELS WANTED**
  - Walk to ocean with shared lobby/conference building. $3700. 1st month free!

- **UNIVERSITY HEIGHTS.**
  - Por Favor Restaurant. 2339 Fletcher Park-square feet. Office, graphic design or OFFICE SPACE FOR LEASE.

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Full line of the finest collagen re-firming products.

Your Body by Design

Call 619-220-0307.

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11295. 1 bedroom. 1 bath. 1st floor, near 3rd Ave, very sunny. Coronado School district. Pets allowed. $1250. Call for showing. 619-990-5724.

11295. 1 bedroom. 1 bath. 2nd floor, near 3rd Ave, very sunny. Coronado School district. Pets allowed. $1330. Call for showing. 619-990-5724.

11295. 1 bedroom, 1 bath. Very sunny, 1st floor, largest 1 bedroom in complex. Pets allowed. $1425. Call for showing. 619-990-5724.

11295. 1 bedroom, 1 bath. 2nd floor, near 3rd Ave, very sunny. Coronado School district. Pets allowed. $1500. Call for showing. 619-990-5724.

11295. 1 bedroom, 1 bath. 2nd floor, near 3rd Ave,very sunny. Coronado School district. Pets allowed. $1575. Call for showing. 619-990-5724.

858-568-4000

GIFT CERTIFICATES FOR YOUR LOVED ONES

With this ad (First-time clients only)

• Enzyme Protein Facial Mask (Tones, tightens, and firms)
• Enzyme Collagen Facial Mask (Tones, tightens, and firms)
• Body Contour Wrap (Conditions, tightens, and firms)
• Waxing (For sensitive skin, men and women)
• Back and Chest Waxing (For men)

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For a limited time only, receive 15% off your first visit

For more information, call 619-543-7463.

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BAY PARK

For a limited time only, receive 15% off your first visit

For more information, call 619-543-7463.
Air conditioning, pool, 2 garages. 619-699-1081.


COLLEGE AREA. 5 bedrooms, 2 bath, 2 garages, one with direct entrance. 619-454-0811.


COLLEGE AREA. 3 bedrooms, 2 bath, 1 parking space, large 2 bedroom, 2 bath apartment. Large 2 bedroom, 2 bath apartment. 619-475-7171.

COLLEGE AREA. 3 bedrooms, 2 bath, 1 parking space, 1240 square foot, 2nd floor apartment. 619-532-6220.

COLLEGE AREA. 2 bedrooms, 1 bath, 1 parking space, realpath.com.

COLLEGE AREA. 1 bedroom, 1 bath, 1 parking space, 1150 square feet. 2 blocks to bay! Parking, on-site laundry and storage. 619-975-2077.

COLLEGE AREA. 2 bedrooms, 1 bath, 1 parking space, 985 square feet. 2545 A Street. Building features pool/spa, workout facility. 619-749-1372; 619-405-7368.

DOWNTOWN. 2 bedrooms, 2 bath, Walk to shopping, restaurants, bay, and shopping. Small pets welcome! 619-749-1372; 619-405-7368.

DOWNTOWN. 2 bedrooms, 2 bath, 2 parking spaces, adorable studio apartment. Location! 619-220-1483 x110.

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DOWNTOWN. 1 bedroom, 1 bath, 1 parking space, large 2 bedroom, 2 bath apartment. 619-557-9616.


DOWNTOWN/LITTLE ITALY. 1350 square foot, 2 bedroom, 2 bath townhome with single car garage in 7 and 12 blocks to bay! Parking, on-site laundry and storage. 619-346-7256.

DOWNTOWN. 2 bedrooms, 2 bath, 1 parking space, 1450 square feet. 619-545-4080.


DOWNTOWN/LITTLE ITALY. From $690. 1 bedroom

DOWNTOWN/LITTLE ITALY. 2 bedrooms, 2 bath, 2 parking spaces, charming studio apartment. 619-233-7428.

DOWNTOWN/LITTLE ITALY. 2 bedrooms, 2 bath, 2 parking spaces, charming studio apartment. 619-233-7428.

DOWNTOWN/LITTLE ITALY. 1 bedroom, 1 bath, 1 parking space, 1150 square feet. 2 blocks to bay! Parking, on-site laundry and storage. 619-975-2077.

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DOWNTOWN/LITTLE ITALY. 1 bedroom, 1 bath, 1 parking space, 985 square feet. 2545 A Street. Building features pool/spa, workout facility. 619-749-1372; 619-405-7368.

DOWNTOWN/LITTLE ITALY. 1 bedroom, 1 bath, 1 parking space, 985 square feet. 2545 A Street. Building features pool/spa, workout facility. 619-749-1372; 619-405-7368.

DOWNTOWN/LITTLE ITALY. 1 bedroom, 1 bath, 1 parking space, 985 square feet. 2545 A Street. Building features pool/spa, workout facility. 619-749-1372; 619-405-7368.

DOWNTOWN/LITTLE ITALY. 1 bedroom, 1 bath, 1 parking space, 985 square feet. 2545 A Street. Building features pool/spa, workout facility. 619-749-1372; 619-405-7368.

DOWNTOWN/LITTLE ITALY. 1 bedroom, 1 bath, 1 parking space, 985 square feet. 2545 A Street. Building features pool/spa, workout facility. 619-749-1372; 619-405-7368.
DOWNTOWN/GASLAMP. Lic. #01008915

DOWNTOWN/MARINA PARK. 1800 Kettner Blvd. 619-426-0256.


DOWNTOWN/GASLAMP. DOWNTOWN/GASLAMP. 619-234-9553.

DOWNTOWN/GASLAMP. 5707 Peace Street. 619-423-7487.

LA JUNIPER FOREST. 8045 Caminito Coelestis. 619-575-7155.


HILLCREST. $100. OK. Available 5/15. 3680 Alabama. Management: Cassidy, broker, 619-298-5221.
HILLCREST. $1050. 1 bedroom, 1 bath. Bright, sunny. Full kitchen and bath. Lots of storage, laundry, no pets, no smoking. Available now. 4/15. 3655 16th Avenue. 619-269-5879.
HILLCREST. $450. 1 bedroom, 1 bath. Bright, sunny. Private upper duplex 2 floor, large master. 339-7104.
HILLCREST. $950. 1 bedroom, 1 bath. Near UCSD Medical Center/Mercy Hospital. Laundromat, arches, private patio. 9500 University. 858-457-2300.
HILLCREST. $900. 1 bedroom, 1 bath. Near Hillcrest High School and 35th Street public library. 501-5109.
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Great location, walk to shops/transportation. Air conditioning. Walk-in closet.

LA MESA.

$995, 2 bedroom, 2 bath, 2 balconies. $1050, deposit $500. Includes 619-469-5010.

LA MESA.
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LEUCADIA.
The Tower at 27940 1/2 Coast Highway. 2 bedroom, 2 bath apartment. Quiet complex, 1 car garage, walk in closet, laundry facilities, washer/dryer. Nice, quiet, private. $1375. 619-460-7955.

LIBERTY HILLS.
7149 Navajo Road. 619-464-4144. Pets allowed. 3717 69th Street. TPPM, 619-337-2822. Pets allowed. 858-232-7537; 858-558-7960. kerlecker@cox.net.

Licence #151821

Mission Hills.
117 Industrial, Mira Mesa. Large, clean, newly remodeled. 2 bedroom, 1 bath, upstairs, stove, refrigerator, off-street parking, on-site laundry. No pets. 576 Torrance. 619-463-3534. 8386 Apotheosis. 619-464-5231.

MISSION HILLS.
1137. Two bedroom, 1 bath, garage, hookups. No pets please. 1837 Kofa. 619-298-1839, 619-246-8744.

MIRA MESA.

MISSION VALLEY.

MISSION VALLEY.

MISSION VALLEY.

MISSION VALLEY.

MISSION VALLEY.

Carpet, blinds, floors, gas paid.

Crowave. One bayview window. No pets.

Building with underground parking, elevator.

4532 36th Street. Ring bell unit #2 to see.

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Mountain View. For more info call 619-442-7133.

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NORTH PARK.
202 room, 2 bath in small gated complex. 32nd Street. (Behind 3420 32nd) Cogan patio, fireplace, laundry. Must see! 3422

NORTH PARK
Agent, 619-234-9553. Now. Viewing 9am-5pm. 4070 Mississippi

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very nice, 2 bed, 1 bath, $900 plus utilities. 3236 Bancroft at Thorn. very quiet, freshly painted.

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$1250. Charming 2 bed-

room, 1 bath, recently upgraded, close to beach. New carpet, paint, and appliances. 1-1/2 bath. 3236 Bancroft at Thorn. 858-490-1600.

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$1295. 2 bedroom unfur-

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$1400. Corner pent-


$1400. Charming 2 bed-

room, 1 bath, ocean view, deck private 3 blocks to beach. 6 month lease, available immediately. 523 South Louisiana Street #3. 619-843-7827.


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$2900. Charming 3 bed-

room, 2 bath. 3 bedroom, 2 bath. 3236 Bancroft at Thorn. 858-490-1600.

$3000. Charming 3 bed-

room, 2 bath. 3 bedroom, 2 bath. 3236 Bancroft at Thorn. 858-490-1600.

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Call toll-free: 1-666-218-5191

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- Dishwasher
- Central air & heat
- Walk-in closet
- Built-in entertainment center
- Private patio/balcony
- Wardrobe & storage space
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Community features:
- Gated community
- Pool & spa
- Fitness center
- Lush landscaping
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- 2 playgrounds
- Close to shopping & entertainment
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Amenities:
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- New 24-hour Laundry Center
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Scenic Walking, Jogging and Biking Nature Trail
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2 Bedroom Tours
Up to 1 Month Free Rent!
$150 Smart card for laundry facility
Top off your chance for a better lifestyle with the opportunity to win Padres season passes or dinner for two at PF Chang's!
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Recommended every 60,000 miles. Old belts may cause catastrophic engine damage. Includes belts and labor. 1-year warranty on parts. Most 6-cyl. $99. Most 4-cyl. $46.50.

Complete New Clutch
1-year warranty on parts. Most 4-cyl.$225. Most 6-cyl. $40.50.

Complete Oil Change
$28.50. Includes filters, oil, and labor. Most 4-cyl. $19.95. Most 6-cyl. $28.

Fuel Injection Service
$39.50. We service after-market warranties.


MISCELLANEOUS. Black & Decker electric hand drill. Perfect working condition. $25. 858-452-1165.

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MOVING SALE. Contents of Del Mar apartment for sale. Must sell, moving to New Jersey. Living, bedroom, kitchen, office, clothes, antiques, etc. New condition, used. 6219 University Ave. (619) 487-0926.

PANT SPRAYER, used once, excellent condition, asking $25. 858-488-8214.

PAINT, 36 box gallerion Williams paint of all sizes, two room paint. 6219 University Ave. (619) 487-0926.

PAINT, mix colors, very clean, all sizes, in cans of 3 gallons. 858-548-2109.

PLANTS, many types, various sizes, beautiful healthy plants, grasses, ferns, orchids, bamboo, cacti, succulents, etc. 858-296-1598.

PLANTS, made from cuttings, 15" tall, good health, ask $5 each. 619-287-1382.

PLANTS, potting compound, various types of compost, various sizes, beautiful healthy plants, grasses, ferns, orchids, bamboo, cacti, succulents, etc. 858-296-1598.

FOOTBALL, works on Verizon system. 100. Also for TV pictures. 619-287-1584.

PAINT, photo company, tinted latex paint for aluminum siding, machine table, kitchen table, sinks, bathtubs, bleachers, brick, tar, paper, etc. 858-287-1923.

ROYAL BLUE, 755-3343.

MISCELLANEOUS. Weedeater lawn edger, $60. 619-283-1300.

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MISCELLANEOUS. Weedeater lawn edger, $60. 619-283-1300.

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MISCELLANEOUS. Persian-style rugs, $100. 6219 University Ave. (619) 487-0926.

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Dishes, $65.

Kettles, $10.

30-1620.


Not My Fault

-A jury concluded in February that Lonnie W. Holmes, a former 5-year-old girl, was severely injured when she fell into a swimming pool at an apartment complex in Hollywood, Fla., was responsible for only 1 percent of the incident, with the complex responsible for 99 percent because the gate to the pool area was broken. According to trial testimony, the faulty gate was fairly common knowledge among the residents of the complex, but no one had ever taken the gate while he took barbecued food upstairs to the family’s apartment. Far from being censured for the broken gate, the complex’s lawyers were awarded $10 million for their own pain and suffering resulting from the girl’s injuries.

-The town council in Enfield, Conn., was criti
cized in December because the city company pays settlements in two incidents last year to softball players who claimed they hurt themselves sliding into bases in city parks. Mark Brengi said he tore ligaments sliding into third base and settled for $45,000, and one week later, his brother Scott broke an ankle sliding into second base on the same field and settled for $90,000. Said one Enfield taxpayer (and former pro baseball player), “You’re supposed to slide before you hit the base.”

-A jury awarded $31.1 million from the New York City budget in March to Darryl Barnes, who was paralyzed by an off-duty police offi
cer’s gunshot after he refused to drop his gun. [Barnes, a member of the “Five-Percenters” anti-
police group, claimed he was shot in cold blood.]

Can’t Possibly Be True

-A house cat named Princess survived after being stuck in the head with a blackjack. A提案 blade penetrated the skull to the frontal sinus (Green Township, Ohio, February). And another cat, Fil, taken out of a family home in Yuba City, Calif., in December by a daughter who wanted Fil to live with her in Sacramento, escaped the 60-mile trip back to Yuba City five days later, winding up on the parents’ doorstep; it was not known if the cat was found after the three roads from Sacramento to Yuba City (state roads 99/70 or 65, or Rio Linda Boulevard) or just walked across farms.

-BBC News reported that officials at a prison in Somalia, Berbera, had a legend of a two-guard execution story, in February after concluding that they had been lax recently in failing to work when five inmates were escaping.

People Different from Us

-Michael J. Corbett and his wife, Sharon, were arrested in Berkeley, W.Va., in March and charged with peddling copies of 53 different obscene videos on the Internet. The Corbetts’ specialties: nude women answering nature’s call. Accord
ing to Justice Department and Postal Service investigators, customers bought 100 or more tapes a week (such as “Outdoor Pooping Paradise” or tapes using the Corbetts’ inventive “bowl cans”) around $50 each.

People Who Shouldn’t Have Matches

-Luis Chavez, 33, was arrested in Cypress, Calif., in February after he allegedly set off aerial fireworks in his condominium bedroom (motive unknown), leading to a $135,000 fire. And Patricia Marin burned down her Kings Mountain, N.C., house in February after she lit a piece of paper, then extinguished the flame to create smoke to get rid of a nest of spiders in the house but failed to cover the smoke. And a Massachusetts N.Y.H.S. high school student inadvertently set a fire that gutted the second story of the family home in January after he, in frustration, tried to burn some school papers on which he had done badly (and tossed them out a window, but an ember blew back in).

Least Justifiable Homicides

-Jeffrey Lee Daniels, 27, confessed to killing a 58-year-old male acquaintance who had paid him $10 just to let him sleep next to Daniels but who, then, to Daniels’s apparent horror, touched him “in the area of his butt,” according to a police officer (Barstow, Calif., December). And Robert Carnathan, 54, was charged with the beating death of a 70-year-old man who fell two stories from a second-story window in a golf course; it was Car

nathan’s regular turf, but the victim wanted one

ball for his grandson (Quincy, Mass., November).

The Classic Middle Name (All-New)

— Arrested for murder: Randy Wayne Richards, 40, Courtenay, British Columbia, February; Cur
tis Wayne Pope, 40, Fort Worth, Texas, Febru
ary (arrested in Watertown, N.Y.); Ralph Wayne Grimes, 26, Russell Springs, Ky., November; Joseph Wayne Cook, 30, Wilmington, N.C., January. Convicted of murder: David Wayne Pal
dr, 35, Alford, England, November. One previously reported arrested, Mark Wayne Lomax, 33, made history in March by actually getting arrested with his middle name “Wayne” even though his offense was causing a traffic death while intoxicated, which is usually treated merely as manslaughter (Houston, March).

Readers’ Choice

-Jerry Thomason, 41, was charged with aggra
datailed assault in San Antonio, Texas, in April after police found his 45-year-old wife at home with a heavy chain and padlock around her neck. According to a witness, Thomason said he loves his wife and so regularly chained her at home to keep her from leaving.

Also, In the Last Month

-Former foster parents permantly expelled from elementary school (after 18 months of failed discipline) as being too unruly and dangerous (but who, at home, is an angel, according to his dad) (Alhambra, Calif.). Charged of the prestigous Crime dog show began an investigation of whether its current Supreme Champion (the Pekingese, Danny, which beat out 20,000 challengers) had been in an illegal fashion by going around the Florida family welfare officials finally put their foot down and suspended a woman who had become the fourth child protection investigator recently dating or marrying accused or convicted criminals (this one a convicted killer and accused child-support dodger) (Largo, Fla.).

Send your Weird News to Chuck Shepard, San Diego Reader, P.O. Box 88539, San Diego, CA 92186 or to newsweird@aol.com

by Chuck Shepard © 2003


All bells and whistles, black with gray am/fm stereo, dual front air bags. $9995. 619-440-5357.

FORD EXPLORER, Adam, 619-231-7023.

FORD EXPLORER, Jack, tow package, 6-disk CD, sunroof, tint windows, roof rack, 80K miles, 3.3 liter, V-6, all power, am/fm speed, air bags, super clean, alloys, multi-functional steering, $5000/best. 619-749-9113.

JEEP CHEROKEE SPORT, 1999, 22K miles, automatic, 4-wheel drive, 120K miles, but runs perfectly, $2200/best or trade for motor home or trailer. 619-224-5551.

FORD RANGER XLT, 2000, black, 2 wheel drive, 140K miles, runs great, $2200/best. 619-384-7783.

HONDA TRX400EX, 1993, 4 door, economical, air, power windows, cruise, suv, 96K miles, power windows, steering, brakes, cruise, tilt, like new. $3700. 858-812-6905.

HONDA TAILER, 1992, 2 wheel, automatic, cruise, suv, power windows, locks, mirrors, windows, tilt, cloth interior, automatic, like new. $4500. 619-267-6356.

JIMMY BREDL CAR, 1993, 3-door, automatic, cruise, power steering, brake, suv, left interior, automatic, like new. $4500. 619-224-5551.
Another Friday night in the hospital, this time as the aftermath of keeling over unconscious and going into a seizure while at a tenants’ meeting in the building I’ve recently moved to, The Union-Tribune, 2707 Garnet Avenue • 858-581-2294
and chip repair.

I’m bringing the car in tomorrow morning, pointing out that the insurance company wasn’t going to pay for me "reading the newspaper for three days. " The insurance company wasn’t going to pay for me "reading the newspaper for three days. "

By John Brizzolara

The insurance company wasn’t going to pay for me “reading the newspaper for three days.”

The insurance company wasn’t going to pay for me “reading the newspaper for three days.”
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**A U T O M O T I V E**

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24-hour Internet or fax for private parties. See form on page 165.


**ZAGARI GRAND VITALA JX**, 1998, 1 door, V-6, automatic, $8500.

**UOEBER** Toyota 4Runner, 2 wheel drive, air conditioning, power steering, abs, 78k.

**ALBERTO** Toyota, 2 wheel drive, air conditioning, abs, 90k.

**LJAKIC** Toyota, 2 wheel drive, air conditioning, abs, 65k.

**HOLM** Toyota, 2 wheel drive, air conditioning, abs, 90k.

**FELICITY** Toyota, 2 wheel drive, air conditioning, abs, 90k.

**SENIOR** VINTAGE, 1977, classic, gold

**FELICITY** Toyota, 2 wheel drive, air conditioning, abs, 90k.

**HOLM** Toyota, 2 wheel drive, air conditioning, abs, 90k.

**FELICITY** Toyota, 2 wheel drive, air conditioning, abs, 90k.

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Saturday at the Park

I remember what I used to consider a busy Saturday. When I was a single working girl, a busy Saturday consisted of shopping, working out, going to dinner with friends. When Jack and I were married, we might have spent a busy Saturday cleaning up our house and having friends over for dinner. After we started having kids, a busy Saturday might be going to a birthday party or taking the kids to the Zoo. Now that I have five children, three of whom play competitive softball, I know how busy Saturday can be.

Last Saturday morning, I stood at the kitchen counter reviewing my plan for the day. Toast crumbs and dirty dishes left from the kids’ breakfast littered the white tile. Toby the cat purred and wound himself around my ankles. When Jack came downstairs around 8:00, I kissed his sleepy, whiskered face. Jack plopped down in the coffee chair, and Johnny and Ben piled in next to him. “Where are the girls?” Jack asked.

“Angela’s getting her uniform on,” I answered. “Her game at 9:00. I need to get her to the field at 8:30, I thought we could all go to her game.”

“Oh, okay,” Johnny remembered. “He’s having a jungle animal party with a jumper and games and pizza.”

I supposed she’d be back at any minute, so I left the room.

“Okay,” Jack yawned. Johnny and Ben burrowed down into the coffee chair on either side of Jack. “Are we taking Angela?” Angela is one of Angela’s friends from school. She also plays on Angela’s softball team.

I told my oldest, “Yes. She should be here any minute. We’ll take her to the game. After the game, we’ll come back here. And Angela will change clothes. Then I’ll take them to Anna’s party in Rancho Bernardo. Angela’s mom is going to pick them up. Then Angela is going to play at Angela’s house this afternoon.”

Jack absorbed that bit of information. “When is Lucy’s game?” he asked.

“After,” Jack replied. “At 10:00.”

“I won’t be able to go to that, right?” Jack asked.

“I’ll be taking you and Ben to John’s birthday party from 2:00 to 4:00.”

I told him, “I’m going to leave the kids at the birthday party so Katy won’t be home.”

“Are we leaving?” Jack asked.

“I won’t,” I said. “I’ll be home by 4:00. I need to get the boys ready for the party as well.”

Then Angela leaned down from the counter and asked, “When do I need to pack?”

“Nothing special,” I told her, “I’ll go to the field at 4:30 and watch. Then I’ll pick you up.”

At 9:00, I parked the van back at the field. Rebecca took Ben and Johnny to the playground. Jack, Lucy, and I watched Angela’s game. Because the pitching in Angela’s age group is so uneven, most of the girls had walked or struck out. Everyone from both teams cheered anytime one of the girls got a hit. Angela stood at shortstop ready for the next batter. Lucy whined for snacks. Jack gave Lucy a dollar.

Lucy walked to the snack bar and bought four Blow Pops. She gave one each to Johnny, Ben, and Rebecca. And one artifact: Angela’s team came up to bat. When Angela stood beside home plate and swung her bat, I thought my heart might burst through my chest. I’m not used to watching my children play sports yet, I still want to will them, through sheer force of concentration, to do well. Angela stood steady while the pitches either seared over her head or hit the dirt. She walked to first base.

At 10:45, we drove home. I took Angela and Anna to their party. I took Lucy and Rebecca to Lucy’s game. Jack cleaned the garage and took Johnny and Ben to John’s Paul’s party. I took Lucy and Rebecca out for ice cream, since they weren’t going to a birthday party. I dropped Rebecca off at the softball field at 3:15, then went home and cleaned up the house so it wouldn’t look like a disaster for the babysitter. Lucy and I went back to the field at 4:30 and watched Rebecca’s game. At 5:00, I left the game and picked up Katy.

At 6:00, Jack and I walked out the door. “Just like the ground balls that never came her way,” he said. “Going out on a Saturday night.” I said. Jack smiled a wry smile and opened my door.