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On a Budget
San Diego State University president Stephen Weber was out traveling a bit last year, according to his recently filed Statement of Economic Interests. On March 9, Weber reports, he accepted a free private plane ride from Padres owner John Moores valued at $200. On March 14, he accepted another private flight from Moores worth $2400. Lobbyist Nicole Clay, wife of SDSU booster Ben Clay, gave Weber two tickets valued at $300 to last year’s “Holiday Bowl Gala”; Coronado socialite Phyllis Kraus gave him two tickets to a “Museum of Arts Gala” worth $200. But Weber’s biggest benefactor turns out to be none other than Budget Group, the giant rental-car company that went bankrupt while he was on the board last year. Weber reported getting a “holiday gift basket” from Budget’s Sanford Miller ($129) and travel reimbursement for Board meeting boards fees. Meanwhile, county supervisor Ron Roberts, a baseball buff, reports accepting two free Padres tickets from the team last year worth a total of $80. Roberts’s colleague, North County supervisor Bill Horn, didn’t do as well by Moores. Avocado rancher Horn took a flyer a few years back in three Moores-controlled or related companies: Peregrine Systems, Leap Wireless, and Bindview. Peregrine and Leap are bankrupt, and Bindview’s management has been under fire. Horn reports his holdings in each of the three are “now valued [at] under $200.” For his part, county supervisor Greg Cox reports his wife Cheryl made between $10,000 and $100,000 as a consultant to the Republican California Party. She also reportedly picked up between $1000 and $10,000 working for Assemblywoman Shirley Horton’s election campaign, along with between $500 and $1000 as a consultant to the county’s GOP central committee.

Politics in the afternoon
Democratic assemblyman Juan Vargas is holding a noontime “campaign kickoff reception” at downtown’s Holiday Inn by the Bay next month. Five tickets to the event cost $3200. It’s $1500 per ticket to attend a private reception before the lunch. Local politicians billed as attendees include all Democrats on the San Diego city council, as well as Republican Jim Madaker. GOPer’s on the invite include trash-company executive officer Harvey Perkins and hotel magnate Bill Evans. San Marasco, developer of that controversial pedestrian bridge to Tijuana, and Barrio Logan developer Willie Ayad are also listed as backers. Vargas is expected to go eventually for the congressional seat held by Democrat Bob Filner ... San Diego Unified School District trustee John de Beck says personnel director Deberey Gomez, who’s been a big cheese in the administration of honcho Alan Bersin, has told colleagues she’s going to take early retirement. Word has it that her entire top staff, as well as other key people, including lawyer Jo Anne SawyerKnoell and chief of staff Terry Smith, are also taking the golden handshake ... Del Mar’s Arthur Nicholas has been elected secretary of the National Cowboy and Western Heritage Museum in Oklahoma City. Known for his sprawling beach house and multimillion-dollar collection of western art and memorabilia, the SDSU alum is the founder and managing partner of Nicholas/Applegate Capital Management ... La Jolla defense outfit SAIC reportedly has a big CIA Iraq contract. Available jobs currently listed on the firm’s website include an “All Source intelligence analyst” in Kosovo. Mission: “[Conduct] intelligence related to crime and corruption, counterterrorism, politics, displaced persons and refugees, and economics for the purpose of force protection and promoting a safe and secure environment.”

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.

Leap Fat Cats Trouble Analysts
By Don Bauder
An “All You Can Eat” business strategy might work if you don’t try to swallow too much debt in expanding rapidly.

And when the losses soar, it’s wise to slice top-management pay quickly, particularly when layoffs hit and stockholders realize they will have a bare plate. These are some of the lessons of San Diego’s once high-flying Leap Wireless, which filed for Chapter 11 bankruptcy April 13 but had never made money and had been teetering on the brink since August of last year. In the giddy year of 2000, Leap’s stock peaked out at $110.30 per share. Management was paid well. Chief executive officer Harvey P. White was fat and sassy, owning almost 700,000 shares. In 2001, because of its innovative, all-you-can-talk, unlimited local wireless service within a market area, Leap’s growth was the envy of the industry. Losses steepened sharply, but Wall Street didn’t consider management remuneration out of line. By mid-2002, everything began coming unglue. Leap was hit by a weak economy, competitive pricing pressures, and fraud perpetrated by 5 percent of its customers. Layoffs began. The company lost an expensive arbitration decision and paid the bill by doling out stock without shareholder consent — one of several factors that got its stock delisted from NASDAQ and put the company in default on most of its huge pile of debt. The company belatedly responded by slashing pay and benefits for White and president Susan G. Swenson, although three other top executives continued to do well, and some argue that White and Swenson may still be dining a bit too sumptuously.

Leap says it can get its financial house in order and continue operating with a successful business plan, but there is plenty of skepticism in the telecommunications industry and on Wall Street. With the company in default on a staggering $2.2 billion of debt, the stock is now selling below a dime a share. The company was spun off from Qualcomm in a stock distribution in 1998. White had been a co-founder of Qualcomm. Originally, Leap concentrated on foreign markets, but then its Cricket operation came up with the “talk all you want” format, in which customers can make unlimited wireless calls in a service area for a low, flat rate. Compared with the wireless industry, Leap enjoyed great success weaning people completely off landlines — continued on page 6

Contact Don Bauder
at 619-881-2395 or don.bauder@mac.com

Neal Obermeyer

SanDiegoReader.com
Big Bridge Jolts Drowsy University City

By Ernie Grimm

During the past year, the monthly meetings of University City Planning Group, which once drew only a handful of community members, have become raucous three-hour affairs attended by as many as 700 people. The root cause of all the disturbance dates back to two projects proposed by the city planning department in the late 1980s when University City was still being developed. Locals refer to the proposals as “the bridge” and “the widening.”

The bridge, if built, would span Rose Canyon and connect the disjointed pieces of Regents Road, which runs north and south through west University City. Rose Canyon, says Debby Knight, member of a local group called Friends of Rose Canyon, “is one of the city’s six open-space parks along with Mission Trails and some others.”

The proposed bridge, Knight adds, “would be taking the longest uninterrupted stretch of the park and cutting it in half. There would be no way to do this without ruining the park.”

But the Regents bridge has its supporters, chiefly business interests in north University City. With them are some residents of southeast University City who oppose the widening of Gene see Avenue, the north-south artery in east University City, from four lanes to six. They feel the Regents bridge would alleviate traffic on Genesee.

Kevin Wirsing is part of a group of University City residents known collectively as UC Golden, which opposes both projects. “The reason,” he says, “is because these projects were last put in the community plan in 1987.

They were based on traffic projections [for Genesee Avenue] made in 1987 for 95,000 daily trips.”

That projection, made at a time when North University City was not fully developed and the interchange at Nobel Drive and I-805 hadn’t been built, was never realized. According to city planning department documents, daily trip projections for Genesee have been dropping ever since. In 1994, it was 69,000 trips. In 1997, the planning department projected 52,000 trips. A traffic count done in 2002 — after the completion of the 805/Nobel Drive interchange — produced a figure of only 5300 daily trips.

Due to constantly falling traffic projections, the proposals lay like a sleeping giant from 1987 through 2001. Then, in spring 2002, the giant awoke. “We had a guy on the UCPG [University City Planning Group],” Wirsing recalls, “named Jesse Knighton, a former noncommissioned officer in the Navy. And Bill Ferguson, a commercial real estate agent with an office in North UC, decided that Jesse was vulnerable and tried to knock him off. His program was ‘Build the bridge, you’ll never have to do the widening.’ ”

Wirsing says Ferguson’s pro-bridge campaign “put us all to sleep because we had heard all that crap before. We thought Jesse didn’t have anything to worry about. Well, we were wrong. The election came down 120 to 112, and we were on the short end of the stick.

“The chair of the UCPG,” Wirsing continues, “is Alice Tana. She is also the executive director of the Golden Triangle Chamber of Commerce. She has always said business needs this bridge. But you had Jesse and one other guy who were staunch opponents of the bridge. When Jesse got knocked off, these business-people started pitching [Councilman Scott] Peters’s office with the line, ‘We have to do something about the traffic, and this bridge has been held up for too long.’ ”

Tana, who didn’t respond to phone calls, had

continued on page 13

It’s Not Your Father’s M16

By Jim Morris

If you think the M16 is bad in the jungle, you should see it with sand in it,” said my friend Samir. The topic under discussion was why he carried an AK47. He was showing his new one, a Czech model, of which he was very proud. Samir was a press officer with the Lebanese forces militia in Beirut. The year was 1981. The LF were young guys from Christian neighborhoods who had volunteered to fight, because if they didn’t their homes would be overrun, their families killed, sisters raped first. I’m not kidding about this or exaggerating.

But the point is they bought their own weapons, and they almost invariably bought AK47s. I didn’t bother to ask why. My own AR15, the precursor of the M16, had jammed on me twice in combat, both times on the first round of the second magazine, in the rain. The first time it wasn’t much of a problem. We were ambushing the “other guys,” and my troops had the situation well in hand. Also, I was distracted by gastroenteritis, which, two days later, put me in the hospital with vomiting, diarrhea, and a temperature that crested at 106. Such is the resilience of youth that I parachuted back into my camp three days after that. But I digress.

The second time we were counterattacking an ambush. That time I got shot twice, in the right shoulder, and the, ahem, groin.

That sort of experience lingers in the memory.

The standard U.S. Army rifle before the M16, the M14, was not well suited to a jungle war such as Vietnam. The weapon was simply a full auto version of the WWII M1 Garand. It was heavy, and the ammo was heavy. For airborne troops, the selector switch rod was light and thin, easily bent or broken on jumps. The Army really needed something better.

The AR15 seemed to be the answer. On Okinawa we used to put on a terrific demonstration of this revolutionary, science-fiction-looking killer black rifle. Two 20-gallon cans of water would be set up downrange. Two shooters would come out, one with a WWII carbine and the other with an AR15. The guy with the carbine knelt and squeezed off a round. This put two little holes in either side of the can, through which two streams of water flowed. Then the guy with the AR15 would fire one round into his can. An even smaller hole appeared on the near side, and the back was blown completely out, the can having spun 20 feet away.

This was because the AR15s boat-tail round tumbled when it hit something soft, like a bucket of water or a person. Pretty much everybody who was hit by that AR15 round died. Since lightly wounded enemy can still shoot back, we all thought this was a splendid feature.

In Vietnam, in March of 1964, my first AR15 came in a box from Colt Firearms in Hartford, Connecticut, with an instruction booklet, not an Army manual. The booklet said that the AR15 was machine to very close tolerances and not to oil it.

continued on page 16
Leap fat cats
continued from page 4
dard phone lines to 100 per-
cent wireless. But as it expanded to 40
markets and 1.5 million cus-
tomers, the company piled up
the huge debt, some of it
of the junk variety — now
effectively yielding around
16 percent — but most of it
owed ailing vendors such as
Lucent.

Last year, Leap got hit
particularly hard, even for
an industry that was in a
widespread downspiral. By
early September of last
year, there were suggestions
that Leap might go belly-
up, but management —
which can certainly be
faulted for some of its de-
cisions — kept a game face
and still has one, despite
last month’s bankruptcy.

Early last year, the company
said it would concen-
trate on its 40 existing mar-
kets and not continue its ex-
pansion kick into new terri-
itories. That made some com-
pany if the company
might be overextended.

Then, in the first quarter,
it was hit with fraud, such as
customers buying service
continued on page 8

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In early 2002, Leap went into binding arbitration with MCG PCS, Inc., over the price that Leap had paid MCG for wireless licenses in Buffalo and Syracuse. In late August, the bad news hit: Leap had to pay $40 million or issue 21 million shares to MCG. It took the latter course, but because it didn’t get shareholder permission, it faced NASDAQ delisting. In turn, it went into default on its arrangements with vendors such as Lucent. In a chain reaction, its credit ratings fell and securities analysts made gloomy assessments — some even suggesting that bankruptcy lay ahead, an idea that would have been unthinkable only a few months earlier.

The payout of 21 million shares lifted the number of outstanding shares to 59 million, immediately diluting the value of the shares of existing shareholders. Before September arrived, the stock was plunging toward 40 cents. It kept going south. Later, NASDAQ officially delisted the shares, citing Leap’s refusal to seek shareholder approval in passing out the arbitration-related shares, as well as its inability to meet net tangible asset, stockholder equity, and minimum stock-price requirements.

Then there were civil suits, claiming that Leap wasn’t just a victim of fraud; it was perpetrating fraud itself by grossly inflating the value of its wireless business. The company says it has valid defenses for those suits.

Then there is the matter of executive pay. In 2001, the company lost a whopping $483.3 million. Nonetheless, according to a recent SEC filing, White enjoyed a $750,000 salary, a $1.1 million bonus, and $930,000 in other compensation, consisting of such things as matching 401(k) contributions and executive benefit payments. Swenson had a salary of $520,000, a bonus of $570,000, and $12,000 in other compensation.

But in September of 2002, after the arbitration debacle, White voluntarily cut his salary from $787,500 to $483,300, and Swenson whacked hers from $546,000 to $375,000. An insurance policy on White was suspended, wiping away most of his “other compensation.” Of course, stock options were underwater, and insiders — who had not, to their credit, dumped their shares to any significant degree — had taken a licking in the market.

In February of this year, the board voted to keep most of the executive officers’ salaries intact in case of bankruptcy, so that business could continue in the belly-up phase.

Executive-compensation expert Graef Crystal, a former San Diego now living in Las Vegas, thinks White took sufficient pain with his cuts, even though the 2002 loss ballooned to $665 million.

However, the salaries of the general counsel, chief financial officer, and top-human resources executive have continued to rise each year, to a high of $280,000 a year, with the others close behind.

Bud Leedom, an equity analyst in San Diego for Wells Fargo Securities, thinks the executive pay remains on the high side, particularly since the company’s post-bankruptcy filings warn that shareholders are all but certain to be wiped out. “The days of these types of salaries for companies of this nature are long gone,” says Leedom.

He and some other analysts think that Leap’s low-cost, talk-all-you-want strategy is overdue for an overhaul, particularly since bigger competitors are doing similar things. For example, right after Leap suffered the MCG indignity, AT&T Wireless announced a plan permitting customers to file a lawsuit.
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plenty of support on the planning group. "We looked at the planning group," Wirsing said, "and we realized that she had the thing, 16 to 2." That's because, during the quiet years, seats on the planning group had become empty and, according to bylaws, the other seat holders had appointed people to fill them.

Sensing the political momentum was swinging toward building a bridge, Wirsing and other members of UC Golden met with Councilman Peters in May of 2002. "He said, 'We probably had them beat 60/40,' Wirsing recalls. "There was a petition together and got about 1200 signatures. And we flooded Peters's office with e-mail, with letters and phone calls. Then they had the big June meeting up at La Jolla Country Day, and we got out slightly more of our people than they got of theirs." By Wirsing's estimation, nearly 1000 people packed the June 2002 meeting at La Jolla Country Day school's theater. "We probably had them beat 60/40," he says. Peters was in attendance, and after three hours of presentations and counterpresentations, he announced that he would not proceed with the project until it had been studied further.

After the June meeting, Wirsing and other UC Golden members decided they needed more representation on the planning board. "So in December," explained Wirsing, "we sat down to figure out what seats were available and who we could have run for them. And that is not an easy thing. It is a volunteer position, you get nothing but grief, and you've got to sit there for hours endlessly at monthly meetings. It is a thankless task."

Besides two representatives from the University of California, San Diego, the planning group is made up of members elected from three zones of University City: the south half is area one, the northwest is area two, and the northeast is area three. Each zone is represented by three resident members and three business members. In March of this year, six seats came up for reelection. "We were able to connect with and convince four people to stand for four of the six seats that were up," Wirsing says. "The first problem that we had," Wirsing says, "was the planning group didn't want to accept [one of our candidates], Magda Remillard as a legitimate business candidate because she runs her business out of her home. The planning group secretary went to the [city] planning staff and they said, 'Yes, generally we don't allow that.' This is where Jesse Knighton was invaluable to us, because he heard about it and said, 'There are two people on there with home businesses.' We informed the city about this, and the planning department came back and said, 'Yes, Magda can run, because the secretary never told us about your practice. So for this make unlimited domestic calls anytime they wanted for a flat rate. Critics "are wrong," says Jim Seines, Leap's director of investor relations. He says that Leap's cash-flow loss has been receding. The company will operate while restructuring its finances in bankruptcy. "We believe we have sufficient cash to operate the business, and we're not seeking outside sources of financing." But of three analysts who still follow the stock, two have a strong sell and the third has a sell recommendation. That's no Leap of faith.
Big bridge
continued from page 13

election, yes, you can do this. But city policy is, if it is business, it ought not to be home business."

In February of this year, Wirsing reviewed the bylaws of the University City Planning Group and discovered that appointed members can only serve until the next election. “That meant five more seats should have been open for election. So we wrote the planning group a nice letter saying this was probably an honest mistake, but nobody announced that these seats were available, and the five incumbents did not meet the registration requirement — because two months before the election the candidate has to declare that he’s going to run. And we said reappointing them is not acceptable. You’ve got to give other people a chance to participate. We suggest you just have a special election for these guys. They responded that they would consult the city attorney and get back to us.”

The March meeting at Forum Hall in UTC was election night. But, after the voting, Ferguson moved to seal the ballot box until the city attorney could rule on a question of bylaws, which state that a nonpublic entity may not have more than one person on the planning group. Ferguson believed that UC Golden might qualify as a nonpublic entity, and therefore three of its four candidates were disqualified.

Wirsing contends that the nonpublic entity clause does not apply to his loose group of neighbors, which has no formal membership. “Really,” he says, “that clause means a developer can’t come in and fill a bunch of seats. It has no application to a political organization. So when he was finished and I raised my hand, ‘Madame Chairman, I am from UC Golden, I would like to speak.’ And Alice said, ‘No, no public testimony on this,’ and all of them voted for it.

“Then,” Wirsing continues, “we moved to the appointed-seat issue. Now, there was a provision in the 1996 amendments to the bylaws that stated that if you were appointed to a seat, you don’t serve the whole remainder of the term; you serve until the next election. Well, Ferguson then makes a motion, ‘There was no official approval of the ’96 amendments,’ he said, ‘so I think we are operating under the 1990 rules, and they don’t require an election for the appointed seats.’ But somebody from the city planning staff stands up and says, ‘Well, our practice has not been to send you approval. We review the amendments, and as long as you don’t hear from us, it is all good.’ So there was a secondary motion from Bill Ferguson, ‘Well, I move that they be reappointed.’ The crowd wanted to speak to it, but no discussion was allowed. So the city planning staff stepped in and said, ‘Well, you can reappoint them, but we don’t think it is a good idea to avoid elections this way.’ So they reappointed and said, ‘Well, we have special elections, and their appointments will only last until the special elections.’ Somebody tried to object to the fact that the appointed people should not be voting on this motion. But that was ruled out

continued on page 16
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Big bridge
continued from page 14
of order, so the appointed people got to vote to reappear themselves.

Between the March and April meetings of the University City Planning Group — and after hundreds of e-mails, calls and letters from UC Golden — the city planning department, in a letter to concerned parties, rejected the notion that UC Golden is a nonpublic entity and recommended that the planning group hold special elections as soon as possible. Representatives of the city planning department and Councilman Peter's office attended the April 8 meeting. The first order of business was the question of UC Golden as public entity. "Unanimously," Wirsing says, "they dropped their investigation of UC Golden. Then they had to count the ballots. The next item was the appointed-seats question. One of the appointee guys said, 'There is no provision in the bylaws for a special election.' But they had a discussion about it, and they abandoned that idea and scheduled elections."

The last order of business was to announce results of the previous month's election. All four UC Golden candidates won. Wirsing grinned from ear to ear. "A clean sweep."
**Father’s M16**

continued from page 16

ically manslaughter. So far as I know, no one was punished, no one was charged, no one had their govern-
ment contract revoked. This is another reason why the sons of congressmen should not be given draft exemptions.

A funny e-mail list circulating is called the Rules of Combat. One of the rules is, “Always remember that your gear was made by the lowest bidder.”

In a larger frame, what we’ve been talking about here is the research-and-development process, which I maintain emphasizes fancy and complicated over clear and simple, to the detriment of our GIs. Gene Stoner, who invented the M16, is a maverick genius. But Mikhail Kalashnikov, who invented the AK47, was a master sergeant in the Soviet army.

Master sergeants tend to be practical people.

How can the people who develop weapons be so callous about the lives of young soldiers? My friend Mark Berent, the Air Force author, is also a well-known aviation writer. He was making the rounds of defense contractors at the Paris Air Show, checking out the new gadgets with a former infantryman friend, a paraplegic who had been crippled by our own bombs. At booth after booth he’d introduce this friend and the result was always the same. They could not see him. They didn’t acknowledge the introduction; they didn’t look at him. His presence did not register. This is as interesting for what it says about the nature of human consciousness as for what it says about the attitudes of defense contractors.

With these problems in mind, I checked with Howard “Max” Mullins, a former ranger and ranger instructor. He says that the M16AZ carried by most of our troops has corrected all these problems, that it is now a reliable weapon in the jungle and in the desert. The M4, the shorter version carried by special operators and light infantry, is even better. It has a shorter barrel and a collapsible stock, which makes it easier to carry, and it is a more flexible weapons system, in that it can have a laser target designator, or a scope, for day, night, or infrared attached. And a grenade launcher. It’s also adaptable for a 100-round box magazine.

Max’s fondness for it is not universally shared. One young Special Forces officer still on active duty writes, “Still jars too damned easily, and the round is weak.” The accuracy is good and the gadgets are great. I like a simple AK, have since Azerbaijan, Colombia, and Sierra Leone, and that continued in the Stan [Afghanistan]. I signed out an AK, but then the command had a consensus.

I’ll probably never fire a rifle in combat again. But for me, the M16 is damaged goods. I’d rather carry a rattersnake around in my pocket than an M16.

It cannot be denied, though, that they worked well in Iraq.

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Matt: When pigeons eat birdseed off the sidewalk, do they hang their beaks on the concrete?

— Mission Valley Ken

Peck. Ouch! Peck. Ouch! That’s kinda how a pigeon’s day goes. Well, not that bad, really. The keratin sheath that coats its bill (which in turn protects its internal beak bone) is hard at the tip but softer near the skull, absorbing some of the shock. On all ground feeders, the keratin grows continuously, so the bill doesn’t wear away.

Hey, Matt:

There are crime-solving reality shows that use actors in the recreations who look a lot like the real criminals. Have you heard any stories in which those actors were spotted on the street and turned in, thinking they were the real perps?

— Langston in Spring Valley

Apparently, arrest is an occupational hazard for actors on America’s Most Wanted. Several have been cuffed after well-meaning citizens spotted them. One poor schmo was arrested twice in one week. She played a particularly evil nanny-housekeeper who forged employers’ checks and burned down their houses. According to the actress, two teenagers recognized her on the street and called the fuzz. A crowd gathered around her before she was hustled to the cop shop and the whole mess straightened out with her Social Security number and phone calls to her agent.

A few days later she was confronted and detained in a restaurant. In a TV interview, one AMW actor said he knew of people hired to play mob bad guys who received threatening phone calls from the real-life bad guys before the show was even taped, warning them to find another line of work.

AMW likes to cast look-alikes and does its shooting at the crime scene. They contact talent agents in the area to find local actors who match the specs. When you go for the audition, better bring head shots, your AFTRA card, and a bail bondsman.

G’day, Matt:

I was hoping you could confirm a suspicion I’ve got that the culinary elite are trying to dupe us or that there is a serious case of the Emperor’s New Apron going on. Isn’t salt just salt? Recently there seems to be a push to use sea salt instead of your standard table salt because it is either more or less salty or has a better taste. Seems like it might just be a good marketing technique.

— Downunder Nick, the net

The culinary elite gentrified water and bread; health-bar barons sell us oxygen; so why should salt escape un molested? Scrambling to keep up with the international dining nazis? Then (today, anyway) nothing will do but French sea salt, hand harvested during July and August by colorful natives along the marshy coast of Brittany. That will be $40 a pound, please ($65 Australian).

Basically, salt is salt. Sodium chloride. Originally dissolved in seawater. Whether you’ve stolen a packet from a take-out joint or spent your kids’ college fund, you get the same crystalline chemical compound. Common table salt comes from salt mines, deposited when seas retreated from the land. It’s heated, milled, cleaned, dosed with sodium ferrocyanide to prevent clumping, and usually fortified with potassium iodide, with a pinch of dextrose to stabilize the iron. Feh! Yuck! Pa-tooeey! Chemicals! say the serious chefs. For cooking they use kosher salt, the very same sodium chloride from salt mines, but additive-free and coarser, easier to pick out of a dish with their little chef fingers. Real chefs don’t use shakers.

Basic facts: The sodium chloride crystals advertised as sea salt have been evaporated under controlled conditions from seawater, not mined. Fancy, expensive facts: The designer sea salts are not heated or cleaned and still bear traces of dirt and other effluvia from the places they were harvested. The gray-colored French fleur de sel tastes like the swamps of Brittany. Pink Hawaiian salt tastes like Oahu clay. “Divine! Earthly!” say the chefs. Feh! Yuck! Pa-tooeey! Dirt we would ordinarily say — if we hadn’t just paid the chef $40 a pound to make our vegetables taste as if they were cooked unwashed.

These are called finishing salts, sprinkled on a dish just before serving — a condiment rather than an ingredient. If you’re pouring your fleur de sel into the cooking pot, well, the laugh’s on you. The delicate taste of sludge from coastal France is lost. Unprocessed sea salt contains minerals that table salt doesn’t, but they’re in such tiny amounts they have no particular health benefit. As for how “salty” salt tastes — all salt is 39% sodium. Period. Sea salts taste milder because there are other flavors that cover it up.

Is this just one more culinary rip off? Well, do you care that your meal tastes like some exotic land (in the most literal sense)? If you do, the craze is all very clever and meaningful. If you’re an average shrimp-on-the-barbie guy, probably not. You Aussies like Vegemite, yeast purée just a wee step from being salt-on-a-stick. Expensive French swamp salt is probably lost on your antipodean taste buds, mate.
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San Diego Odds
May 1, 2003

Knees

“...I’ve never been on a losing team,” Tenace says, “I never caught until I got to pro ball. I played [with Oakland] as a shortstop.”

We laugh. Hard. Tenace continues, “I signed as shortstop. Oakland moved me all over the place to every position except catcher. Then, they decided they needed some catching. At the time, the outfield was loaded, and the infield was loaded too. They had guys stacked up like a cord of wood. So, they converted me into a catcher, and my career took off.”

I’m beginning to understand about the six World Series rings. “When did you realize you were going to have problems with your knees?”

“...I never had knee problems in all the years I caught. I believe him. “Of course.”

“But, you take a lot of punishment back there. It’s not just pain in your knees, it’s also the foul tips, the collisions, and the up-and-down.” Quiet. More quiet. Tenace says, “You don’t expect a catcher to play 162 games, like an infielder might, because of the wear and tear on his body.”

Despite Tenace’s aw-shucks narra-
tion, I should note that he played in the bigger for 15 years, which puts him in the company of baseball’s best. Moving along with that thought, “What would a jour-
neyman catcher, somebody who’s going to be in the league — not as a superstar, but he’s going to play for eight or nine or ten years — what kind of stats would he have?”

Tenace says, “The priorities of a catcher are catching, blocking, throwing, and calling the game. Anything they hit is a big bonus. I’m not talking about a Piazza-
type guy or an Ivan Rodriguez-type guy, the catch-and-throw guys who block balls and are also great hitters. Most of the catchers in the game now are middle-of-
the-road catchers, solid defensive guys who can handle a pitching staff. Maybe they might not hit like you would want them to, but they can still give you that solid appearance behind the plate.”

“So, if you’ve got a .225, .250 hitter...”

Tenace laughs, “If I’ve got a .250 hit-
ter, and he’s a catcher, and he gives me every-
thing I want defensively, he’s in that lineup every-
day. “See, a catcher has a tremendous amount of responsibility. He’s like a quar-
terback, as far as leadership goes. He han-
dles the pitching staff. He’s got 10, 11, 12 guys on the staff, and he’s got to know everybody’s strengths and weaknesses. He’s got to know how to get the most out of that particular pitcher, that particular day. And, he’s got to know all the hitters in the league like the back of his hand.”

“Sounds complicated.”

“No; now they got the data for all these batters. It’s so damn easy for them. They have everything you can imagine on every player right there in the clubhouse. They can log on to a computer and get any damn thing you want on a guy, right at their fingertips.”

The Vegas Line

129th Kentucky Derby
Churchill Downs, Louisville, Kentucky Saturday

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By Patrick Daugherty

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Denomination: nondenominational
Address: 960 Fifth Avenue, Chula Vista, 619-429-8707
Year founded: 2002
Senior pastor: Reverend Matt Ortiz
Congregation: 125
Staff: 3 full-time
Sunday school enrollment: 35
Annual budget: $140,000
Weekly giving: $2700
Programs: no
Diversity: white, Hispanic, Asian
Dress casual
Services: Sunday worship, 6:30 p.m.

Tattooed Calvinists. Reformed Baptists with pierced tongues and Borneo-style earplugs, Presbyterians on Harleys. When you arrive at Crossroads Church in Chula Vista, you suspect that the Reformation never really died.

“It’s the thing about predestination,” Ortiz told me, “it’s the fact that you can’t tell from the outside if someone’s elect or not. Only God can judge what’s inside a person’s soul.” Crossroads’ Reverend Matt Ortiz told me last week, by way of explaining how he and a growing number of other young pastors apprehend Reformed theology.

In other words, Calvin’s emphasis on grace, on once-saved-always-saved, Luther’s emphasis on sola scriptura, has emboldened young pastors like Reverend Ortiz to bring tattooed, pierced, and rock ‘n’ roll–loving young people to an orthodox Christian church.

“[There’s] nothing in the Bible,” Reverend Ortiz told me, “that dictates how much ink you can have on your skin, or what sort of jewelry you can wear. We don’t believe in adding laws to the Bible. And, anyway, you don’t earn salvation by wearing the right clothes or looking a certain way. You don’t earn salvation at all.”

(And brave rebels run deep in America. While I spoke with Reverend Ortiz last week, I thought about a church I’d not long ago visited, the Church of the Transfiguration on East 29th Street in Manhattan. One hundred fifty years ago, inspired by the great piety of the Oxford Movement, the parish caused a scandal by openly evangelizing actors and actresses — folks whom New York’s other churches at the time were reluctant to bury or wed.)

“Afterward, I asked 30-year-old Reverend Ortiz what he hoped for his church. He said he wanted to offer ‘something more than Bible lite.’

“I want a church that’s small enough, or at least feels small enough, where people can build relationships with each other. Because I truly believe that people are made to go to God and to the Gospel. Through relationships. The idea is to raise up leaders who can, in time, go out and plant churches of their own. That sort of goal engages you in each other’s lives. It makes you extroverted. It creates the sort of people who have to depend on God’s grace.”

— Abe Opinion

SHEEP AND GOATS

PLACES OF WORSHIP REVIEWED

Crossroads Church
Chula Vista


 Poor to satisfactory: Good: Very good: Excellent: Extraordinary:...no flowers

Afterward, I asked 30-year-old Reverend Ortiz what he hoped for his church. He said he wanted to offer “something more than Bible lite.”

“I want a church that’s small enough, or at least feels small enough, where people can build relationships with each other. Because I truly believe that people are made to go to God and to the Gospel. Through relationships. The idea is to raise up leaders who can, in time, go out and plant churches of their own. That sort of goal engages you in each other’s lives. It makes you extroverted. It creates the sort of people who have to depend on God’s grace.”

— Abe Opinion

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Dear Aunt Trudy,

My wife and I split up a year ago. I gave her the house and moved out. She actually found me a nice little back house to rent behind the home of a divorced friend of hers who needed a tenant. My ex-wife“Ida” and I have a son and have joint custody, so he spends half his time with me. My landlady, Ida’s friend May, who lives in the bigger front house here, got divorced a few months before Ida and I did. Then about six weeks ago, Ida started dating May’s ex-husband, Rolf. I told her it was a bad idea to get involved with her best friend’s ex, but she didn’t listen. May went insane when she found out. She told me that she never wanted to see Ida again and that Ida was not welcome on her property, which includes the back house where I live. I tried to reason with May, because when my son comes to spend part of the week with me, Ida needs to be able to drop him off here sometimes. It doesn’t work if she’s banned from the premises. May said that she cannot stand seeing Ida’s face ever again, and so I have to move out. She’s throwing me out because she doesn’t like my ex-wife! Despite the fact that it’s ridiculous to throw me out for this stupid reason, I’m moving because I’m sick of this catfight between two selfish women. My question is this: Isn’t May supposed to pay this catfight between two selfish women. My question is this: Isn’t May supposed to pay some or all of my moving expenses if she’s forcing me to move for no good reason? I told her I thought she was legally obligated to do so, and she said, “No way.”

OUT ON THE STREET IN ROLANDO

Dear Out on the Street,

Good Lord, what a soap opera! I’m so sorry you’re stuck in the middle of this fiasco. Perhaps it’s best — although I know that in the short run it’ll be a royal pain — to move away from this scary landlady. If you have the money, get a lawyer who specializes in housing law to tell you exactly what your rights are here. If you’re short on cash, try calling the tenants’ legal center, 858-571-7100, which is supposed to offer low-cost legal assistance by attorneys specializing in housing law. Or try calling the Legal Aid Society of San Diego or the San Diego Volunteer Lawyer program and see if they can help you find out what May’s financial responsibilities are toward you in terms of helping defray moving costs. And good luck in finding a more peaceful place to live.

Dear Aunt Trudy,

I was close friends with “Diane” for five years. We had lots in common. Then she gradually turned ill-tempered. She did a number of things that hurt my feelings and made me not trust her. We stopped hanging around together. I heard through the grapevine that her friendships with several other people also ended around the same time, for similar reasons. Two or three years went by. Then I heard from Diane out of the blue. She called and said she’d been having serious problems with alcohol during the time our friendship was unraveling. She said that now she was a member of Alcoholics Anonymous and that part of the program was that she was supposed to make amends to people she had wronged when she was a drunk. She took a long time to explain all this and then at the end of the conversation she said she wanted to have lunch and get back on the road to being friends again. I was really surprised by all this. I didn’t know she’d had drinking problems. I told her I’d think about the lunch invitation and get back to her. While I applaud Diane for getting sober and apologizing and all, I find that I don’t have any desire whatsoever to rekindle the friendship. Too many hurt feelings, too much water under the bridge and so on. Am I being an unforgiving creep? Should I try despite my misgivings?

STELLA IN SPRING VALLEY

Dear Stella,

I have said before in this column that friendship is a voluntary relationship, and your heart has to be in it. Forgiving Diane and wanting to take up the friendship again are two different things. You can forgive her, but if you would rather not socialize with her now, tell her you’re not to the point where you’re comfortable being friends again, though you respect her courage in calling you and in getting sober. You can also leave the door open if you want to and tell her that if you change your mind, she’ll be the first to know.

Write to Aunt Trudy at the San Diego Reader, P.O. Box 5800, San Diego CA 92118-5800; 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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-EVE KELLY

"Beer-aw! Beer-aw! Chuck, chuck! Chicken!"

That was Patrick making fun of me as we drove across the Coronado Bridge. I was in my usual posture, gripping the seat in white-knuckled terror, eyes squeezed shut until our increasing speed assured me we were safe on land. He pulled that particular routine only once, after that, he knew he was in the presence of a genuine phobia.

Every spring, I try to supplement my annual renewal of the bridge with a little personal cleansing. Sometimes, it’s physical — taking walks, losing weight — sometimes it’s more emotional. This year, I decided to cross my bridges bridge.

A few days of research brought me to the Mira Mesa office of Dr. Brenda K. Wiederhold, Ph.D., MBA, BCIA. Wiederhold is the director of the Virtual Reality Medical Center (858-642-0267). The center seeks to help people overcome phobias using virtual reality computer software. To supplement the software, the center offers different rooms to suit each phobia. If you have a fear of flying, you sit in a chair with your head notched. They don’t use the bottom third of your chest. They don’t use the bottom third of their lungs; they’re not breathing efficiently, and so they’re forced to breathe faster. If you move the breathing down, you breathe slower, and it starts calming your heart rate."

"When someone calls for treatment — say, for fear of driving — it could be because they’ve had a panic attack on it. "When someone calls for treatment — say, for fear of driving — it could be because they’ve had a panic attack on it. When someone calls for treatment — say, for fear of driving — it could be because they’ve had a panic attack on it. I get the patient to control their thought processes. "If you have a phobia of bridges, you start thinking, even before you get in the car to drive in that direction. Oh, my God; when I get to that bridge, I’m going to freak out. "That’s an automatic thought, and you need to stop that thought process and look at the more rational side. If you pay attention to those thoughts, things just get worse and worse. I get the patient to focus on rational responses, or breathing, or just positive affirmations."

Once those anxiety-management skills are in place, it’s time to venture into the virtual — always keeping those physiology readings on the screen. You might start you on a deserted road, just getting the feel for virtual reality, maybe causing you a little bit of anxiety that you didn’t even know you had. But I know, because I can see your physiology. Also, I can see the screen whatever you see on the head set, so I know at exactly which point the heart rate or sweat-gland activity goes up. I might say that we need to focus on this before we even get to the bridge. Then we won’t have anticipatory anxiety, and you won’t be as prone to panic on the bridge.

"You move in stages through the virtual world until you finally get to the bridge. Then I’ll have you practice the coping mechanisms you have. I’ll start you in a situation with many other cars. Then, as we go up, I can make the traffic denser. I can make it rain, or I can make it nighttime. I’ll do different things to make it a little more difficult."

Though Wiederhold told me that it’s best to stay in the virtual world for 20 minutes — “to get the most out of it” — she can let a session run as long as the patient needs to exit.

After she’s started the virtual reality therapy, she starts giving “homework assignments, such as educating yourself about bridges. Learn that bridges aren’t going to fall down. Also, I’ll have the patient start doing small driving assignments, or I might have them go to its Port Village and just look at the Coronado bridge. I have them sort of take out their phobia and examine it in a more rational way.”

Wiederhold started this line of therapy in 1997 and has had good success. “If a person stays with the treatment, completes the sessions and does the homework assignments, we have a 92 percent success rate.” In more traditional methods, a patient is taught “breathing skills and thought-stopping. If a person stays with the treatment, completes the sessions and does the homework assignments, we have a 92 percent success rate. But then they’re asked to sit and imagine the bridge. A lot of people can’t do that. Only 15 percent of the population is good at visualizing, so people don’t find it effective. The other way people were taught is taught “breathing skills and thought-stopping.”

You can go to the center’s website, www.virtual-reality-medical.com, and see an “aftermovie” that’s an automatic thought, and you need to stop that thought process and look at the more rational side. If you pay attention to those thoughts, things just get worse and worse. I get the patient to focus on rational responses, or breathing, or just positive affirmations."

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- West Coast Eyecare - $10 off any product or service
- World Spa - 30% off day spa packages
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What’s Nick Inzunza Got That You and I Don’t?

Richard Russell makes no bones about it. He feels like an old man these days, though he won’t say quite how old. The same goes for a lot of what Russell says about himself and his life and times. In his elliptical style, he’ll give you a general outline, then leave you wondering about the rest. He says he’s had his share of heart troubles. He’ll tell you about a big farm somewhere in the Ozarks, where he’s spending more and more of his time these days. He’ll talk a little about his son, who he says is in the military’s Special Forces, serving somewhere in the world, though he doesn’t know where. “He doesn’t tell me, and I don’t ask. He’s okay. He’s still alive after 28 years. I talked to him yesterday at 11:00 at night. Doing fine. He was on the cover of Soldier of Fortune a couple of months back.”

Russell can go on for hours about his opinion of the city’s deal with John Moores for the downtown ballpark (a “downright scandal!”) and what he thinks about the city’s housing-code inspectors (“not much”) but hesitates when asked about why he sold off a big chunk of his holdings, mostly rundown residential units in Barrio Logan, to none other than Nicholas Inzunza, the new mayor of National City and brother of San Diego city councilman Ralph Inzunza. The brothers are confidantes and close political allies of state assemblyman Juan Vargas.

“If I met him and I liked him. That’s the end of the discussion” is how Russell put it a couple of months back, when a question about his ties to Inzunza was first posed over the phone. Russell says he doesn’t list his properties for sale, just sells them to buyers who have somehow become part of his informal network, people who stop by and express an interest in buying or know somebody itching to buy some fixer-upper at a reasonable price. If he takes a shine to them, they’ve got a chance, Russell says. “I own a lot of real estate down there, and the city is very vindictive, so I’m not saying anything more about any of that stuff.”

He would much rather talk about what he says is his history in the neighborhood. He lives in La Jolla now but got his start in the barrio. “It’s almost 50 years of history. I was raised in Logan Heights. I went to school there,” he says, calling the sprawling district of mostly ramshackle old houses and apartments by its long-ago, original Anglo name. “I was the largest private owner of property down there at one time. I pretty much knew everybody in the neighborhood. When I started buying, the white man wouldn’t even go down there. I couldn’t get brokers to go down. They kept saying, ‘I don’t want to get killed, don’t want to get shot to death,’ things like that.”

Warming to the topic, he remembers his battles in the early 1980s with a young Mexican-American female firebrand and an Anglo city councilwoman, both of whom he continues to hold in low regard. “Yeah, I’m plenty familiar with that neighborhood, all right. See? I’m familiar with the rezonings that went on, which I think fucked all the people who own property there. That’s what I’m familiar with. The property owners listened to Rachel Ortiz and Lucy Killea, and they screwed themselves. I’ll never understand those people as long as I live.”

He says he knows who has influence and power in what he describes as the once-untouchable ghetto, now increasingly coveted by shadowy speculators who are betting that next year’s opening of the nearby Padres ballpark and accompanying office and condo towers will shoot prices into the stratosphere. These days, the dirt of Logan Heights can be gold, Russell says, if one knows the right people. “The Ayyads are the biggest owners. Live up in Rancho Santa Fe somewhere. The mother is the power behind that family. I met them about ten years ago. They are very big, very powerful. They have a lot of crews out working. They have made a lot of money. Millions of dollars, as a matter of fact.

“I wouldn’t sell to them. I didn’t like their approach. They charge premium rents.” Asked to elaborate, he changes the subject. “Owning rental property in California is not very pleasant. There are so goddamn many laws and rules and regulations, it’s downright impossible. There are no laws controlling the tenant. The tenant can rape you ten times over, and you can’t do a god-
damned thing.

"If you were an old property owner, you would know the city is forcing the old property owners out. They are harassing the shit out of you because they want the tax base increased. So if you are forced to sell, you aren't going to give it away; rents are going to go up."

That's why, Russell says once more, he's getting out, pulling the plug, spending a lot more time in the Ozarks and out in Borrego Springs, where he owns a bunch of small lots he's been picking up at county tax auctions. "I was going to give this all to my kids. All this stuff I had put together over the years. Let them run it. Get their hands dirty. Be landlords. I thought we'd be one big happy property-owning family, like the Ayyads, only smaller.

"But they didn't want anything to do with it. Not interested. They're scattered all over now. Can't blame 'em. This is a lot of hard work. A lot of lifting and bending, screwing around with the city. They are all over your back, believe me, the city is. I had a couple of tough months. Had a heart operation. So I'm getting rid of my units. Slowly but surely. I physically can't do the work. When you are pushing 70, you can't do the same things you are doing when you are 50 or 55."

Thus, says Russell, he's been selling off his units to Nick Inzunza, offering him extremely favorable terms in the bargain. Since 1995, records show, Russell has deeded eight separate parcels of real estate scattered around Barrio Logan and environs to Inzunza, purchased by the National City mayor for a total of about $2 million. In each case, Russell, not a bank or other lender, financed the transactions. In the biggest purchase, an apartment building at 234 Francis Street South, valued at $1,050,000, records show Inzunza made a down payment of just $50,000, and Russell took back the balance in a million-dollar note. The down payment is much lower than a bank would require, say those familiar with local real-estate financing.

A property on Newton Street sold for $160,000, with a down payment of $5000, about 3 percent of the total value. Units on Ocean View sold for $150,000, with a down payment of $5000, less than 4 percent. A property on Dewey Street sold for $150,000, also with $5000 down. A house on Quail Street sold for $127,500, with $5000 down. Another set of units on 17th Street sold for $250,000, with $5000 down, or 2 percent of the total value.

The National City mayor recently told a writer for San Diego Metropolitan that Russell had given him his start in Barrio Logan real estate. Nine years ago, at the age of 23, "I'd saved up enough money to buy my first property from a gentleman by the name of Richard Russell, who from that moment on served as a mentor to me," Inzunza was quoted as saying. "He was selling me properties considered undesirable. He sold me maybe 20 percent of his portfolio.

"This guy had a lot of property, lived on Mt. Soledad. "He taught me about economics, urbanism, about inflation, the cost of housing, and how, if I were to work hard and invest in real estate in the inner city, someday it would pay off. Most folks were putting their money into IPOs, but I put my money where my mouth was and invested it back in the community. Through a seven-year period of acquiring property, I was able to make acquisitions totaling $3.2 million."

In a telephone interview last week, Inzunza described how he first met Russell. "He's such a great guy. I think he had an ad in the paper, and I was kind of very young and gullible. He had an ad in the paper wanting to sell some property and was willing to carry the note. It was a vacant structure, considered to be undesirable. It was a pretty good interest rate at the time, considering the inner city and where it was economically in those days."

According to Inzunza, in those days it was hard for inner-city landlords such as Russell to unload their units at virtually any price. "There were no buyers. Nobody wanted to buy 'em. He was offering nothing down to some folks. There was vacant housing all over the inner city. There was no conventional financing."

But Inzunza had more than his mentoring relationship with Russell going for him. A scion of one of the South Bay's most politically influential families, both he and his brother have long worked for some of the barrio's most influential politicians. His father, Ralph Inzunza Sr., was on the city council of National City for many years and is widely regarded as one of the godfathers of South Bay politics.

Nick's brother, Ralph Inzunza Jr., now 33, began his political career in 1991 as chief of staff to then—city councilman Juan Vargas and served six years there before moving over to Sempra Energy, otherwise known as San Diego Gas & Electric, as a public relations man and lobbyist. In November 2000, Vargas was elected to the state assembly from the 79th District, which includes Barrio Logan. For continued on page 64
Parents

WHEN MY FATHER LEFT

I was about 1 year old when my mother and father split, and I’m 17 years old now, so I have lived about 16 years without my father being a prevalent figure in my life. In fact, I wouldn’t have known that my father used to live with my mother if it were not for other family members’ stories.

My father, a 21-year-old high school dropout when I was born, was supposed to join the Army soon after my birth, and then he and my mother, a 20-year-old college dropout (because of my birth), had planned to get married. None of those plans became reality, however, and as a result, my father and mother grew farther apart from one another and soon split. So ended my father’s second serious relationship.

My father’s first relationship, which included the birth of a boy, occurred two to three years prior to my birth. That relationship ended suddenly because my father became involved with my mother. That’s all I know about that situation.

Just as he did to my half-brother’s mother, when my father left my mother, he stopped supporting her financially. My mother had to work and support me on her own. She worked nine-hour days as a legal secretary. Although the financial burden was placed on my mother, other family members helped — not just financially. My maternal grandmother watched me during the day while my mother was at work. Once I began school, my grandma continued caring for me in the evenings, because by that time my mother had begun attending City College, which hampered finances even more. My mom also worked a second job at a bar for about a year.

During the time I was between four and ten years old, I still saw my father. I didn’t see him too often, but I did occasionally talk to him and spend time with him. Our communication happened in spurts. There would be a period of down time, and then all of a sudden there would be a period of activity. It wasn’t the normal father-son relationship. It was more of a responsibility relationship, where my father and I understood that we were related and that we needed to communicate with each other.

I am suspicious of that relationship now. I don’t know whether to believe if my father’s relationship with me was sincere or not because most of the time my paternal grandmother was behind all of the dealings. And my father and I never did anything without other paternal family members. We would go to the park sometimes, but most of the time we didn’t do anything there together because we were always with other family members, and being a kid, I played with the other kids instead of spending time with my father.

In 1996, I went to Las Vegas with my father, my paternal grandmother, and one of my cousins. The trip was my grandmother’s idea. (It wasn’t my father’s idea, because if he didn’t have money for child support, how would he have money for a trip to Vegas?) During that short vacation, my father and I became closer than ever. He became my friend. That was the last time I saw him.

By 1996, my father had another child, a girl. Her mother died that year, and it is believed that her death sparked the “real” downfall of my father.

I did speak to my father once after that Vegas trip. In the summer of 1997, I stayed with my older half-brother in the Warner Center area. While I was there, my father called. I remember the conversation we had, but it wasn’t of much substance. Since then, my father hasn’t contacted us. I heard he did time in prison between summer 1997 and summer 2000; yet, I don’t exactly know why he was in prison, where he went after prison, or where he now is.

Living with a single mom, I learned how to cook out of necessity. My mom was and is rarely at home due to her job (paralegal work) and school (law school). Before I could cook, I ate frozen food...a lot of frozen food. This included frozen pizzas, TV dinners, corn dogs, and fish sticks. I don’t eat much frozen food any longer.

Having a single parent allowed me to have some great friendships, especially in elementary school. My two best friends in elementary school — one of which I still keep in contact with — had single moms. For that reason, I never felt like an outsider. Only one incident at school made me feel odd because I had a single parent. In sixth grade my teacher asked everyone how many people lived in their households, including themselves. I don’t remember why we were doing this, but I do remember the teacher writing numbers on the board to represent the number of people living in a household. She started with the number three and continued upward. When the teacher noticed that I hadn’t raised my hand, I told her that my household included my mom and myself. I will never forget the look on the teacher’s face. It wasn’t a negative or discriminative look; rather, it was a surprised look. I felt kind of different afterward — not only because of the teacher’s facial expression, but because I was the only one in the class to have two people in my household. I had never questioned it before.

One of the hardest aspects I’ve had to face about living with a single mom is the fact that she dated and still dates. Most of the men my mom has dated have been jerks, especially the most recent guy she date. It has also been difficult when, after establishing relationships with the guys that I liked, they’ve disappeared a few months later. That has probably affected me most.

I’ve also had to move many times as a result of living in a single-parent home. The reasons range from rent increases to my mom’s relationships. The last time I counted, I had moved ten times, three of those times in the past year and a half. I’ve lived in nearly every inner-city San Diego neighbor...
hood, including Paradise Hills, City Heights, Normal Heights, and North Park. The first couple of moves didn’t bother me, but the most recent have. It doesn’t look as if we are going to move anytime soon, which is a relief.

Although I’ve moved many times, if my father wanted to contact me, he would have no problem finding me because I keep in touch with my paternal grandmother and so does he. The fact that my father could contact me even though he chooses not to used to really get to me. I’ve always known that it had more to do with him than it had to do with me, but I still couldn’t help but feel that somehow it was because of me. This impacted my self-esteem and self-confidence at times.

There was a time when I was open to having a relationship with my father, but it is too late for that now. If he ever does contact me again, I would have nothing to say. My half-brother feels the same way and is actually more spiteful toward our father than I am. My sister is young, and I hear from her that he does call her every once in a while, so she wouldn’t feel the way my brother and I feel. Maybe her view will change. I don’t think my father is a bad person; yet, he has had 17 years to correct his flaws and to change his ways. My main concern now is to learn from his mistakes for when I become a father.

— Ryan L., Morse H.S.

My parents dated, fell in love, married, and four months later out popped two identical-twin girls. Their marriage fell apart quickly. On the stairs every night before I went to bed, at age two, I heard them fight about his severe drug and alcohol problems. After my parents’ breakup, my sister and I lived with my mother.

People ask if it was difficult growing up with only a mother, and to them I respond that I don’t know any other way. I ponder how different my life would have been with a father to take me to my first day of kindergarten, or to help me sell Girl Scout cookies door-to-door, or to weep at the sight of me receiving my high school diploma. All of those thoughts are just questions, and they will never be answered. Since the age of two and a half, it’s been the three of us. I may not know what a father is, but I know what he isn’t, and maybe that’s just as important. I know a father should give his daughter a birthday card or at least remember to call; I know a father should be there for her first date, or for her
prom night; and I know a father should take interest in her biggest life accomplishments. My father wasn’t there for any of it.

Growing up in a single-parent home isn’t always that great. Seeing my mother cry because she’s exhausted from all the long nights and extra shifts at the office to make ends meet isn’t easy. And it was difficult when my mom couldn’t make it to every student-parent conference meeting. But, I didn’t always mind coming home, doing my homework, making some macaroni and cheese, watching a little bit of television, and then heading to bed without a goodnight hug or kiss from my mother.

A great lesson I learned at an early age is how to take care of responsibilities around the house. While other eight-year-old boys and girls were outside playing with their Barbies or toy trucks, my sister and I helped cook and clean the kitchen table, countertops, and dishes. My sister and I grew up loving each other’s company; we hardly fought and became each other’s best friend, never saying that we hated each other or fighting over having to share a bedroom. What we grew to hate, though, was the reminder of what we longed for — a father.

We knew what the male role in a family was but wondered why we didn’t have a male figure to look up to. We grew to dislike our father quickly. Each month that went by without news of his whereabouts, if he had a job, or if we were going to get a dime for child support made us wonder if he cared about us. All I knew about my father was from my mother, who said some of my facial expressions reminded her of him and that I always looked more like him than did my sister. I knew his name, I knew he had brown hair, and I knew he didn’t care about me anymore. Did he not love me anymore? Did I do something to make him not care about me anymore?

Now, as I approach the age of 20 and look back over the years, I realize that a family with both parents doesn’t make it complete. My sister and I made it each day, with food in our stomachs and clothes on our back. Our mom showed us enough love to equal the amount of two parents, and she was there for the special moments of my life. If she had to work harder and longer to get us a special toy we wanted for Christmas, she did it. She instilled in me a sense of survival, doing what is necessary to strive for the best. She made sure we had our homework done each night and made sure we had every opportunity to succeed. She wanted her girls to go to college. She had so much faith in us.

I remember one summer when money was tight and, because we were out of school, full-time day care was needed. My mother couldn’t afford it though and decided that, since we were almost ten, we were old enough to take care of ourselves while she was at work. A neighbor caught wind of us staying home alone and called the cops. At the time, we had little food in the house (it was toward the end of the month, and groceries were scarce). My sister and I were sent to a place to stay while social workers evaluated the house and my mother. After two weeks, we were reunited. After that ordeal, family members wanted to help us, and grandparents sent money to make sure we would be okay. I remember our mother always saying that she didn’t want a handout, and if any money was taken, she would pay them back.

Parenting is not an easy task, but my mother took it on by herself and succeeded. I didn’t need a mother and a father to show me what love, faith, and hard work is. All I needed was a mother that could show me what sacrifice and devotion is.

—Nerica S. Langis, 2002 El Cajon Valley H.S. graduate
Sandals, Bell-Bottoms, a Medallion, and a Nehru Thing

He has a sometimes shy, almost self-effacing manner. A strong man. Muscular arms, with tattoos running the length of them. His raw power comes partly from the associations he has had over the years and partly from an enthusiasm for a life reclaimed.

His name is Michael Page. A San Diegan by birth and by preference, he grew up in the 1950s, an era of black bands and of singers like Little Richard, Chubby Checker, Elvis Presley, and Jerry Lee Lewis. In 1964, Checker, Elvis Presley, and Ruby and the Snakes — in New York City and entered the underground music scene; he toured with Iggy Pop and Chubby Checker.

About Michael Page, Iggy Pop made the following comments in the June 1980 issue of Creem magazine: “I met Michael when he was mowing lawns in La Jolla, California, seven years ago, and he said, ‘Jim, I’m going to be in the music business,’ and I said, ‘Ah, hhhhhhh. But he was a workaholic and I just hired him. Unbeknownst to me, the other guys do these things for me, I’m not much of a musician. They hired him, and you can take the boy out of the country, but you can’t take the country out of the boy. Michael’s just done an African tour with Chubby Checker. Michael’s one of the most unusual men I’ve ever met…. Michael, as you can see, is just…show him your shoes! [pointed, pony-skin shoes] Michael is a love figure. I mean, we had sex symbols in the ‘70s, and there is to be a love figure in my life, it’s Michael Page.”

Michael Page played a part in rock and roll history and lived to tell about it. Here is his story.

I was born on September 8, 1950, near 42nd Street in San Diego. The place I was born was called Hillside Hospital. I like to say that I was born on 42nd Street, because that fooled them all in New York. They asked me where I came from, and I’d tell them 42nd Street.

I grew up in the area around 42nd Street, near Highland and Landis. It was near the Kensington area of San Diego, but farther south. I went to Hamilton Elementary, and then when I was in second grade, we moved to Kearny Mesa. Then I went to Beall Elementary, Montgomery Junior High School, Kearny High, and Mesa College. I went to Mesa College to get out of Vietnam.

My dad worked at Juvenile Hall, and it wasn’t easy to have a dad who worked there. He was a very structured person, a foster child who had walked in and found his real father dead from alcohol poisoning at a time when there was bathtub gin. It killed him because it was poisonous alcohol. My dad then went to different foster homes around San Diego. He showed me a big estate where he had lived in Point Loma. He was whisked off to a lot of places. I don’t know if he was a real well mannered kid. Whatever. He didn’t tell us why, but he went from foster home to foster home. I don’t know where he was born, because he was pretty secretive and didn’t tell us very much about his childhood. I was interested many times, too, and wanted to know. My father passed away about five years ago. His name was Howard Leroy Page. My middle name is Guy. I have two brothers. One brother is Mark Jeffrey Page, and for my youngest brother, my parents took both of our middle names and named him Guy Jeffrey Page.

My mother, whose first name was Bernice, passed away from natural causes before my father did. She was a secretary for a bunch of San Diego firms. One was Piggly Wiggly. She worked over at El Cajon Boulevard and Park, where the Piggly Wiggly store was. It’s where Buddha Head is now. Uncle Russ had a cartoon show in San Diego and broadcasted at that location. We’d watch him on cartoons and think, wow, he’s a movie star. We knew that when we picked

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my mom up from work that Uncle Russ’s place was right there. And we just admired it, thinking that, wow, that’s where Uncle Russ is. Being a kid, the big guys to me were Uncle Russ and Johnny Downs.

I come from a middle-class, conventional family, on the borderline of strict. My dad was surrounded by juvenile delinquents all day, so he’s watching me, and I couldn’t get away with anything. A big thing he stressed was not pretending to be a cowboy. I also remember going to Highland and Landis Park. I don’t know if it’s still there today, but if it is, I imagine it’s a drug deal now. The whole neighborhood that I first lived in is now kind of a bad neighborhood, with a lot of drug interaction, but when I was little, it was Tom Sawyer land.

My mom was a super, superb good mom. And my dad was a dad, and he did the heavy work. My mother was Polish and German, and my dad claimed to be German. He had dark skin and black hair and did almost up to the day he died. He’d say that he was with kids who were professional liars all day long. He had us tricked into thinking that he could hold us at a certain particular place and feel our pulse, and he’d always be able to tell if we were lying. So it was, like… well, he worked with kids, and this is what he did, so we didn’t question it.

We would socialize mainly with my father’s friends, who were either cops or sheriffs. Those were the people who brought the juvenile delinquents, and my dad would lock them up. He once worked at a place that was located in Mission Valley, at a time when there were still farms there. The place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Mission Valley, at a time when there were still farms there. The place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect. I remember when there were still farms there, the place was called Anthony Home, and it was located down where 163 and I-8 intersect.
San Diego is so pasteurized and homogenized that it's unique. I recently visited the area where I first lived, and it's exactly the same as it was when I was a kid. The houses have weathered pretty well, and they all have an individual look about them. There was no tract housing at the time that I lived in the first house. We moved to the very first tract housing that I'm aware of in San Diego, at Kearny Mesa. This was before Clairemont.

The houses in my first neighborhood were really cool. I try to think back to where people got the money to do it and how they built the houses. The houses all had personality, and each one of them was completely, totally different. Back then, I thought they all had ten bedrooms, but as I look at them now, most of them were just a couple of bedrooms. Some of them were built with stone boulders. Basically, if you look around the area of Kensington now, that's what our neighborhood houses looked like then. In our particular area, however, the houses weren't kept up as well as the houses in Kensington. But in those days, they were. They were nice houses.

In that first neighborhood, we had a canyon in our backyard, so my whole life was spent in the canyon. I was really lucky to have a neighbor kid named Clarence, who had a great deal in common with my great friend Tom Waits, the singer. Clarence was Huck Finn, a kid that never wore shoes. He never had a shirt on, and he lived in the canyon. Clarence had two older brothers that taught him all the tricks of rascal living, and I really looked up to him.

The canyon was just a dream for a little boy. We had trails, paths, and forts. There was a lot of bamboo growing in the canyon, which isn't indigenous to this area, as far as I know. But it took over the canyon. Perfect. We'd cut little trails and then build our fort on the other side, and nobody could see us. Clarence's brothers taught us how to make booby traps. We'd dig a hole and lay bamboo across it and paper and stuff, not thinking about whether anybody would step into it or whatever. And that kid was just the coolest kid.

But Clarence represented Huck Finn and Tom Sawyer to me. When I look back on it now, he was the one that didn't have any restrictions or deadlines. When I was with him, we didn't think about anything except fashioning bows and arrows out of bamboo, digging traps, and being hunters. Typical boy stuff. Just young boys with huge imaginations. And he was really, really good. Clarence wasn't a reader, but he'd show me how to do stuff the way the Indians used to do it, like how Indians healed cuts and so on. How'd he learn that? He didn't know shit, really. I assumed that his older brothers taught him that stuff.

I remember once being down in the canyon, and I'd just been reading about Tom Sawyer and Huck Finn, where they'd encountered a drunken Indian. Well, we ran into our first drunk, and, of course, our imagination went right back to the book and stuff. The guy was drunk and staggering around. And I saw a big bowie knife in his hand and everything. And it was just, like, wow! But with all the bamboo and everything, we were safe.

There were inoculations at school, and Clarence taught me how to make it so that it won't hurt. He said that if you could look right at the needle, it didn't matter, as long as you said the words "Eeeksa, buska, booska...eeeksa, buska, booska...eeeksa, buska, booska." As long as you said those words, it would be all right. That was an old Indian trick. And it was, like, holy shit. I believed him and tried it. It didn't work, but I didn't tell him that. So that's the kind of
When They Built

Mesa College, they filled in the canyon behind our house and leveled areas where we had our traps and where we caught snakes, lizards, and horned toads.

Because he was an Indian, he had long hair, and a lot of people hit on him because he was supposed to be illiterate. And yet, he represented America and was the finest athlete we had.

The things Jim Thorpe used to teach himself were about endurance and stuff. So we'd make ourselves be Jim Thorpe, and we'd run all the way home from school because Jim Thorpe would run long distances from home to school and back. We weren't disciplining ourselves very well, though, because we usually didn't make it. But Jim Thorpe was our inspiration, and the movies were a big deal. Of course, we also saw cowboys and Westerns as well.

I don't know what my reputation was growing up, because your reputation is something that is perceived by others. But I was probably a pretty well liked kid. I was just a little blond, blue-eyed kid, and a pretty good-looking kid at that.

It was just before second grade that I was running in the canyon. Formative years. I had two younger brothers, and that's why we moved away from there, because there were too many people in this little house that we were living in. It was really funny, because when I went back to the house recently, I was remembering this giant house with a staircase that went up the back that was really huge. But when I went back and looked at the staircase, there were only four steps. Four steps. I couldn't believe it.

I read about these things now, and I'm fasci-
nated with what happened during that time in San Diego. See, it was right after the war. San Diego was a boomtown. I guess everybody came here, life was pretty easy, and you could get a job. When my parents bought our house in Kearny Mesa, it was a model house, so they got it at a super discount. I think they paid something like $16,000 for it. But when I went back and looked at the original house we lived in, it was a little house with a Murphy bed. I wonder how we all lived in it.

My life in Kearny Mesa was almost the same as my earlier life at 42nd Street, except that now I didn’t earlier life at 42nd Street, was almost the same as my lived in it. I believe he’s still alive and lives somewhere in San Diego.

So I became Clarence in Kearny Mesa. Our house was built way before Mesa College was built, and there was nothing else there. The way they built communities in those days was to build the houses, the supermarkets, and the gas stations, and eventually an entrepreneur would figure out where to put in entertainment. So everything was right there. They were creating self-contained communities, and that’s what they did in Kearny Mesa. I’d never seen tract homes before, where all the houses were the same. Most of the streets were straight, but some were winding because they had to build around preexisting buildings.

Now my play zone was enlarging, because we were the first ones there. We lived on Beagle Street in Kearny Mesa, in the second or third to last house before the street ended. Our turf was our back yard. We didn’t have fences, and our back yard went right into a huge canyon. The developers decided to build tract housing and see if buyers would come. And of course, they did. Sixteen thousand dollars. I can’t believe that was the price of our house. Of course, the houses filled up rapidly, because everybody was employed. And as far as I can recall, this was Americana. Not that life was easy. But everybody had a job, and everyone was making decent money. It seemed like families stayed together. We’d never hear of divorce or alcoholism. Like I said, Americana.

I remember when they built Mesa College. They filled the canyon behind our house and leveled areas where we had our traps and where we caught snakes, lizards, and horned toads.

So now I have a new territory, and I’m older, about ten. And with my parents taking off for work, I’m basically the one in charge. We’d have a neighbor check on us, but we’d pack lunches and go exploring. To this day, whenever I pass Miramar, I think of how far it was for kids to walk, but we did. We walked to Miramar and spent the entire day there. A lot of that stuff we wouldn’t tell our parents, because we went long distances. Of course, by that time, I’d picked up a reptile guy who was an expert, because there were so many snakes in the canyons, including rattlers. One of the neighbor kids was an expert snake-catcher, so he’d come with us. And that would put some of the fear away.

We had a place that we called White Cliffs, which was near Mesa College. You can still see it from a little road. It was just sandstone with a sheer drop-off, a place where we’d heard that Mexican families lived, along with real Indians. White Cliffs was solid sandstone, and there were natural slides, which were extremely dangerous. Kids were breaking their arms and stuff, because it wasn’t like a playground slide. On some of the slides, you could slide a long way, and then there was a sheer drop. So it was all day in the canyons again.

We saw a lot of rattlesnakes and king snakes. My buddy, Tim, got bit by a five-foot snake. He had the snake in his hands with its mouth open, and he

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we set, and that was pretty bad stuff. I don’t really know what we were booby-trapping for, because we never caught anything, and there was no one else in the canyon. I don’t know whether the booby traps were for protection, or what they were for. I think we were probably just burning energy, just being creative kids, thinking that we were doing something that the Indians did. I really wanted to be an Indian as a kid, and Clarence did too. We even became blood brothers.

I met Paul Cowie at Beall Elementary School, in Kearny Mesa, where I went to second grade, and he took Clarence’s place. Paul Cowie eventually helped to form and was the lead guitar player in the King Biscuit Blues Band, which is a San Diego institution. You know someone is local if they’ve heard about the King Biscuit Blues Band. The funny thing is that a lot of people know the King Biscuit Blues Band from different eras, but they dated way, way back. The King Biscuit Blues Band was later to become one of the biggest influences in my life.

From second grade on, Paul and I had the same classes, the same teachers, and so on. He was another guy whose parents didn’t seem to care whether he screwed up, and he could talk his way out of anything. I think that his parents were just too busy doing what they were doing. But he was my best friend early on.

I met also Bill Rocca, whose name is really Vito Rocca. His parents came from Sicily and built a pizza parlor in Detroit. Then they moved to San Diego and opened up a pizza place in Ocean Beach. Bill Rocca’s mother didn’t speak a word of English, and his dad barely did, but they were beautiful Sicilians. Now, I didn’t know anything about Italians or anything, or that Bill’s name is really Vito. He’d show up in a leather jacket at school, and what the hell’s a leather jacket? That’s like a kid looking for trouble, or whatever. But Paul and I didn’t care.

We thought we ruled the school, and we had our own little deal that we did.

By the time we graduated from Beall, I was accustomed to having Paul around, and we hung out with Bill Rocca a little. Then we all went our separate ways. Paul lived a matter of blocks away from my house, but I was transferred to Montgomery Junior High, which was in a black and Chicano/Mexican neighborhood, while Paul and Bill both went to another school. In fact, almost all my friends went to the other school, and I went to Montgomery.

fashion that pays to be me.
Now, Montgomery was a problem for me, because when I went to Beall, I think we had one black kid and one Mexican kid, and that was it. I'd never even heard of Jewish people. We had one Jewish girl that I later learned couldn't be involved with the Christmas play because of her religion. I was raised as a pasteurized, white-bread Catholic. I went to church and, for a while, when I was younger, to Catholic day care at Sacred Heart, where the nuns rapped you with rulers and Catholic upbringing when I was younger, to church and, for a while, I was raised Catholic. I went to Montgomery as a pasteurized, white-bread Catholic, and our parents did car pools. Andy and I were the oldest kids in our neighborhood.

See, people moving into our neighborhood in Kearny Mesa probably had the average 2.3 kids, and hopefully you'd get kids of your own age group, but that didn't happen in our neighborhood. My next-door neighbor, who was my age, went to military school. Surfing was just starting, and I was taking an interest in it. And that's when I started getting interested in music. At Montgomery, I was surrounded by a black and Chicano environment, and everything was different. I came to Montgomery dressed like how I thought a surfer should look, but my dress code was really strict, having the dad that I did. So I ended up wearing jeans from Juvenile Hall, sneakers from Juvenile Hall, and white T-shirts from Juvenile Hall. This is, like, very cool now, but it wasn't back then. I was never really allowed to wear any of the things I wanted to wear and was never allowed to express myself very much. So I didn't.

Was my creative energy below the surface? Yeah. My parents didn't come from a creative environment. My dad was basically structured with Juvenile Hall. It was like being a cop, basically. Any creative stuff I got came from my mom. I remember that my mom loved to sing, and she was also a bit of an artist. We had a big picture window, and depending on the season, she'd paint it with poster paints of whatever — Santa Claus, Thanksgiving turkeys, and all that.

The blacks and Chicanos at Montgomery were interested in music, but they weren't interested in having a surf guy come there, and I was really, really in the minority. So I went from a school where I was comfortable to a school where I was totally uncomfortable. I was at Montgomery three years. Montgomery was in Linda Vista, where there was a lot of crime. I figured that the only thing I could do was hang out with a couple of surfers who were there. I was still scared. I just remember wanting to get through with school and get out without getting beaten up. There would be a lot of fights, and I'd watch the fights happen. They had dudes at school who would kick anybody's ass. The whole Chicano thing, with the greasy hair, buttoned-up thing — pointed boots, sharkskin. It was all the stuff that I would later highly admire as an adult!

Back then, the Beach Boys were cutting records, and surfing is just starting to happen, so I gravitated toward the surfers. But while surfing was happening, I was in the wrong neighborhood for it. So I decided to hang with the athletes, because at Montgomery, you were either a gang guy or you were an athlete, because at Montgomery, you were either a gang guy or you were an athlete. I was interested in music, but that didn't happen in our neighborhood. My next-door neighbor, who was my age, went to military school. Surfing was just starting, and I was taking an interest in it. And that's when I started getting interested in music. At Montgomery, I was surrounded by a black and Chicano environment, and everything was different. I came to Montgomery dressed like how I thought a surfer should look, but my dress code was really strict, having the dad that I did. So I ended up wearing jeans from Juvenile Hall, sneakers from Juvenile Hall, and white T-shirts from Juvenile Hall. This is, like, very cool now, but it wasn't back then. I was never really allowed to wear any of the things I wanted to wear and was never allowed to express myself very much. So I didn't.

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The blacks and Chicanos at Montgomery were interested in music, but they weren't interested in having a surf guy come there, and I was really, really in the minority. So I went from a school where I was comfortable to a school where I was totally uncomfortable. I was at Montgomery three years. Montgomery was in Linda Vista, where there was a lot of crime. I figured that the only thing I could do was hang out with a couple of surfers who were there. I was still scared. I just remember wanting to get through with school and get out without getting beaten up. There would be a lot of fights, and I'd watch the fights happen. They had dudes at school who would kick anybody's ass. The whole Chicano thing, with the greasy hair, buttoned-up thing — pointed boots, sharkskin. It was all the stuff that I would later highly admire as an adult!

Back then, the Beach Boys were cutting records, and surfing is just starting to happen, so I gravitated toward the surfers. But while surfing was happening, I was in the wrong neighborhood for it. So I decided to hang with the athletes, because at Montgomery, you were either a gang guy or you were an athlete.
athlete. I played tennis, and I don’t know where that came from. I guess it came from my dad, who had a couple of different aspirations for us growing up. He had a little bit of insight and thought for some reason that we could become professional tennis players. That idea came at the absolute wrong time, because I didn’t want anybody to know that I played tennis.

My dad actually spent a lot of time with us kids, and we ended up turning into a professional tennis family. It’s not a direction that I wanted to go in, but I really didn’t have much choice. So I started playing tennis and started being pretty good at it. I think my dad saw it as a good, healthy activity for kids, to be out on the court and not in the canyons goofing around. Because now we’re getting older, and we’re discovering other things, the vices out there, and whatever. I was in my early teens, and that’s a rough time for anybody. I was the oldest, and I was the guy that my dad kind of experimented with. I was ranked nationally at 108th, or something like that, but it wasn’t good enough to do anything with. Then my younger brother Mark excelled. Mark ended up getting a scholarship to State College and was ranked at the national level. He had acquired a bad tennis elbow, which no one had heard of back then. He had a rising, promising career in tennis.

Guy was my youngest brother, and forget about it. When Guy was around 8 years old, he was ranked number one in the 10- and 12-year-old division here in San Diego. He started playing tennis when he was 4 years old and was worked on the tennis courts just like my other brother and I were.

And that’s what we did. When the sun came up in the morning, we practiced tennis before school started. As soon as school let out, we practiced tennis until it got dark. When Mesa College was built, they had tennis courts with night lights. Bingo! We filtered into the La Jolla scene and were offered memberships in the La Jolla Beach and Tennis Club because all three of us played. Later, when we went to Kearny High, we were the hot guys on the team, and tennis was the very last period at school. Our coach made an agreement with us that if we just showed up for the matches, we didn’t have to practice and could just go home. So we did. We’d show up at the matches dressed goofy and finally put Kearny on the map for being a tennis school.

What happened was that Guy had gotten spoiled. He could beat every kid anywhere close to his age division, and he’d gotten used to that. And I think my dad finally saw what he’d created. He saw a kid that wasn’t having fun with the sport. He pulled Guy out for a year or so and gave him an opportunity to be a kid. But when Guy came back, there was competition. Some kid challenged Guy, and he didn’t win. My dad saw that playing to win was something more important than anything for my brother. So all that tennis stuff was down the tubes after that happened. It was just, like, forget about it.

When did the music start for me? One way it started was at Crystal Pier. For me, going to the beach became a big deal. I learned how to surf at Crystal Pier. And when I started listening to music, man, everything just clicked. Looking back, though, I think it really clicked when my parents went to the movies and my brother and I started going through our parents’ records. They had Sarah Vaughan, the Kingston Trio, Frank Sinatra.

They also had an album that was the craziest, and I used to play it a lot. It was when someone first invented some form of synthesizer, and it was like space music. The only way that they could sell the album was to market it as background music for little cartoon Martians, and they called it something like Dave Andrew and His Space Monkeys. They played primitive rock and roll stuff, but it had this little woooooo sound in it every once in a while. And that was my introduction to synthesizers. I was in eighth grade at the time.

The big deal about knowing Andy Sabatini, the guy from my neighborhood, was that he had an older sister, Sandra. She was a cheerleader at school and real popular because she was good-looking. I didn’t even think about it until later that she was Italian. None of that stuff meant anything at the time, you know. But Sandra had records and an old record player, and when she went out, we used to listen to

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**ON THE RADIO**

at the time, there were black stations and white stations.

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**Spa-cifically for Mother’s Day!**

Don’t forget the WOMEN and Mothers in your life on Mother’s Day, Sunday, May 11th.

With all Spa services, you are a “Member for the Day” and have unlimited use of our state-of-the-art workout facilities, classes, tennis courts, pool, steam room, locker room and amenities.

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**Blissful Treat**

FREE 25 Minute Aromatherapy Cocoon with purchase of any 80 Minute Massage.

**Heart’s Content**

25 Minute Classic Facial
25 Minute Pacific Colada, Citrus Margarita
25 Minute Aromatherapy Massage
Aromatherapy Manicure

$160/member, $195/non-member

**Mother’s Delight**

50 Minute Massage
Luminous Monogrammed Spa Robe
$170/member, $185/non-members

This is just a sampling of what the Spa has to offer.
Let our friendly Spa Concierge assist you in finding the perfect gift!
I was breaking out of the cartoon stage and starting to notice girls. Puberty, I recall watching American Bandstand and probably saw the pre-twist. When the twist came out, it was something to watch, anyway. Up until then, it was more the jitterbug. See, music hadn’t happened for me fully, yet. It happened with the Beatles. But at that time in my life, songs started to mean something. The songs started to stand for some of the things that I was going through, with emotions and growing up and stuff. There was a song called “The Loco-Motion,” by Little Eva, which is still my all-time favorite. The songs were so dramatic, and it was probably because they were being written for and Broken Hearts. The singers at the time were the Shirelles, the Chiffons, the Coasters, the Temptations, James Brown, the Marvelettes, and Smokey Robinson and the Miracles.

I’m right at that stage when I’m starting to explore all that stuff. I’m starting to pay attention to girls. And pretty soon, I’d hear a song that I could identify with. And even if it’s just “Tan shoes with pink shoe laces…and a big banana with a purple hat band.” Or “Itsy bitsy teenie weener yellow polkadot bikini.” Those are the songs that I remember. And all of a sudden it was, like, hey, this is stuff that we weren’t being forced to listen to at school. What did we have to listen to in school? “The farmer in the dell,” or we’d listen to Oedipus Third or something. Whatever. Force-fed music. That music was just lame.

Paul Cowie taught me that that kind of music was really lame. And when we had singing and the whole class would sing, he taught me that singing was really lame. So we would lip-sync. The teacher would come by and hear that we weren’t singing, and she’d crack us in the back of the head with her middle finger. She’d crack it like a whip. I wish that Paul had never told me that singing was lame, because I’ve seen so many people really enjoy singing. Singing was always something that I wished I could do, yet I had it imbedded in me from Paul Cowie that it was a sissy thing. So I didn’t sing back then. And when I didn’t have Paul around, I thought, well, I’m not going to sing by myself, because it’s a sissy thing to do. It was almost like being programmed.

Back then, there were so many songs. The Top 40 happened every month, and the songs were different each week. We were just bombarded with all these songs. The songs were about what did he wear or what did she wear. “She wore a yellow ribbon in her hair.” Or whatever it was. That’s when things started to be instatable for a whole generation. People would ask if you had heard this new song, and pretty soon, you’d hear a song repeated. I remember the Tokens singing “The Lion Sleeps Tonight.” And that’s when all the talking started to happen, because Andy told me that it was some guy singing all the falsetto parts. And I thought, no, that ain’t no guy. That’s a girl. That’s when all that shit started to happen. That guy/girl falsetto stuff.

So I’m at Montgomery, with the pointy shoes and all that; then I went to Kearny, and things finally started lightening up a little bit. Kearny was a little bit more mixed up. At Kearny, kids from Serra Mesa were shipped in, and now it wasn’t just Linda Vista and Kearny Mesa, but it was still scared a little. All the brokenhearted songs didn’t make sense until you experienced it. You didn’t even want to know about that stuff until you starting noticing girls. As soon as you started noticing girls, you would say to yourself, oh, that’s a whole different thing, and pretty soon you’d hear a song, and you’re just in a different world. When you’re at that age and you start doing that stuff, that’s when you change all the old things that you used to do, and pretty soon, it’s like, well, those scruffy shoes, you know. I may see her. I can’t wear those old scruffy shoes anymore.

Shoes were a big deal for me. My dad would bring home those Juvenile Hall clothes. We had high-topped black sneakers, right? Fashion started to become a big deal, and junior high was when it started. Pretty soon, madras happened. You were supposed to be able to wash a shirt and the shirt would bleed. My mom wouldn’t have any part of having clothes bleed. I had major problems with that stuff, because I was trying to do what the other kids were doing. It was one of those typical things that you hear about. My father would say, “So, if I told you to jump off a bridge and all the kids were doing it,” or whatever. You know, that lame thing that parents do. “You’re telling me that everybody in your school is now wearing this and that if I went to your school, I’d see every single person there wearing it?” And so on.

You know, this is not
logical thinking to a kid, and that’s where my parents kind of lost it. Up until then, they’d done a great job with us. But until then, they’d been parents to little kids. We didn’t realize that they’d never been parents to adolescents. And when you’re being a parent to somebody that’s starting to have a mind of his own and getting hormones, then it was, like...wait a minute, they’re dictating what you’re doing. And it’s like, they’d done a great job so far, and they were just going to keep doing it. And I thought, well, you don’t understand. I wouldn’t mind having a little bit of choice in what I do.

Cuffs. For the surf thing, it was cool to have your pants way up high and wear Converse shoes with white socks. That was the dress code, and that’s what kids did then. I would come with cuffs that were rolled over three times, and kids would jump into my cuffs at school and ask for a ride. So I’d come to school, slip around the corner, flip my shoes over, take a staple gun out of my lunch bag, fold my pants underneath, and staple them so that I could be like other kids. My parents would never see this because later on in the day, I’d undo all that stuff.

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Then something happened. The Beatles. I remember when the Beatles came on The Ed Sullivan Show, and it changed my life and everybody else’s. When the Beatles came on The Ed Sullivan Show, forget it! It was all over! It was, like, That’s what I want to do. I want to do just what they’re doing. Up until then, I’d never actually thought about whether I was going to be an astronaut or whatever. But as soon as the Beatles came on, it was like, Wow! There it is. I wanted to be a Beatle. Everybody wanted to be a Beatle. It just changed the world. The Beatles were different from everything that came before. Everything was so insanely different. Up until then, we basically had the racial stuff. Chubby Checker kind of crossed the line with his songs, and it started with the twist. When the Kennedys appeared on the cover of Life magazine doing the twist, that was a sign to America that it is now okay to listen to black music, if the president and his wife could dance to black music. Elvis kind of opened it up a little bit too, obviously, because Elvis was huge. For some reason, I wasn’t aware of Elvis that much back then. Elvis was a white kid, doing

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**Cramps...Diarrhea...Bloating...Gas...**

Do you suffer from Irritable Bowel Syndrome?

Cramps, diarrhea, bloating and gas are among symptoms characterizing Irritable Bowel Syndrome. An important medical research study is investigating a new drug for diarrhea-predominant IBS and you could be eligible to take part.

- **Are you:**
  - Relatively healthy • Over 18 years old
  - Currently suffering from diarrhea-predominant IBS

Call now to enroll: 619-293-0644

DAMLUJI RESEARCH CENTER

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**Do You Know a Child Who May Have Oppositional Defiant Disorder (ODD)?**

Medical researchers at UCSD are currently conducting research studies to evaluate the treatment of children with ODD.

Participants must be at least 6 years of age and no older than 17.

Symptoms of ODD may include:
- Often losing his/her temper
- Arguing with adults
- Deliberately annoying people
- Refusing to comply with an adult’s rules
- Often losing his/her temper
- Often being angry and resentful
- Being touchy or easily annoyed
- Blaming others for his/her mistakes or misbehavior

Participants will be randomized to receive one of four different doses of ADDERALL XR or a placebo (pills without medication) for about 4 weeks, following which all participants will be eligible to receive ADDERALL XR in different doses.

Medical and psychiatric evaluations and the study drug will be provided at no cost. Eligible participants will also receive financial compensation.

[For more information please call: 619-543-3697]
I wasn't allowed to have a record collection or anything like that, because then I'd have to play the records on my parents' record player. So I'd go to Andy's place and listen to his stuff. I listened to Paul Anka. The Four Seasons were huge and sang words like "Walk like a man," which made sense. "Walk like a man, my son. So crawlin' on the earth / So my son / No woman's worth sense. "Walk like a man, and sang words like "Walk I listened to Paul Anka. The place and listen to his stuff. So I'd go to Andy's on my parents' record thing like that, because then I'd have to play the records watered-down black music.

Do You Have
ASTHMA?

A clinical trial is currently being conducted for an investigational asthma product at Dr. Cohen's Office to study asthmatics who meet certain criteria. Eligible patients will receive no-cost medical care, free study medication, and time and travel reimbursement.

If you:
- Are 18 years of age or older
- Are currently being treated for asthma
- Have not smoked within the past 6 months
- Are willing to participate in a clinical trial
- Are willing to complete up to 7 clinic visits over 3-4 months

And are interested in more information, please contact:
Valerie at Dr. Cohen's office at 858-271-1151

Do You Have
Type 2 Diabetes and Erectile Dysfunction?

A research study is being conducted at Diabetes and Endocrine Associates to evaluate an investigational oral medication used to treat erectile dysfunction (ED) in subjects with Type 2 Diabetes. ED is a condition that causes difficulty in obtaining and maintaining an erection.

If you are a male, age 35 to 70, have Type 2 Diabetes and erectile dysfunction, and have a regular sexual partner, please call us to see if you qualify to participate.

Qualified participants will receive study-related medical exams, laboratory tests and study medication at NO COST.

Contact:
Diabetes and Endocrine Associates
858-622-7212

Unable to ENJOY the Things You Used To?

You could be suffering from clinical depression…

Depression symptoms include:
- Feelings of sadness, worthlessness or guilt
- Difficulty concentrating
- Loss of interest or pleasure in activities
- Changes in appetite or weight
- Sleeping too much or too little
- Decreased energy

Volunteers are needed for a clinical depression research study.
This is a pharmaceutical company-sponsored study.
There is no cost to you. Travel compensation is provided.

Call us to see if you qualify.
877-FOR-INFO • 858-554-0100
Feighner Research Institute
When the Beatles appeared on The Ed Sullivan Show — and this is the truth — my dad, being the redneck cop that he was, used to have these big poker parties, and he was sitting there with his poker-party buddies, and he said, “I’ll pay you $10 if you can prove to me that those aren’t girls.” I look back at that now, and the Beatles had just the tip of their hair coming over their ears and little tiny bangs and stuff. But that was his attitude. He was a redneck cop.

Some things happened in my life that will always stick out. When the Beatles came on, I realized, there’s a fence between my dad and what I’d like to think of as “us.” My dad stood for the establishment, and he was telling us on this other side — the antiestablishment — that we are wrong in not having the same views that he had.

Another thing that happened many years later was when the New York Dolls played on Don Kirshner’s TV show, Rock Concert. The same thing happened then. I had stopped by the house, and my dad was having yet another poker party, The Dolls came on, and my dad said, “Now that is, like, stupid! Hey, look, Charlie.” And all the guys came over and they looked and laughed, saying, “They look like goddamn gorillas.” But hey, you know what? The New York Dolls were getting a reaction out of these old farts. They actually stopped playing poker long enough to come over and mock what The Dolls were doing. The Dolls got their attention. It was like bringing electricity to Oklahoma. You know, in my wildest dreams, I never would have believed that I’d be hooked up with the New York Dolls later on.

When I was about ten, I started playing musical instruments. My buddy Andy had a little house organ, and he was the first one to show me that a kid could listen to a song, imitate it, and play a few things. Right about then, my parents decided that it was time for me to take piano lessons, so they got me hooked up with a piano teacher. I had to do piano lessons whether I liked it or not. I tried to get out of them because it was a sissy thing to do, and I didn’t want to do it.

This was a lady who gave piano lessons at her house. She was single and was picking up extra income that way. Her husband probably died during the war or whatever.

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**Research Studies**

**Having Trouble Sleeping?**

Medical researchers at UCSD are currently conducting a research study evaluating an investigational drug for the treatment of INSOMNIA.

Participants must be in general good health and be ages 65 to 80. Medical evaluations and investigational drug will be provided at no cost. Eligible participants will also receive financial compensation for their time and travel costs.

**Vaginal Yeast Infection**

Scripps Clinic Rancho Bernardo is conducting a research study of an investigational medication to treat women’s yeast infection.

If you are a woman, 18 years of age or older and are experiencing vaginal itching, burning or irritation, you may qualify to participate in one of our research studies.

Qualified participants will receive at no cost:
- Study medication
- Study related medical care by board certified physicians
- Pap smear (if not done within 12 months)
- Compensation for participation

For more information, call the Study Coordinator at *(858) 592-1144*

**Anxiety**

Anxiety can take the joy out of your life. Are you worried or anxious most of the time? Do others tell you that you worry needlessly or too much? Are you keyed up and on edge that you can’t enjoy life? Is your health being affected? Are you restless, fatigued, have tense muscles, irritable and have trouble sleeping? You may qualify to take part in a research study for Generalized Anxiety Disorder.

This research study, conducted by a well-known pharmaceutical company, allows you to try an investigational medication being studied for anxiety for a limited number of qualified participants.

* If you participate, there is no cost to you...instead:
  - You receive up to $400 for your participation.
  - You receive no-cost study-related medication and study-related medical care.
  - No reports are made to employers, schools, or insurance companies.

**Depressed & Sleepy?**

If you are taking Zoloft® or Paxil®(CR) and feel tired, you may qualify to take part in a research study of an investigational medication which may help reduce your sleepiness. HealthQuest, in partnership with a well-known pharmaceutical company, would like you to consider participating in an important research study. Qualified participants may be compensated up to $650 for study-related expenses depending on your level of involvement, plus receive no-cost study-related investigational medication, services, limited physical exams and lab tests.

Every study conducted by HealthQuest is staffed by a team of skilled and experienced physicians and medical professionals trained to place your comfort and well-being first. Enrollment is limited.

**Migraine Headaches**

If you are 18 or older, in good health and suffer from 1 or more migraines a month, you may qualify to try an investigational medication being studied for the treatment of migraine headaches. You may be compensated up to $200 depending on your level of involvement, plus no-cost investigational medication, services, limited physical exams and lab tests.

We’re looking for Volunteers with Migraine Headaches that have responded to drugs like Imitrex.

Every study conducted by HealthQuest is staffed by a team of skilled and experienced physicians and medical professionals trained to place your comfort and well-being first. Enrollment is limited.
So she gave these lessons. She had a little sign saying “Piano Teacher” and stuff. And we kids would go by her house and hear the scales being played, da da da da da da da da da da da, and think, Oh, no, there’s some sucker in there doing this stuff. Let’s go play ball! And the next thing was that I was the sucker in there. And I didn’t like it.

I thought it was a big deal for my parents to afford to give me piano lessons and a sacrifice on their part. They weren’t musical, and it was a sacrifice on their part. And I didn’t like it.

The piano lessons were going to cut into my baseball time. My parents got a piano to play the piano once in a while, and I think she actually taught piano once in a while, and put it in the garage and bad news. The bad news was that I hadn’t been to the piano lessons.

The good news was that when I did show up, I played the songs. She said, “He’s playing ‘The Star-Spangled Banner,’ but it’s not in the same key as on the sheet music. Somehow he’s picking up the melody and the left- and right-handed parts, and he’s putting it all together.” And she said, “I’ve got to admit that it’s really cute to watch this little kid, because he’s got the melody right. But he’s going through all this effort to make it look like he’s reading the music. I’m a music teacher, and your son is trying to trick me. But he’s doing a really good job of it, and it’s working.”

When you’re in high school, the hormones are raging all the time, and music, by then, was one of the most important things in my life. I finally realized that I could start playing, and I started picking up stuff. I graduated from Kearny High in ’68, and right at the end of high school, I

### Research Studies

#### Do You Have Macular Degeneration or Diabetes-Related Vision Problems?

On Tuesday, May 13, we will be conducting focus groups with individuals diagnosed with age-related macular degeneration or diabetes-related vision problems. Absolutely no sales are involved; we are only interested in discussing your condition. Qualified respondents participating will receive a cash incentive of $75.

For more information, call 619-999-1414.

#### Fibromyalgia?

We are conducting a clinical research study of an investigational drug for fibromyalgia. Fibromyalgia may have the following symptoms:

- Widespread muscle/joint pain
- Stiffness
- Fatigue
- Sleeplessness
- Feeling sad or depressed
- Feelings of hopelessness, worthlessness or guilt
- Losing interest in usual activities
- Difficulty completing daily tasks

If you qualify and are enrolled, you may receive an investigational drug and regular study-related medical evaluations at no charge.

To learn more, call INNOVATIONS IN BEHAVIORAL HEALTH – 619-209-4340.

#### Acne?

If you have Acne, call us to find out if you qualify to be part of a research study of an investigational drug at our site. The study includes study-related evaluation, laboratory tests, and study medication at no charge. Participants will be reimbursed for time and travel.

SKIN SURGERY MEDICAL GROUP, INC.
858-292-8641

#### Healthy Volunteers Needed

We are seeking healthy people just like you to help others participate in a clinical research study. In order to qualify you must:

- Be between 50 and 75 years of age.
- Not have any blood pressure, diabetes, heart disease, high cholesterol, arthritis or any other chronic diseases.
- Not be taking any medications with the exception of hormone replacement therapy, vitamins or an occasional acetaminophen (Tylenol®) for headaches.

Qualified participants will take part in study-related procedures and will receive compensation for their time. Please ask for details.

To get more information about this study, please call Medical Associates Research Group 858-277-7177.

Qualified participants will receive up to $500 compensation upon completion of this study.
If you have diabetes, you’re not alone.

Each year, more than a million Americans are diagnosed with diabetes. Learning to live with this chronic disease isn’t easy. Even with a proper diet and plenty of exercise, keeping your blood sugar level under control is challenging. Diet and exercise are the first steps, but often they are not enough.

If you have **type 2 diabetes**, you may be eligible for one of several research studies of an investigational oral, once daily medication. To qualify, you must have type 2 diabetes and be age 21 or older. As part of the study, you will receive:

- Study-Related Physical Exams
- Study Medication
- Glucose Monitoring Supplies

And, you’ll have the benefit of knowing you’re not alone in living with your diabetes. Call today if you would like to learn more about these studies and to find out if you qualify.

858-622-7212
www.diabetes-study.com

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**UNABLE TO LOSE WEIGHT?**

*You may have Metabolic Syndrome.*

✔ **Take this quick test ✔**

Is this you?
- 30 or more pounds overweight
- Carry excess weight in the middle (“apple” shape)
- Larger than average waist measurements
- High cholesterol, triglycerides, or blood pressure
- High insulin levels

If you checked yes to three or more, you may have Metabolic Syndrome, a group of health problems that can greatly increase your risk of early death from heart attack, diabetes, or stroke.

Scripps Clinic is conducting clinical trials to evaluate a new approach to controlling this serious condition. To find out more, join Ken Fujioka, M.D., Scripps Clinic specialist in nutrition and metabolism and a leading researcher in the study of Metabolic Syndrome, for a free presentation.

**Tuesday, May 6 • 6:30 to 8 p.m.**

Timken Amphitheater • Scripps Green Hospital
10666 North Torrey Pines Road, La Jolla

Seating is limited.
To register, call 858-554-RSVP (858-554-7787).

SCRIPPS CLINIC
Caring for San Diego Since 1926

Remember going to my first dance. We still had a pretty big black and Chicano thing, but now, for some reason, everybody was a little bit more mature. And the dances that we had were something else, with the music that was starting to happen. Martha and the Vandellas, and so on. When I went to the dances at Kearny, there was a band called the Impalas that would play that stuff. They had sparkly jackets, big horn sections, and drummers that were just crazy. And they could play songs just as well as those being played on the radio. The band played Martha and the Vandellas, and that kind of stuff. Whatever was happening at the time.

Now, the same guy, Paul Cowie, who taught me it was stupid to sing, also taught me that it was really stupid to dance. That was a big deal too, being a white guy, with my feet too big and my ears too big. And the whole thing, I would sit and watch the black and Chicano kids who were just, like, dancing up a storm, and they looked like pros. There were guys that could do the splits. They could do the James Brown stuff, and it was, like, why try to go out there and do something, but you had to do it. You had to ask girls to dance if you wanted to make any headway with them. I always picked the prettiest and most popular girl and would go after her, and, of course, that was never going to work, because those girls were after guys that were a year or two older who played football, and that just made sense.

It was in high school that I started rebelling against my dad, basically. I kind of had it out with him and told him, “You know what, man, I think I’m going to just start wearing what I want to wear.” And at that time, I think my dad started realizing that his kid was growing up, and he finally got tired of trying to control me. And I think he probably didn’t care quite as much anymore too. Up
San Diego
May 1, 2003

Beatles did so much. And
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of course, with the Beat-
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like and made my own sad-
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was, like, a couple of dou-
section.

MY DAD HAD TOLD ME
to stay away from Paul
because he was wearing sun-
glasses, and we’d heard that
he’d been seen smoking a
cigarette somewhere.

And I remember when
the sitar came out, I started
jumping into fad things
like that. I went to a store
and found a sitar hanging
on the wall and asked them
if it was for sale. They said
that it wasn’t worth any-
thing, that it was just an
ornament that had been
shipped from India that
had been damaged. There
was no saddle on it. So they
sold it to me for next to
nothing. I took it home
and got books and stuff to
see what a saddle looked
like and made my own saddle
out of bone or deer
antler, or whatever. I started
bringing the sitar to high
school. During lunchtime,
I’d take the sitar and incense
and go out to the foot-
ball field by myself. I had
my sandals, my bell-bott-
toms, my medallion, and
my Nehru thing, and I’d go
play the sitar. I was 15
to 16 at the time, and I was
finding that expressionist
thing with music.

When you get to a cer-
tain age, you start explor-
ing the spiritual stuff, and,
of course, with the Beat-
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duced us to all that. The
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who had braces, and his
parents were worried about
him after ten minutes of
play. We were neighbor
kids, but they didn’t want
us touching his guitar, and
we had to wash our hands
when we did. He was a jerk,
and we didn’t dig the guy
at all, but he had an elec-
tric guitar that we could
get and look at. Eventually
I talked to my parents. My
dad had a guitar that some-
body had given him that
belonged to me, and we’d
been told not to touch it.
They weren’t going to allow any
Rolling Stones crap. Those
guys, you know, their whole
publicity thing was “Would
you want your daughter
to date a Stone?” Hey, the
Beatles were bad enough,
but not the Stones. You
know, they don’t bathe.

Eventually, we got
some instruments. In fact,
a neighbor kid had a gui-
tar, and we used to go over
and play it. He was one of
us. It had finger diagrams
that showed you how to
play the lead patterns that
were happening and how
to play the guitar and the
bass. You’d put the record
on, and the record would
tell the guitar player how
the guitar part was played.
Then the record would play
the song without the gui-
tar part, and you’d play the
part. The bass part had fin-
gering diagrams and the
whole thing. The album
also had a picture of a guy
with a pompadour. And it
would be, like, whoa, you
could have a pompadour,
and if you learned these
diagrams, you could be like
that guy. The album also
had a rhythm-guitar
section.

Another critical thing hap-
pened right about then.
Paul Cowie came back on
the scene. I hadn’t seen him
since once or twice in junior
high. My dad had actually
told me to stay away from
him because he was wear-
ing sunglasses, and we’d
heard that he’d been seen
smoking a cigarette some-
where. But Paul Cowie
came over one time when
I was pulling weeds, which
was a thing we had to do.
We had wanted to go
to the beach that day, and
Paul showed up. And it was, like,
oh my God! He had his
hair over the tips of his
ears. He’s wearing a shirt
buttoned up. He had a vest
on, and he looked like one
of the Hullabalooos, or Paul
Revere and the Raiders.
He’s wearing Beatles boots.
Where did he get Beatles
boots? From Flagg Broth-
er’s! I was just blown away.
And it was, like, my God,
look at that.
It was something that
I was attracted to, and some-
thing that I could identify
with, because Paul Cowie
was being an individual.
And even if it was an indi-
vidual look that was not
the norm, that was still fine.
It was okay, because now
I’ve got my own little group
of people, and that’s what
we do. We’ve got a little
cult status going on. And
it was okay as long as you
didn’t venture back into
the norm, because then
you were going to be picked
on. But seeing him, it was
like, holy shit! And he was
smoking a cigarette. And it’s,
like, “Jesus, dude! Man! If
my dad sees you out here...
!” And Paul said,
“Well, he’s your dad. He
ain’t my dad. What’s he
gonna do? Kick my ass?”
I said, “Well, I’m going
to get into trouble.” And he
said, “Trouble. What are
you worried about?”

All of a sudden, I real-
ized that this dude is a rebel.
He’s a rebel, man. And then
he said, “Hey, do you listen
to music?” And I said, “Of

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course. I listen to Jan and Dean. Have you heard about those Beatle guys?" He said, "The Beatles. The Beatles are square. It's the Stones. The Stones are where it's at." I said, "Yeah, you know, well, that's what we do." And so I noticed a difference there.

Americans had heard about the Beatles and had heard about the Stones, but the Beatles were brought into our living rooms. I guess the Stones did play Ed Sullivan at a later time. It’s interesting, because when you look back on it now, they were so harmless. They were just Liverpool lads, you know. This is when I started to notice how far away San Diego was from the international scene. Up until then, I’d never noticed it.

You know, San Diego's got everything that you want. Whatever you want is right here. But San Diego is not the world. I realized that there was a whole big world out there. And, you know what? I think there is a lot of incredible talent and art and music and just good creative thinking, so much really, really good stuff that is lost in San Diego because San Diegans suffer from the mañana syndrome. And I’ve seen it happen all my life. "Hey, you know what, the surf's up. We can do it tomorrow." And it's, like, tomorrow never comes. I think our parents came here to get that. It was like they didn’t have to stress anymore. We can come to the land of milk and honey, and everything is all here. The weather is here. The climate is here. And it's beautiful. But San Diego isn’t enough. Maybe it was perfect for the pioneers, and it was perfect for the Indians that lived here. And it’s actually perfect for me now, because I'm an old guy and I'm seeing it for what it is. But that's because I had to leave here and see what was going on out there. I still have friends that have never gone anywhere. I just saw something on the Discovery Channel the other night that was really fascinating. The program talked about the pioneer days, when people never ventured more than 20 miles from where they were born in an entire lifetime. And something hopefully that I can try to pass on to my daughter, and something that I will pass on to my daughter, is the value of travel. Because we get locked into this little thing called San Diego. It’s like being a prisoner in paradise, basically. But I've seen it. And your goals and aspirations never get met. Maybe mañana.

Maybe some people don’t have all the aspirations that I did. Maybe not everybody wants to do and see all the stuff that you

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can do and see. I guess I didn’t do it either until I wanted to do it badly enough. And it was then that I realized that San Diego just wasn’t going to cut it. But seeing Paul was a huge, huge deal. I knew where he lived, and I started to sneak over there on occasion.

At the time Paul Cowie showed up, the world was just topsy-turvy. And when Paul came by, he got me into his league. See, I didn’t know that he was playing in a band and that he was doing any of his stuff yet, because we’d been separated for so long. And then I picked up on it. At this time, I’m also learning songs like “Walk, Don’t Run,” “Wipe Out,” and “Pipeline.” I remember a guy came over and showed me that you could take a rubber band and tie it around the strings. You could then play the strings with a pick and make a certain noise. And it would be, like, holy wow, that is just the coolest. We didn’t know that you could just muffle it with the heel of your hand, and so on. At that time, we didn’t know anything about technique. Pretty soon, we were off and running. If this is what you can learn, you can also learn what the format was, and we set up a band with a guy down the street, called the Diplomats. We’d got-

**BANDS WERE HAPPENING**

back then in San Diego, including the Brain Police and Jerry Raney and the guys in Glory, who ended up being the Beat Farmers.

Ventures did. They had a bass guitar, a rhythm guitar, a lead guitar, and drums. And that’s it. So we saw ten the Ventures’ albums and learned the songs, and pretty soon, we had a list of songs that we could play. About that time, the battle of the bands was starting in San Diego, and we would go downtown to see local bands play. That’s when I realized that this thing was expanding and that there were other neighborhoods who also had bands. We’d go to Finder Music, Thearle Music, and Apex Music in downtown San Diego. They’d have this battle-of-the-bands thing, and you could win. It didn’t matter what you won. The important thing was that you could see a couple of bands play in a couple of different venues. I remem-

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And then it was, like, you know, there were so many different choices that you had. Up until then, there was only a certain kind of music. There was black music and white music. On the radio at the time, there were black stations and white stations. And it was really difficult to inter-mingle the two. I remember that at one time it was called “race music.” But then all of this other stuff developed.

But when I saw Paul Cowie, everything snapped at the same time. I'd finally gotten my little band together, and we were doing some surf songs. My brother played drums, I played guitar. And my other buddy also played guitar. We eventually added a bass player who had a little bit longer hair on one side, over the tip of his ears.

Paul Cowie told me that he had a band too, and it was, like, “Wait a minute, this is weird. How could you have a band?” I never even thought of him as a player. We hadn't seen each other for years, and the next thing, pow, he's in a band too! Paul told me that his band was called the King Biscuit Blues Band, and at that time, I wasn't even aware of the blues.

Then the whole counterculture thing started happening — messin around with pot and broads and everything. I was attracted to the Beatles because it was my first attraction to something without supervision, so it was a natural attraction to them. Paul was attracted to the Stones. But if you looked a little bit further at the Stones, you discovered that they were just copying American black music. They’d do Jimmy Reed. Whatever. The Stones were covering blues while the Beatles were doing the Beatles and were strictly original. Apart from some of their hits like “Satisfaction” and stuff, the majority of the Stones’ stuff wasn’t their own material. It was all black rhythm and blues.

Paul asked me if I wanted to come see his band practice, and I’m thinking, yeah, I guess. I remember being intimidated by these guys big-time, and I didn’t even go in. I saw one of them pull up in a car, and it was, like, holy shit. These guys had long hair, Beatle boots, and so on. You know, their parents must not care about them. Either that, or they don’t live with their parents. They were all smoking cigarettes. And I listened to them from outside.

I’d heard some of the songs they played before, but they had gone to the root of the original song. That band will never know how much they pointed me in the right direction. After I started hanging out with them, I couldn’t get enough of it. They had what I wanted. And not only that, they could play it.

They went to the root. They went to Howlin’ Wolf and Muddy Waters, and guys that I’d never heard of. I didn’t know that the song “Little by Little” by the
Rolling Stones was written by Jimmy Reed. They played me the Jimmy Reed song, and I thought, oh, I get it. What they taught me was absolutely invaluable. Skip the white interpretation of the black version. Just do the original black version.

To me, that band was like a flashy lure that’s thrown in the water. You’re like a flashy lure that’s thrown in the water. You’re not going to know about very much. Something that I had never thought about very much. Something else’s lick. But, you know what, the quality of the lick is the best that it can be because it comes from the root. And Jimi Hendrix… No one but Albert King sounds like him. And that’s where Jimi Hendrix got it.

The blues, in a pasteurized, homogenized description, is basically a three-chord structure, with the root that diversifies into two different changes and comes back. And the blues are either played slow or fast. Boy, a lot of people will get mad at that, because that’s not really a description. I don’t know. The blues is almost a way of life, at the same time. It’s really hard to put a description on it. The blues can be a mood. The blues can be really cool and happy, you know — not only sad. The blues can be cynical. It can be tongue-in-cheek. Sex. The blues had everything that I needed. I didn’t need to go any farther. I didn’t want to know about rock and roll anymore. Whatever.

I played different roles in the King Biscuit Blues Band. Bass, piano. I got a little miniature piano that took four guys to lift and drove it to gigs. And I played that until my fingers bled, because all we had was a microphone on it, and I was competing with guys with amps, horn sections, and the whole deal. So I’m beating on the piano. These were my people. They always made room for me somehow. Whatever was happening, I was basically going to be playing with them.

The blues had giant variety. There was Delta blues, Mississippi blues, city blues, country blues. You had in-between guys like Jimmy Reed. You had city blues with big horn sections. Albert King. Powerful, big horns. Mississippi Delta blues. Robert Johnson. Bottleneck guitar. Elmore James. Elmore James with horns. Elmore James doing his country thing. I’d never heard of these guys. The harmonica player Sonny Boy Williamson. Willie Dixon, the upright bass player. He’s the one that wrote “Little Red Rooster,” a song that I thought the Stones wrote.

When I heard Willie Dixon play, it was like, holy shit, that’s the real thing. There’s sex oozing from this stuff. That’s what the Stones recognized. That’s what made me think that they did “Little Red Rooster.” I’m giving the Stones credit for something that Willie Dixon’s doing. And Willie Dixon’s a bass player.

That’s where the idea of playing bass all of a sudden came to me, because I didn’t want to do a whole lot of practicing. And you had to do a lot of practicing to do blues licks. With the blues, you’d imitate the original guy’s lick, and you

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play it. People didn’t know squat about the origins of the blues and they’d think that some new guitar player is originating a sound. Sorry. That’s the way it is. Not too many guitar players express themselves with their own sound, because they’re limited in their structure. But eventually, I became a bass man. Then I realized that everyone needed a bass player. And that was probably one of the best choices I ever made in my life.

*   *   *

Then the pot thing started happening, and this was probably at a time when some kids were starting to move away from home. Eventually, if they were lucky, they lived in band houses. But a lot of kids wanted to stay at home. I know that Paul Cowie did. But his parents would ask him whether he was smoking again, “God, put that thing out,” but that would be it. They would leave the room, and he would just light back up again. Some people had parents that were like that. I really admired that kind of stuff. It was like, oh, boy. I started smoking pot in high school, and it was a big deal. I come from a generation that was really unique, because we were basically force-fed a way of thinking. Not necessarily force-fed, but we had a comfortable lifestyle, and then outside cultural things were brought to our attention. We found out that there were other things besides what our parents were telling us to do. So one thing led to another, and I started smoking pot. Probably around age 17.

Not a lot of people smoked pot at Kearny. Kearny was still sports, and my deal, for me to be in the in crowd, was still sports. But when I was in the 11th and 12th grades, I started having problems, because the sports guys started getting together and would say things to me like, “Hey, Mike, tell us the name of that band that you play in now.” And I’d say, “It’s called the King Biscuit Blues Band.” And it was, like,
“Har, har, har, har, har, har, har, har. Okay, you can leave now.”

I remember that I was practicing tennis one time, and there was a battle of the bands on the football field at Mesa College. If I think of one instance that was a turning point in my life, that was it, and I got into big trouble. My dad was saying, “Concentrate on that backhand. Arm straight. Shoulder low. Dip with the knee. Follow through.” And it was, like, screw this.

Those guys are down there playing, and I could smell incense. They were probably playing “Incense and Peppermints” or “In-A-Gadda-Da-Vida.” Songs like that. Whatever was going on. There were girls with bell-bottoms and flow- ers, and hippies were there, and older hippies. The incense probably smelled like pot to me. Whatever. Something was going on, and it was, like, there it is. That’s what I want to do, but I’m being forced to do this. And that was finally when I made the break. Right there.

At this time, I’d never heard about Lou Reed and the Velvet Underground or Iggy Pop and the Stooges, the bands that started the punk rock movement, although they all were playing music around this time. By then, I was so into the blues that nothing else mattered, and I didn’t take anything else too seriously. After I found the blues, I found my niche, and that was it. It was laid out and made sense to me now.

But after I hooked up with the King Biscuit Blues Band, I was still exploring. I joined up with Dana Ferris’s band, the Fly People. Now, Dana was way ahead of his time. When long hair started happening, something happened to that dude, man. He had red hair that grew down to his waist, and he would get into a lot of trouble for it. Street fights. Now, Dana wasn’t a fighter. He had a girlfriend that was just like Twiggy, with the wild makeup and stuff. The Fly People painted their faces, and Dana Ferris was pretty well known as an accomplished guitar player. At that time, Jerry Raney was playing with Glory, and people looked up to him as an accomplished player also, and still do.

But with the Fly People, I’m still modeling my bass-playing on the blues, because I had the luxury of understanding the blues. If you understand the blues, you understand all forms of music, basically, except for the forms that I’d be playing professionally later! Iggy Pop had nothing to do with blues, and it was real difficult for me to learn his music, being stone ground into the blues like I was.

But whenever I would get off a little too far, Cowie, Rocca, or whoever would pull me by the ear and say, “Look, Mike, you can go explore with this English stuff or whatever is happening for a bit, but get back into the inner circle, here. You need to listen to some Junior Wells. And there’s plenty of Otis’s for you to listen to. Otis Spann. Otis Redding. Otis Rush. Stick to your Otises and your Kings. B. B. King. Albert King. Freddie King. That’s enough to keep you busy here in this little thing that we’re doing. Don’t be going out there with those Psychedelic Stooges.”

It’s funny about Iggy Pop. A couple of my girl-friends showed me a picture of him once, and they said he was the most beautiful boy they’d ever seen, with his eyelashes, his body, and everything. But I was thinking, what the hell does that have to do with Elmore James? It had nothing to do with Elmore James. When I heard Iggy Pop’s album Raw Power, it had nothing to do with me, because I’m into Little Walter and this traditional stuff, and anything else that’s going on out there is lame. By this time, I didn’t care. I had my little school of guys, and we had our own world. We had our dress code. We had what it was that we did. And we don’t need anything else.

For me, rock and roll was a different thing altogether. I don’t know if the blues was part of rock and roll. Probably not, because the blues was different. But then there are so many different forms of rock and roll. The Beatles would sing, “Picture yourself in a da-da-da-da-da” from “Lucy in the Sky with Diamonds,” and we’d take acid and mushrooms and listen to them play. Then the drug thing began to happen really, really heavily. Eventually, when I was old enough to move out of my parents’ place, that’s when all hell broke loose. Now I don’t have to fold over these sneakers anymore or staple up my pants. I can wear whatever I want. I was 19 when I moved out.

I lived on my own very successfully about 20 times but then would move back with my parents. I wasn’t going to get a job. No way. I’d never really had a job before. And the King Biscuit Blues Band was almost making enough money to pay the rent. About that time, we realized that we could sell drugs, or at least sell pot. We’d get free pot, and we had a brainstorm one day. Why buy this stuff when you can get a pound of it for free and distribute a couple of ounces? Not only do we get it for free, but now we can make a couple of extra bucks selling it. And there’s nothing wrong with selling pot. All your friends smoked it.

Eventually we ended up getting busted for drugs.

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We got busted for a big, huge hash thing. We had a place in Pacific Beach at Olney and Garnet that was an old Victorian house, with gas lamps on the wall and everything. It was a big, two-story wood place. And we were a real happening band in San Diego. The King Biscuit Blues Band. We were playing the love-ins, and the band was hot. It was a really, really good band. By that time, the band Canned Heat had started, but there still weren’t any blues bands. And we’re still experimenting. But the drugs were flowing freely, and that’s when we just did everything.

We’d take LSD just about every day and did that for a long, long time. We did exploratory drugs, not the stupid stuff. We never took barbiturates or anything like that. It was all exploratory and experience-heightening. We were having the time of our lives. We heard about this smoke-the-banana-peel stuff, and we gave those drugs to the general public to smoke, because we had the real stuff. Real Mexican pot.

And it was a whole lifestyle too. You really didn’t smoke that stuff out in the open, or whatever. That was too dumb to do, because we enjoyed getting away with it. So no one showed off or anything. But that whole drug thing pretty soon became a way of life. And all we did was listen to the blues all day long. Different variations. There was always some obscure artist that we hadn’t heard of.

There was only so much Robert Johnson that you could explore, because he’d only made one album. But I got so that I could name the date, the month, and the day that Robert Johnson recorded his songs, because all we did was explore the blues. A lot of the stuff we had was on 78s, because the blues labels were all still race music.

— Barbara Palmer

Next week: Michael Page meets Iggy Pop.
What’s Nick Inzunza Got?
continued from page 37
more than a year before that, Ralph Inzunza Jr. had quietly been raising a stash of campaign money to run for his former boss’s council seat.
He easily bested a large field of less-connected opponents and was elected to fill the vacant city-council seat in a 2001 special election. Campaign filings for Vargas — widely expected to eventually make a bid for Congress in the district now represented by Democrat Bob Filner — and the Inzunza brothers show that they share many of the same contributors. Many political observers note that Vargas and the Inzunza brothers often wage a well-coordinated effort to deliver government perks and influence to their favored constituents. Six of the eight properties Russell sold to Nick Inzunza are within his brother’s eighth city council district, which overlaps Vargas’s assembly district.
“l’m very proud of him,” Vargas told a Union-Tribune reporter the night Ralph Jr. was elected to the city council. “We really are a team, and we’re going to operate as a team. He’s already asking for things from the state for the district, and I’m going to help him.”
Ralph Jr. has repeatedly spearheaded efforts to funnel more government redevelopment money into Logan Heights and surrounding neighborhoods. In April of last year, he and fellow councilmember Toni Atkins held a news conference to tout a proposal to use downtown property-tax money to float $60 million in housing-subsidy bonds, proceeds to be used in neighborhoods including Barrio Logan.
In June 2001, he waged an unsuccessful effort to block a $615,000 redevelopment-agency loan to St. Vincent de Paul Village for construction of a 90-unit low-income apartment building on the border of Logan Heights. Twenty-five of the units were reserved for the mentally ill, drawing strong opposition from Barrio Logan residents and property owners. Shortly before he bought his first units from Russell, Nick Inzunza cut his teeth in politics as a 23-year-old aide to then state assemblywoman Denise Ducheny, today a state senator whose district includes Barrio Logan. From 1997 to 1998, he worked as a “legislative assistant” to San Diego County Supervisor Greg Cox, whose district includes Barrio Logan.
In 1999, he served as executive director of Neighborhood Opportunities Corporation, a nonprofit affiliate of Neighborhood National Bank. The corporation was supposed to “provide financial literacy and first-time homebuyer education to individuals in the community,” according to a note on the bank’s website. Inzunza earned $5417 a month, according to a tax return filed in November 2000 by the nonprofit. He’s also reportedly been a political consultant and once worked for a labor union.
Inzunza has also benefited from $15,000 in federal grant money set aside for a barrio-area group by county Supervisor Cox. In a letter to county auditors dated October 19, 2000, Benjamin Hueso, executive director of the Inner City Business Association, outlined Inzunza’s role as a consultant to the association, for which, according to the records, Inzunza received a total...
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Attached to the letter was a series of invoices from Inzunza to the association describing the date and nature of his services.

“June 20th — Made presentation before the San Diego City Council to discuss issues pertaining to the Maintenance Assessment District and its ratification by the city council,” said one entry. “Met with San Diego Unified School Board President Ed Lopez to discuss issues pertaining to the three new School sites in Logan Heights — 3½ hours,” said another. “April 7th, Willie Ayyad — Barrio Lofts grand opening event. Attended the most recent major affordable housing rehabilitation in the Inner City — 3 hrs,” said yet another.

Around the time he was working for Cox, Inzunza married Olga Martinez of Tijuana. In a March 1998 interview with the Los Angeles Times, Inzunza was quoted as saying, “It’s like going back to the Old Country to get married, except the Old Country is just 20 minutes away.” At that time, the couple was living in the upscale San Diego neighborhood of Mission Hills, the Times reported. Olga, the paper said, was employed as an accountant and studying for the state’s Certified Public Accountant exam. In addition, according to the story, the couple were running a periodical distribution business south of the border. Besides their San Diego holdings, records show, Ralph and Olga also own a building in El Centro, purchased for about $900,000 in May 2000.

Until recently, records show, Olga worked for an enterprise run by Willie Ayyad, one of the Barrio Logan area’s most successful developers of multi-unit low-income housing. His company, Premier Communities, has also developed upscale condominiums in Chula Vista, Escondido, Bonsall, La Jolla, and Alpine. In a 1998 county disclosure filing, Inzunza listed his wife’s position at the Ayyad-owned ACDW Inc. as “Accounts Payable.” She is now reported to be spending a large portion of her time managing the couple’s real estate.

Ayyad and his relatives, employees, and partners have made numerous campaign contributions to local elected officials, including Inzunza’s brother. Many of the same people have also contributed heavily to the state assembly campaigns of Vargas. A biography of Ayyad on the website of the Del Mar–based Bank of the Internet, where he is a board member, touts his history with low-income housing.

“With approximately 3000 units owned and managed, William specializes in and is one of the largest owners of affordable apartments in the nation,” according to the statement. “When he was 13 years old, his mother purchased an apartment and made William the head maintenance man. This began his real estate career that now spans

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“William began purchasing apartments in 1979 at the age of 17. William specializes in acquiring under-valued apartment buildings, most of which were poorly maintained and run down. William then rehabilitates the apartments and restores them into a community pride [sic]. He built up a renovation crew, management, and operations staff for the properties that are located in three Southern California counties. William trains and retains an experienced, well-trained bilingual property-management staff.”

Inzunza says he’s never had a business relationship with Ayad. “He’s very successful at what he does, but I’ve never had the pleasure of partnering with him. He didn’t contribute to my campaign when I ran for mayor. He didn’t give me a dollar.”

Records show that Inzunza has obtained a $97,000 mortgage loan from Bank of the Internet, which he confirms.

Russell, who says he believes that Inzunza sometimes employs some of the same tradesmen who work for Ayad, which Inzunza denies, briefly excused himself during a recent telephone interview to answer the door and accept what he said was a mortgage payment personally delivered by Olga. “She is a fine woman,” he said. “They just had a new baby. They’re an admirable couple. I wish I could say the same for the city. They’ve really put me under the gun.”

In fact, much of Russell’s property isn’t exactly in mint condition, and the city has been leaning on him hard to fix it up or sell it, though it’s just a coincidence, he says, that the buyer of much
of his real estate has turned out to be Nick Inzunza. Many of Russell’s units have been cited by San Diego housing inspectors for code violations, and city records show that in at least one instance, Russell was ultimately forced to divest himself of real estate under duress after repeated threats from city officials. That case, involving a city-designated historic site called the Sherman House, began in December 1998, when the city attorney’s office sent Russell a letter demanding that he clean up an old house with two units he owned on 19th Street.

The property happened to be just across the street from offices owned by William Ayyad. Nick Inzunza says he doesn’t know anything about the property or Russell’s problems there.

“You must repair all electrical light conductors which are exposed,” said the letter, signed by Deputy City Attorney Aaron Harp. “You must provide a guardrail on the second story balcony.” Harp added that “the structural building components at the front porch, supporting roof, and floor systems are deteriorating.” He concluded by saying that if Russell failed to repair his building, he could be subject to “civil penalties up to $2500 per day; a criminal prosecution carries a $1000 fine and up to six months in jail. If you are not in compliance with the law by January 22, 1999, a criminal or civil complaint will be filed in this matter against you.”

A week later, after talking to Russell on the phone, Harp followed up with another letter. “I have decided to give you until June 1, 1999, to either correct the violations outlined in my December 17, 1998, letter or to sell the property.” Harp wrote Russell again on February 26, 1999, reiterating his demand that the units be immediately repaired or sold and asking for a progress report. “If you could provide me with this status report by March 19, 1999, I would appreciate it.”

In May 1999, Russell wrote a letter to Harp, begging for more time. “This letter is long overdue but has to be written before I go into the hospital on Monday, May 17, 1999,” it began. Russell went on to explain how he had attempted to come with the alleged violations, including the porch railing. “I worked on this for a while but had to stop for health reasons (I will explain later), but unless I misinterpret the law, as long as I don’t rent and/or not allow public passage, I am not in violation.” He added, “I have guard dogs and a part-time watchman/security guard to protect the property along with a six-foot fence.

“For additional information and to let you know what is happening with me since my availability may play a roll [sic] in future events, I have been under a doctors care since Feb. 8, 1999, and will be entering the hospital on Monday, May 17, 1999, for quadruple [sic] bi-pass [sic] surgery. I will be in the hospital for approximately seven (7) days and then in recovery for the next sixty (60) days.”

“Part of the reason I could not put the railing up on the porch was that my doctor warned me about any physical work which could lead to a heart attack prior to the operation. I do not know why they have
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arrange for inspection of your property to determine if violations of the San Diego Municipal Code and state law are present,” wrote Kathleen Hayden, a criminal investigator for the city attorney. “The issues concern the structural integrity of the building along with zoning violations.”

Russell responded in a handwritten letter to Hayden dated August 20, 2002, “I apologize for all the delays, but certain things still have to go on! And I cannot ask people to stop and drop everything they are doing to just work on my stuff. If the city is so interested in my property, why don’t they just buy it? IT IS FOR SALE.”

Two months later, on October 18, 2002, according to city records, the city attorney’s office posted a notice at Russell’s 19th Street property of an interior inspection to be done, “pursuant to an Inspection Warrant issued in San Diego Superior Court.” But by that time, records show, the house had already been sold to Travis Ahern. The $300,000 sale was initiated on October 4 and closed two weeks later on October 21. Records show Ahern paid $60,000 in cash and Russell took back a $240,000 mortgage. Russell experienced similar problems with the city on several of the Barrio Logan parcels that he eventually sold to Inzunza. On June 8, 1998, Peter Armstrong, the city’s “vacant properties coordinator,” wrote Russell a warning letter. “As you know, you own two properties that the City of San Diego has found to be vacant properties. These properties are 633 Dewey Street and 544 S. 40th Street. For the property at 633 Dewey, you have filed a Statement of Intent with my office, but you have failed to make a good-faith, diligent effort to rehabilitate the property. You have also neglected to keep this property free of graffiti. For the property at 554 S. 40th Street, you have failed to file the required Statement of Intent, and you have allowed weeds and debris to accumulate on the property.”

In his letter, Armstrong demanded that Russell “clear all weeds, graffiti, and other debris from the 40th Street property” and “implement a routine maintenance program to ensure that the property remains free of weeds, graffiti, and other debris in the future.” He made the same demand for the two units on Dewey Street. “Should you fail to meet any of these requirements by the June 22 deadline, you will be subject to a $250 penalty,” warned Armstrong. “If you fail to provide evidence that you are making a diligent, good-faith effort to return your properties to productive use or fail to maintain your properties at the minimum standards described in this letter, you will be subject to additional penalties.”

On August 12, 1998, according to a city log of the case, an inspector visited the Dewey Street property and found graffiti. On December 3 of that year the County Sheriff’s Office posted a $1,000 additional penalty. Russell experienced delays, but by December 10, 1998, he had cleared the Dewey Street property of an additional demand for the S. 40th Street property of an additional demand for the S. 40th Street property.

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year, a note in the log says, “Property remains vacant and boarded, no progress evident.” Two weeks later, according to county records, Russell sold the property to Inzunza for $150,000, taking back a $145,000 note. There is nothing more about the case in the city inspection file, but a spokesman for the code-enforcement division says computer records indicate the problems were taken care of and the case was closed on January 1, 2000. Today, neighbors claim, the property still appears “rundown” to them. Records show Russell still owns the 40th Street property.

In 1999, Nick Inzunza was cited for numerous code violations at 822 and 822½ Quail, which county records show he purchased from Russell on December 22, 1998, for $127,500, with a $5000 down payment. According to an entry in the inspector’s log book, dated March 12, 1999, he “found front yard...Porta Potti and heavy storage. I was allowed access to 822 Quail: I found front entry porch 4x4 post not fastened to footing, non-operable and lack of rear exit lighting. Lack of smoke detector, Window glass @ living room broken, reported inoperable dwelling heating. No toilet in bathroom and bathtub plugged up, rear porch area: exposed electrical, water heaters installed w/o permits. Rear yard dug up and unsafe. At 822½ I spoke with [a tenant]. Inspected dwelling and found bathtub and lavatory faucets leaking, broken window glass @ bedroom. Reported heavy rat infestation.”

In a “Notice of Violation” to Inzunza dated March 15, 1999, city “combination inspector” Joseph Ortega listed ten separate code

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contributed to urban decay and the inability to retain good tenants. “I can’t tell you anybody who wasn’t [affected]. Code enforcement would tell us to take out a permit for changing a light bulb. We would turn around and tell code enforcement to get the welfare office out of our community. It was a very difficult situation. I think it was a different time, I think everybody was kind of frustrated and everybody was blaming the city.

“The city had introduced welfare offices in the middle of the city, and Caltrans had cut freeways right through the middle of older neighborhoods. They created a very depressed situation.”

Many of the code problems he experienced, Inzunza explains, were the fault of bad tenants who were difficult to evict. “I had some tenants in there, and they were just a tough bunch. I wanted to encourage them to leave the units so we could rehab them. But you have to go through eviction court if they don’t want to leave, and it becomes very hard on the property owner.”

Two other properties Inzunza purchased from Russell have also been cited by the city. On July 29, 2002, the city sent Inzunza a notice of violation for property at 3263 L Street, alleging “outdoor storage violations. Miscellaneous nonincidentail items stored in the required front, side, or rear yard is not a permitted use of the zone.”

According to a log entry dated August 26, 2002, “Olga Inzunza, claims to be owner of 3263 L Street, called in re: NOV [notice of violation]. She says Prop in violation may in fact be vacant lot next door. Olga says she inspected her prop but did not see
anything in violation.” Tony Khalil, a city spokesman, says the case was subsequently closed, but there is no record of whether the inspector verified Olga’s story or whether the debris was cleaned up. “The inspector doesn’t even recall the case. She might have driven by, but it’s not recorded in the log.” On January 26, 2000, inspectors opened a case file on a set of units at 2749 Newton Street, which at the time were still owned by Russell. Khalil says the records indicate that the city was concerned about whether a second-story roofed patio was up to code or had been built without a permit. In a log entry dated January 31, an inspector wrote that she “spoke to Efrin Rubio of Victory Outreach. They were moving out. Showed me around. House is nearly vacant. There is a set of stairs going to attic with an exit doorway...leading to the roofed patio.” Another entry dated February 11, 2000, says “closed case,” but a subsequent entry on May 4, 2001, says, “from street can’t tell if patio area at rear still exists — need to send insp. notice.” According to county records, Inzunza bought the property from Rus-

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— M.S., 32-year-old female - breast augmentation

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— H.P., 28-year-old female - breast augmentation

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“We are moving towards getting a professional manager. Olga, she takes care of the family; we have two sons and myself. I don’t think we’re qualified to manage our property. It’s not what we do well.”

And, Inzunza adds, he’s through buying up rental property in Barrio Logan, from Russell or anybody else. “It’s out of the question for me. I’m pretty focused on National City. I ran for mayor and got elected to that, and I have a lot of goals to accomplish here. We’re not going to buy any more. We’ve just totally changed our focus.”

— Matt Potter

As seen on TV
to receive Most Favored Nation status.
Incidently, the fight for declining number of bands that draw 1000 people in San Diego is ten times as fierce as it was in Mac Falk’s day. Mac made this stuff look easy, but the apples-and-oranges comparison between two devoted talent buyers is small-town silly.

Joe Rinaldi
Ken Leighton responds: Joe Rinaldi lives in Los Angeles.

He has never lived in San Diego County. He has not represented a local band since 2001, when he separated from the Bastard Sons. He never represented the Rugburns, the Hatchet Brothers, or Karl Denson. I feel a local band is best suited to comment on the status of local bands at the Belly Up Tavern.

Baudier’s Big Heart
Hurrah, hurrah for the Reader. Now you’ve got Don Baudier articles! What a great addition to a fine publication. It is a breath of fresh air to know Mr. Baudier may have relocated but still has San Diego and “the people” in his heart. If only our politicians felt the same way.

Debora Greene

Splendid Morris
Who is writer Jim Morris? My son forwarded his pieces on Afghanistan and journalism in Vietnam. Splendid thinking and writing! I could not agree more or put it better re Vietnam. Four years there and last C-130 out for me. I’m a 27-year CIA case officer and undercover agent and a photojournalist.

Wallace Driver


Westerfields Aplenty
You have had several letters from people very indignant that you did an article on Westerfields’s children and how they changed their name (“Sins of the Father,” “City Lights,” April 10). I don’t know what all the fuss is about. I suppose I’d want to change my name, too, if I were his son, but “Westerfield” is a very common name, and if they ever moved a couple hundred miles away, I don’t think anybody would bat an eye at hearing that name. I went to grade school with a girl named Westerfield, in southern Illinois. I happened to go back there last year, and I was looking up old schoolmates in the phone book. She was no longer in the phone book, but there were five or six other Westerfields in the phone book.

Name Withheld

Bunny-Gas Stunner
In a media-glutted week awash with misinformation, uneducated opinions, and contrived “data,” I eagerly anticipate Thursdays and the arrival of the reliable, well-researched, quotable Reader.

I can hardly wait for Mondays and my opportunities to casually insert into otherwise inane conversation knowledge gleaned from these pages — the more obscure, the better.

How I’ll stun the dullahs this week with my announcement that, although bunnies get gassy from eating cabbage, they cannot fart (“Best Buys,” April 10).

Amazing!

Robert Tepedino
University Heights

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**LETTERS**

continued from page 1

tional exposure right in San Diego’s north 40.

Diana’s embracing of an excruciating few of San Diego favorites is just good talent buying. Hatchet Brothers, Rugburns, Karl Denson, and even L.A. band Minibar (who can’t play a venue half the size of the Belly Up in L.A.) are a collection of bands selected by Diana Martinez to receive Most Favored Nation status.

Incidently, the fight for declining number of bands that draw 1000 people in San Diego is ten times as fierce as it was in Mac Falk’s day. Mac made this stuff look easy, but the apples-and-oranges comparison between two devoted talent buyers is small-town silly.

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When Meriwether Lewis and William Clark packed the medical supplies for their famous expedition of 1803–1806, they didn’t forget the four pewter syringes. They needed them to treat the gonorrhea that some members of their party got from the Native American women they met along the trail. Add “amateur physicians” to the list of accomplishments that Lewis and Clark can claim, says David J. Peck of Clairemont, who has written a book about the wilderness medicine practiced by the two U.S. Army captains commissioned by Thomas Jefferson to find the Northwest Passage. Lewis and Clark brought no “real” doctor with them on the 8000-mile round trip between what is now St. Charles, Missouri, and the Pacific.

“There are those who think they would have been much better off with a trained physician along,” says Peck, who is a doctor of osteopathic medicine. “I think that’s nonsense. Many medical treatments of the time were beneficial, but many others were harmful. Even the best-trained physician of the day wouldn’t have been able to handle some of the problems they encountered. Microscopic anatomy, histology, microbiology, physiology — these were in their infancy.” Even aspirin hadn’t been invented.

Because of their military experience, Lewis and Clark knew how to treat wounds and set broken bones. But what about the frequent “explosive watery diarrhea” they and their men suffered, some of which was probably due to the giardia in their drinking water? What about the pus-filled boils that many of them developed in the inner-thigh area from the constant cold soak, not a hot one. No wonder many of them developed in the inner-thigh area from the constant chafing of their wet clothing? What about sudden snow blindness? Foot wounds from stepping on prickly pear cactus? Muscle strains from lifting quartered game? And complications from eating that game — 8 or 9 pounds of deer, elk, buffalo, and grizzly bear, and little else, every day? “It was the Atkins Diet of 1805,” says Peck, who has released a book, Lewis & Clark Wilderness Medicine, that the guys in the space program are comfortable with life on the frontier. “They were either from the way astronauts are? Unofficially, yes, says Peck. They were either from the military or young men already comfortable with life on the frontier. "Lewis told Clark specifically to avoid the guys in Deliverance, among others, to shame.) Had the men been screened, Peck published Or Perish in the Attempt last year. This year, to celebrate the expedition’s bicentennial, other books are coming out, scholarly conferences have been organized, and National Geographic has released a large-format film that’s currently showing at the Reuben H. Fleet Center.

Those who study Lewis and Clark use the men’s journals as primary sources. Clark, for example, wrote that he suffered with an ankle abscess that eventually burst, discharging “a considerable quantity of matter.” Peck’s interpretation of Lewis’s journal is that he suffered from depression. He thinks Lewis medicated himself for it with the era’s two most popular drugs — alcohol and opium.

Of the 30-odd people who accompanied Lewis and Clark, only one died. Evidence suggests it was the result of inflammation of his appendix. “If it was, he probably would have died even if he’d been in Philadelphia; surgical treatment for appendicitis was still 70 years away,” says Peck. “But it could also have been the result of tularemia, a bacterial infection he could have contracted from cleaning infected game meat, drinking infected water, or inhaling infected dust.”

One death: good record. (It puts the guys in Deliverance, among others, to shame.) Had the men been screened, Peck says Peck. They were either from the military or young men already comfortable with life on the frontier. Lewis told Clark specifically to avoid the men called ‘soft-palmed gentlemen with dreams of high adventure.’ And because they were so young and healthy, they were able to overcome a lot of illnesses and injuries that may have killed somebody older or of a weaker constitution.”

In school, you hear about the Native-American woman who acted as an interpreter for Lewis and Clark. Lewis. The baby’s father was Sacagawea’s husband, a French fur trapper and trader. Lewis and Clark contracted first with him to be an interpreter, because he spoke French and Hidatsa [an Indian language]; only afterwards did they realize that this woman, a Shoshone, was going to be thrown into the deal for essentially nothing. Well, she had a son during the winter of 1804–1805, and he went on the whole trip, arriving home in good health. As an adult, Sacagawea’s son settled in California, and best to be sure of the girls in the gold fields of Montana in 1866, where he caught pneumonia and died along the route.

— Jeanne Schinto

Book signing with David J. Peck, author of “Or Perish in the Attempt: Wilderness Medicine in the Lewis & Clark Expedition” Saturday, May 3, 7:00 p.m.

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OUTDOORS
San Diego’s Coastal Wildflower Bloom continues practically unaltered this year owing to late-season rains during April. On north-facing slopes and in shady canyon bottoms, the wildflowers blooming effects have not yet taken hold, look for native red monkeyflower, blue-eyed grass, wild hyacinth, and meconopsis such as chrysanthemum and mustard. Irrigated freeway embankments, with showy African daises, blooming poppies and other forms of groomed landscaping, continue to exhibit brash coloration.

Land Bird Migration is in full swing this month in San Diego county with warblers and flycatchers among those most commonly seen. Warblers crazing from south of the border are branching to choose on their favorite in- sects, while flycatchers, as the name suggests, catch their meals on the wing. Riparian areas such as the San Diego River through Mission Gorge and Marian Bear Park in San Clemente Canyon are favored by both birds and birdwatchers.

Black Oak Trees are sending out new leaves in the mountains, painting the hillsides with subtle red, brown, and green shades.

The leaves first emerge from buds, they’re reddish or brown in color, they gradually become light (and later dark) green as they unfurl and grow in size. Large numbers of black oaks can be found throughout the Jeffrey pine forest along Sunrise Highway northwest of the village of Mount Laguna. Take a walk along any of the nature trails in the Laguna Mountain Recreation Area or along the nearby Pacific Crest Trail to admire them.

Celebrate the Ancient Rite of Spring known as May Day in “Cinco de Mayo” style, Saturday, May 3, 10:30 Paco Park County (19793-953) - 3 Paco Park Road. Day-use fee: $2 per vehicle. Start time: 7/6-789-2202 (HAMP)."

USD Dance Concerts, students and alumni of University of San Diego present concerts at 2 p.m. on Saturday and Sunday, May 3 and 4, and at 8 p.m. on Saturday and at 2 p.m. on Sunday, in Shiley Theatre, Camino Hall. Ticket: $8 general, USD, 5998 Alcala Park; $6-20 walk-up. (SANDIEGOREADER.COM)

West Coast Swing Dance, lessons by Ken Boozer of Body Grooves; six-week series starts Friday, May 2, 7:30 p.m. at Mind, Body, and Soul Dance Studio (2971 India Street). Donation: $15 per class. 619-260-2280. (SUNDA VISTA)

Tis the Season of the Spring Dance Concert, Dance Break 2003, the annual spring dance concert at MiratCosta College Theatre, May 2-4. Performances begin at 7:30 p.m. on Friday and Saturday and at 2 p.m. on Saturday and Sunday. $10. MiratCosta, Ote Barnard Drive. 760-795-6815. (OCEANVIEW)

Student and faculty choreography showcased during University of San Diego’s annual Student Dance Concerts, May 2-4. Curtain rises at 8 p.m. Friday and Saturday; 2 p.m. Sunday, in Shiley Theatre at USD, 5998 Alcala Park. $7 general, 619-260-2280. (SUNDA VISTA)

“Bellydancing Fusion,” the Urban Tribal Dance Company performs Saturday, May 3, 7:30 and 8:30 p.m. at USD, 5998 Alcala Park. $10 general. USD, 5998 Alcala Park; $8-20 walk-up. (SUNDA VISTA)

Coppelia Is Fun, California Ballet presents full-length Coppelia May 3 and 4, California Center for the Arts, Escondido (340 North Escondido Boulevard). Dancing begins at 2:30 p.m. Saturday and Sunday and at 8:30 p.m. Saturday. Tickets: $35-139. Reservations: 858-560-6741. (ESCONDIDO)

“Opening the Heart,” Toni Michael leads Sufi dancing, Monday, May 5, 7 p.m., First Unitarian Universalist Church (4190 Front Street, across from the UCSD Medical Center). Donation: $3. 619-298-9787. (HILLCREST)

All Things Swing Workshop taught when Jim and Margie instruct on Tuesday, May 6, 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 8 to 11 p.m.; $5. Portuguese Hall, 2818 Avenida de Portugal (near Shelter Island, off Rosecrans). 619-37-577. (POINT LOMA)

Mar Del Norte National Horse Show at Del Mar Fairgrounds through May (see sports). A blown out image of a horse with text.

“Assimilated Parts,” dance concert with choreography by Alison Catta, Joan Dungan, and Grace Shinhee Jun, Sunday, May 4, 8 p.m., in Dance Studio Theatre (ENS-200) at San Diego State University. Program includes Porca Miseria, Utah Project, Present, she has a Colorful personality, Freestreet Reminiscing. Tickets: $10 general, 619-594-6824. (SUNYA)

U.S. Premiere of Ballet The Little Prince performed by dancers from Cologne la Esperanza (in Tijuana) and the Americas Foundation, Sunday, May 4, 3 p.m., Museum of Contemporary Art San Diego, La Jolla (700 Prospect Street). Choreography by Valerie Tketchakiev. $15. 858-454-3541. (SDJA)

The film’s director, Zacharias Kunuk of Igloolik, Baffin Island, lecture on “The Art of Inuit Storytelling in the Digital Age” at 7:30 p.m., Wednesday, May 7, same location. Free. 858-822-5950. (S.O.LIJNA)

Reuben H. Fleet Science Center, currently screening in the IMAX theater: Coral Reef Adventure (through summer); Dolphins (through Thursday, May 15); and Lewis and Clark: Great Journey West (through May). Fridays at the Fleet features $5 admission to IMAX films, music, food, admission to exhibits, on Fridays through July 4. May 2, see The Living Sea (6 p.m.). Whales (7 p.m.), Lewis and Clark (8:30 p.m.). Coral Reef Adventure (9:30 p.m.). Ticket prices and showtimes: 619-238-1235. (GOLDEN PINE)

FILM

The Effects of Ten Years of Economic Sanctions examined in Paying the Price. Killing the Children of Iraq by journalist John Pilger. Documentary screens Thursdays, May 1, 7:30 p.m., outdoors at Currents Bookstore (2536 University Avenue). 3$ 619-226-2116. (NORTH PARK)

“The Chinatown Files” reveals the story of Chinese-American men and women who were hunted down, jailed, and targeted for deportation during the Cold War hysteria of the ’30s and ’40s. Interviews are interspersed with home movies, photographs, and archival films in this documentary, screening for Sunday Matinee at San Diego Public Library; May 4, 2 p.m. SDSU history professor Yeh Cho Ling leads following discussion. Find the library at 820 E Street; 619-236-3800. (DOWNTOWN)

To Cheat or Not to Cheat? That is the question in Just a Kiss, screening for Film Forum, Monday, May 5, 6:30 p.m., San Diego Public Library (820 E Street). 619-236-3800. (DOWNTOWN)

“Attanimator (The Fast Runner),” the first Canadian all-Islam written, directed, and acted film, screens in Center Theater at USD on Saturday, May 6, 7 p.m. Free.

Getaways

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L. E. C. T. E. R. S

“Evenings with the Man and His Work,” artist Roland Crump, former art director and “imaginator” for Walt Disney Productions, examines “The Evolution of a Designer,” Thursday, May 1, 7:30 p.m.

$5. 619-754-6152, reservations.

“Beyond Frida and Diego: What’s Happening in Mexican Art Today”— find out when Cathy House speaks Friday, May 2, 7 p.m., in library at MiratCosta.
Mother’s Day Luncheon Sail

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Sail with JADA

San Diego Reader May 1, 2005
GETAWAYS

A Guide to Unexpected San Diego and Beyond • By Jerly Schard

After a visit to Mount Palomar’s famous observatory, I enjoy introducing friends to the delights of the natural landscape right below the telescope’s looming dome. In a kind of reverse pilgrimage, we follow the Observatory Trail downhill into shaded drenched ravines and sunny clearings, where bracken fens spread like a lacy carpet. The trail traverses Cleveland National Forest land and has been declared a “National Recreation Trail” by the Forest Service, only one of four such trails in San Diego County. The Observatory Trail roughly parallels the route of County Highway H-2 (Cantfield Road, a.k.a. Highway to the Stairs), so you have the option of hiking oneway, either uphill or downhill. It’s best to start at the upper trailhead, just below the Palomar Observatory’s entrance gate, and have someone drive around to meet you at the trail’s lower end inside Observatory Campground. A car-shuttle arrangement also works well — there’s only a two-mile stretch of road in between the trailheads.

Starting from the upper trailhead, you pass through a tricket of dense chaparral and then enter a forest of pines, oaks, and incense cedars. About halfway down, the trail bends around a dark ravine, surely one of the loveliest spots in the county. Soon after, you reach a wooden platform overlook.

Mendenhall Valley — one of several large meadows tucked into Palomar’s rolling flanks. Mendenhall Valley streams water into the San Luis Rey River’s West Fork. The waters flow east to enter Lake Henshaw at Palomar Mountain’s southeastern foot and ultimately makes its way toward the river’s mouth at Oceanside.

Hiking the Observatory Trail is a fine experience during evening twilight. On warm late-spring or summer nights, you may spot groups of light dotting the twilight. Closer inspection reveals them to be the light-emitting organs of glowworms.

**STUDENT TRAVEL & BEYOND**

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**LIVING ROOM MUSIC 2**

**Debut Fiction Novel** Todd Pierce signs The Australia Stories Thursday, May 8, 7 p.m., Barnes & Noble Booksore (1044 North El Camino). 976-640-4300. Free, (ERICA'S)


**First Tuesday Local Author Series** continues with Carolyn Wheaton, Wednesday, May 7, 6:30 p.m., Vincent Room, Escondido Public Library (239 South Kalmia Street). Free. 760-654-4393. (SAN MATEO)

**Bluesraiders** perform for San Diego North County Bluesgrass and Folk Club, Tuesday, May 6, 7 p.m., Round Table Pizza (1161 East Washington Street, at Ash). Free. 760-726-8380. (PORTLAND)

**Old and New Poems allowing “nature to dictate their movement”** by John Taggart, Thursday, May 8, 7 p.m., in the Merrick, Pyramid, and Daughters (10755 Westview Parkway). Open reading hosted by Philip Groff. Follows. 619-523-5540. (PORTLAND)

**Trios Improvisations**, by John Linn, Thursday, May 8, 8 p.m., in Libby’s Espresso Gallery (1017 Rose Street). Free. 760-602-7511. (PORTLAND)

**San Diego Symphony** series continues with the Jazz Project Big Band, Thursday, May 8, 7 p.m., at the Lyric Theatre, Escondido (330 North Coast Highway). $10. 760-726-7511. (SAN MATEO)

**The Art of the Book** by Joni Eareckson Tada, Thursday, May 8, 7:30 p.m., in Carlsbad Book Company, 5630 Paseo del Norte. Free. 760-804-0467. (CARLSBAD)

**February Fugues** by John Baker, Thursday, May 8, 8 p.m., in Meow Meow, 2525. Offering. 619-234-3555. (CARLSBAD)

**SCE: No Surrender** by Jeremy Fish, Thursday, May 8, 9 p.m., at the Civic Center Community Rooms (1515 8th Ave., in the Civic Center Community Center).

**Light: Know Your Life Patterns and Predict Your Own Future** by William Lane Craig, Thursday, May 8, 9 p.m., at the Cathedral of Christ the Light, 670 9th St., at Taylor. Free. 619-238-1609. (SAN DIEGO)

**Amps ‘n’ Ramps, this “Battle of the Teen Bands” set for Saturday, May 10, 3 p.m., at the Neighborhood Library System’s library in Indian Wells. Tickets $5. 760-602-7511. (SAN MATEO)

**Sawdust Festival** on the waterfront, Saturday, May 9, 9:30 a.m. to 5 p.m., in the Civic Center Community Rooms (1515 8th Ave., in the Civic Center Community Center).

**Finding Mendenhall Valley** — one of several large meadows tucked into Palomar’s rolling flanks. Mendenhall Valley streams water into the San Luis Rey River’s West Fork. The waters flow east to enter Lake Henshaw at Palomar Mountain’s southeastern foot and ultimately makes its way toward the river’s mouth at Oceanside.

**Hiking the Observatory Trail** is a fine experience during evening twilight. On warm late-spring or summer nights, you may spot groups of light dotting the twilight. Closer inspection reveals them to be the light-emitting organs of glowworms.
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Calendar
LOCAL EVENTS

SPORTS

Del Mar National Horse Show, the 58th annual three-week show of competitions, instruction, and displays, concludes with Hunter/Jumper week events through Sunday, May 4. The 825,000 Del Mar National Open Equitation Championship, Friday, May 2, 2-7 p.m. The $75,000 HBO Grand Prix of Del Mar is Saturday, May 3, 7 p.m. Tickets through Ticketmaster (619-220-TIXS).

All events are held at the Del Mar Track on the Del Mar Fairgrounds, 2260 Jimmy Durante Boulevard. Free weekday admission, 8 a.m. to 4 p.m. Reservations and information: 858-792-4252. (DEL MAR)

Root for the Home Team, San Diego Padres host Pittsburgh Pirates, Thursday, May 1, 2-10 p.m. In Qualcomm Stadium. The Philadelphia Phillies arrive for series May 2-4, with games at 7:00 p.m. on Friday and Saturday and 2 p.m. on Sunday.

The Padres head to Montreal to meet Expos at 4:05 p.m. Tuesday through Thursday, May 6-8.

Games on May 2 and 8, broadcast on Channel 4. Games are broadcast in English on KGOK 600 AM and in Spanish on KXME 160 AM. Tickets $6 to $32, available by calling 877-374-2784. (MILL VALLEY)

Reaching Speeds of 140 mph, the competitors in the Oceanside Offshore Grand Prix Boat Race and Festival compete Friday through Sunday, May 2-4, 9 a.m. to 11 p.m., in Oceanside Harbor and along the oceanside coast. Free. 760-435-5541. (OCEANSIDE)

Australian Festival, the San Diego Lions Australian Rules Football Club hosts festival, Saturday, May 3, 11 a.m. to 6 p.m. Doyle Park (1875 Regent Road at Navel Drive). Boots, activities, and playing of two matches of Australian rules football (1 and 3 p.m.). Free. 619-981-7092. (UNIVERSITY CITY)

Street Factory, and Bomber Stocks Compete, along with Grass Valley, the San Diego Madfish and legends, Saturday, May 3, at Carson Speedway. First race: 4:45 p.m., following qualifying runs at 5 p.m.

The 3/8-mile track is located next to Gillespie Field. Take I-8 to Highway 67, and use the Bradley exit. 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. 619-448-8900. (EL CAJON)

Run or Walk, Fifty-Plus Fitness Association hosts a run/walk, Saturday, May 3. The four-mile outing starts 8:30 a.m. at 15th Street and Ocean Avenue, last one hour along the beach. Wear good running or walking shoes; all levels of ability welcome. Bring money for a restaurant stop afterwards. 619-742-4515 or 858-454-3435. (DEL MAR)

Ride to Coronado for a noon happy hour party at Coronado Marriott Hotel with Sierra Club bicyclists, Saturday, May 3, starting at 9 a.m. at County Administration Building. Bring money for drinks and ferry back to start. 619-583-3261. (DOWNTOWN)

Classic Yachts take part in the inaugural San Diego Classic Boat Regatta, then may go out to San Diego Bay. Post-race raft-up afternoons at Koehler Kraft (2003 Shelter Island Drive, Point Loma). 619-222-9051. (SAN DIEGO)

Everything’s Cricket, the San Diego Cricket Club/UCSD Cricket Club hosts its first home games of the 2003 season May 3 and 4. First team meets up with Pasadena Cricket Club Saturday; second teams play on Sunday. Games begin at 10:30 a.m. and last until about 5 p.m. (bring lunch) at UCSD’s Warren Field. Free. 619-518-1596. (SAN DIEGO)

American Legion Foundation benefits from events Saturday, May 3, 7:30 a.m., at San Diego Zoo. Choose from 5k run, 5k walk, or 1.5 turtle walk. Registration: $25 for adults, $10 for children (2 to 14). Check in 6:30 a.m. at the War Memorial (3325 Zoo Drive, at Park Boulevard). 619-291-5435. (BALBOA PARK)


Choose from 5k run, 5k walk, or 1.5 turtle walk. Registration: $25 for adults, $10 for children (2 to 14). Check in 6:30 a.m. at the War Memorial (3325 Zoo Drive, at Park Boulevard). 619-291-5435. (BALBOA PARK)


Fifteen events this weekend, beginning tonight (Friday, May 2, 7:30 p.m.) at the San Diego Museum of Art, 1488 K Street. The campaigns and events include: "San Diego May 1913," an exhibition of photographs by Timothy O’Sullivan and Joseph T. Valentine, 1913-1914, World War I; "The Painted Desert," paintings from the collection of the late San Diego artist Frank Paladino; "Painting the Face of the Earth," oils, watercolors, and works on paper by 10 San Diego artists; "Seeds of Culture," show of California’s indigenous peoples; "Wildflowers," a springtime celebration of blooms; "San Diego’s 1915 Panama-California Exposition," a look at the fair that was the first venue for the Olympic Games; "Earth and Sky," a look at the earth and its atmosphere; "The American West," a look at the region’s art and culture; "California Art," a look at the state’s art; "San Diego’s Oldest Cemeteries," a look at the city’s oldest cemeteries; and "San Diego History," a look at the city’s history.

For more information, call 234-5143. Free. 619-234-5143. (DOWNTOWN)

The 58th annual three-week show of competitions, instruction, and displays, concludes with Hunter/Jumper week events through Sunday, May 4. The 825,000 Del Mar National Open Equitation Championship, Friday, May 2, 2-7 p.m. The $75,000 HBO Grand Prix of Del Mar is Saturday, May 3, 7 p.m. Tickets through Ticketmaster (619-220-TIXS).

All events are held at the Del Mar Track on the Del Mar Fairgrounds, 2260 Jimmy Durante Boulevard. Free weekday admission, 8 a.m. to 4 p.m. Reservations and information: 858-792-4252. (DEL MAR)

TWO POEMS BY ROBERT HAYDEN

Night, Death, Mississippi

I quavering cry. Screech-oo! Or one of them? The old man in his reek

And gauntness laughs —

One of them, I bet — and turns out the kitchen lamp, limping to the porch to listen in the windowless night.

Be there with Boy and the rest if was well again.

Time was. Time was.

White robes like moonlight

In the sweet and dark.

Unbuckled that one and him squalling bloody Jesus as we cut it off.

Time was. A Cry! A cry all right.

He hawked and spit, fevered as by groinfire.

Have us a bottle, Boy and me — he’s earned a bottle — when he gets home.

II Then we beat them, he said, beat them till their arms was tired and the big old chains mesamy and red.

O Jason burning on the lily cross

Christ, it was better than hunting bear which don’t know why

Robert Hayden (1913-1980)


SPECIAL

Craft and Sewing Festival, Thursdays through Saturday, May 1-3, 10 a.m. to 5 p.m., 10 a.m. to 5 p.m., 10 a.m. to 5 p.m., Del Mar Fairgrounds. Saturdays and Sundays, 10 a.m. to 4 p.m., at the University of San Diego, 5998 Alcala Street, La Jolla. Call 760-744-1150 x2833 for more information.


"Pueblo" Sunday, May 4, noon to 11 p.m., outside the San Diego County Administration Building (1600 Pacific Highway). Parade starts at 10 a.m. at West Harbor Drive and Broadway. Alcohol and tobacco-free family festivities. 619-253-2594 or 858-688-2175. (DOWNTOWN)

A Cinco de Mayo Fiesta, 11 a.m. to 5 p.m., Sunday, May 4, in amphitheater at the Oceanside Pier (200 North the Strand). 619-470-5485. (OCEANSIDE)

Dancing, live entertainment, games, pitas, and food are in store when the Hispanic Broadcasting Corporation hosts "Fiesta del Pueblo" Sunday, May 4, noon to 9 p.m., Del Mar Fairgrounds. Free. 619-235-0690. (DEL MAR)

See "world’s largest sombrero" during sixth annual Cinco de Mayo Bash at the Gaslamp Block Party, 4 to 11 p.m., Monday, May 5. Music, ballet folklórico, dancing, food. Tickets: $10 in advance, $15 at door. Find the festivities at Fifth Avenue and Island. 619-233-5088. (GASLAMP QUARTER)

Reflections of Nature, tenth annual Wildlife Art Show, May 2-4, at Art and Cultural Center (103 South Main Street). Artist of the

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for 4 weeks*

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Monday: Latin/Ballroom

Tuesday: Salsa

Wednesday: Salsa

Thursday: Salsa

Friday: Salsa

Saturday: Salsa

DANCES – Theme dances every Friday during Saturday Latin Ballroom dances monthly

Jitterbug/Swing dance every Sunday

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Celtic Classic Celebration, art and music festival, Saturday, May 3, 11 a.m. to 6 p.m., at the Valley Center Community Hall and Pavilion (28246 Lilac Road). Music by the Fenians, fine art by over 50 artists, youth art contest, face painting, food (for sale). Signings by local authors, more. Free. 760-749-8852. (VALLEY CENTER)

Chanting, Feasting, and performance by Urban Tribal Belly Dancers at Yoga One anniversary festivities, Saturday, May 3, 3 p.m. Yoga One, 1150 Seventh Avenue. RSVP: 619-294-7461. (DOWNTOWN)

Spring Fling Barrel Tasting, premium barrel and wine tasting paired with foods, Saturday, May 3, 1 to 4 p.m. at Belle Marie Winery (26521 Mesa Rock Road). Tours: 1, 2, 3 p.m. Reservations: 760-796-7557. (SAN DIEGO)

Frontier Days — historical encampment, period costumes, Western crafts, exhibits, live entertainment, activities, 10 a.m. to 6 p.m. Saturday and Sunday, May 3 and 4, in Kit Carson Park (Bear Valley Parkway). $3. 760-741-5229. (ESCONDIDO)

Venture beyond the Garden Gate for Clairemont Town Council’s seventh annual Garden Tour, Saturday, May 3, 10 a.m. to 4 p.m. Tickets for self-guided tour: $8.50. Locations: 760-278-7788. (CLAREMONT)

Gourd and Basket Weekend, Misti Washington Gourd and Basket Guild event, Saturday and Sunday, May 3 and 4, Quail Botanical Gardens (230 Quail Gardens Drive). Instructors from all over the U.S., vendor booths for supply purchases, exhibitions of original work. Fees vary by class. Registration: 760-431-1645. (ENCINITAS)

La Mesa Beautiful hosts plant sale May 3 and 4, at Saint Andrews Episcopal Church (4816 Glen Street). All manner of plants on offer. Hours: 9 a.m. to 4 p.m. Saturday, 9 a.m. to 2 p.m. Sunday. 619-465-2391. (LA MESA)

All Manner of Psychic Fun on offer during Psychic and Healing Arts Fairs, May 3 and 4, 10 a.m. to 6 p.m. Saturday Masucci Center, 695 Bal- lantyne Street. Sunday: California Center for the Arts, Escondido, 340 North Escondido Boulevard. Admission: $5, two for $8, seniors and teens $3, free for those under 13. 800-722-7330. (ESCONDIDO)

Pug Beach Babes, 12th annual pug rescue party, Saturday, May 3, 10 a.m. to 4 p.m., Del Mar Fairgrounds. Cupcake chomp, pug wet T-shirt contest, pug/owner dress aikle contest, best female and male contest. Tickets: $7 adults, $5 children. 619-685-3380. (DEL MAR)

Swap Scenery: trains, toys, model kits, and magazines when San Diego Model Railroad Museum hosts swap meet for rail fans and serious collectors, Saturday, May 3, 7 to 11 a.m. Admission: $2 for buyers, $5 for sellers. 619-696-0199. (BALboa Park)

“The Storytellers,” “interactive sculpture” by Madeline Wiener is celebrated Saturday, May 3, Doyle Park (8175 Regents Road at Nobel Drive). Meet the artist and make some art of your own, during “Art in the Park,” 9:30 a.m. to 12:30 p.m. Free. 858-453-5450. (UNIVERSITY CITY)

Cedros Spring Fling, Saturday and Sunday, May 3 and 4, noon to 4 p.m., Cedros Design District (on Cedros, between Lomas Santa Fe and Via de la Vallec). Maypole dancing, pooh paw-grant and Pa...
Sons of Mississippi:
A Story of Race and Its Legacy

Alfred A. Knopf, 2003; 343 pages; $26

FROM THE DUST JACKET: Sons of Mississippi recounts the story of seven white Mississippi lawmen depicted in a horrifically telling 1962 Life magazine photograph and of the racial intolerance that is their legacy.

In that photograph, which appears on the front of Sons of Mississippi’s jacket, the lawmen (six deputies and a sheriff’s deputy) admire a billy club with obvious pleasure, preparing for the unrest they anticipate — and to which they clearly intend to contribute — in the wake of James Meredith’s planned attempt to integrate the University of Mississippi. In finding the legacy of racism in America at that moment. But his ultimate focus is on the part this legacy has played in the lives of their children and grandchildren.

One of them is a grandson — a high school dropout and many times married — who achieves an elegant poignancy in his struggle against the racism on which he was raised. Paul Hendrickson gives us a revealing picture of racism in America at that moment. But his ultimate focus is on the part this legacy has played in the lives of their children and grandchildren.

About the Author: Paul Hendrickson was born in 1944 in Fresno, California, and grew up outside Chicago, in suburban Wheaton. His father was a pilot and his mother a housewife. When Paul was 14, believing that he had a vocation to the Roman Catholic priesthood, he entered a seminary run by the Missionary Servants of the Most Holy Trinity in Holy Trinity, Alabama. The order had been founded in the 1920s to save the souls of Protestant southern blacks. He remained at the seminary for seven years. In 1965, Brother Garrett, as Paul was known by then, left the seminary. He was 21 years old and six weeks short of taking vows of poverty, chastity, and obedience; he had never had a date or kissed a girl.

As to why he left the seminary, Mr. Hendrickson said, in a recent interview: “The world had changed. The ’60s had happened. America had cracked itself open from the inside, and even behind seminary walls there was an awful lot of consternation and tension and even revolt.”

Mr. Hendrickson received his B.A. from St. Louis University in 1967 and his MA from Pennsylvania State University in 1968; both degrees were in journalism. Mr. Hendrickson has worked as a reporter and feature writer for several newspapers, including, from 1977 to 2001, the Washington Post. Since 1998 he has taught nonfiction writing at the University of Pennsylvania. He is the author of Seminary: A Search; Looking for the Light: About the Author: Paul Hendrickson was born in 1944 in Fresno, California, and grew up outside Chicago, in suburban Wheaton. His father was a pilot and his mother a housewife. When Paul was 14, believing that he had a vocation to the Roman Catholic priesthood, he entered a seminary run by the Missionary Servants of the Most Holy Trinity in Holy Trinity, Alabama. The order had been founded in the 1920s to save the souls of Protestant southern blacks. He remained at the seminary for seven years. In 1965, Brother Garrett, as Paul was known by then, left the seminary. He was 21 years old and six weeks short of taking vows of poverty, chastity, and obedience; he had never had a date or kissed a girl.

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The Chinatown Files

The story of the thousands of Chinese American men and women who were hunted down, jailed and targeted for deportation during the Cold War hysteria of the 1950s.

For Kids

“Rapunzel” is presented by the Phoebe Puppets through Sat- urday, May 4, at Marie Hitchcock Puppet Theater. Comic ventrilo-quist Lynn Trimble presents Ritty Roly and Bitty Blosyon Turn Over a New Leaf, May 7-11. Performances: 10 and 11:30 a.m. Wednesday through Friday; 11 a.m., 1, and 2:30 p.m. Saturday and Sunday. Find the theater near the Aerospace Center. Admission: $3 for adults, $2 for children. 619-533-7355. (MISSION HILLS)

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photographed them. Fortune never used the material. In 1941, Agee’s text and Evans’s photographs were published in book form.
I asked Mr. Hendrickson if Agee’s work had informed his writing. Mr. Hendrickson answered by explaining that on Wednesdays he teaches an advanced nonfiction writing class; the class’s title is “Writing in the Documentary Tradition.” In this class Mr. Hen-
drickson uses, as core texts, Agee’s and Evans’s book and George Orwell’s The Road to Wigan Pier. About the latter, Mr. Hendrickson said, “That’s when Orwell went to the north of England to go into the coal mines and look at the lives of coal miners. He did that in the same year that Walker Evans and James Agee, two sublimely gifted Americans, went to Hale County, Alabama.”

As to Let Us Now Praise Famous Men, Mr. Hendrickson said, “I’ve worn out several copies. I carried the book with me, not just on this book tour, but on trips for other books.” He added, after a moment, “I’ve been reading this book my entire adult life. It is my Proust, it is my Ulysses. I don’t think I’ll ever read those. I don’t think I’m smart enough. And here’s a dirty little truth/admission, I have never sequentially read Let Us Now Praise Famous Men all the way through. It’s too difficult. It is an amazing book that is a meta-
physical look into the limits of art, and yet it pursues those limits in an absolute documentary, factual way. And then there’s this gift-
edness this man Agee has, in which he could do anything with words. That book has become for me a Biblical talisman in almost all of the writing I’ve done.”

“And what do I mean by that? I mean respecting the Other. You go into these lives, and you continually examine yourself and examine your motives when you are trying to render human actu-
ality. No one asked the moral/ethical questions the way Agee does. Agee has that magisterial phrase in the preface to Let Us Now Praise Famous Men — ‘The cruel radiance of what is.’”

In the University of Pennsylvania’s catalog, the description for Mr. Hendrickson’s documentary writing class notes:

“It’s a course that will honor the spirit and tradition of ‘documentary’ writing. The word ‘documentary’ has meant many things over time. Here, it means a kind of nose-close observation and reportage. It means a level of being with one’s subject matter in a way that other creative writing courses don’t allow because of their format and struc-
ture. In English 155, a student writer at Penn will dare to ‘hang’ with his topic — a girl’s high-school basketball team; a medical intern in a HUP emergency room; a cleaning lady doing the graveyard shift in a classroom building; a food-truck operator crowding the noontime avenues; a patient in the Ronald McDonald House near cam-
pus; a parish priest making his solitary and dreary and yet redempt-
tive rounds of the sick and the dying in the hospital — for the entire term.

Yes, the whole term. And at term’s end, each writer in the course will have produced one extended prose work: a documentary piece of high creative caliber. This is our goal and inspiration. The piece will be 30 to 40 pages long.

Mr. Hendrickson told me that he says to students in this docu-
mentary writing course, “What we’re about here is the effort simply to perceive the ‘cruel radiance of what is.’ And this is not a pejo-

tive term. It is the world as you found it. It’s nothing more and it’s nothing less. You go in with fundamental respect, and you ques-
tion your own biases and assumptions at every turn.”

Sons of Mississippi opens with a passage that describes the gro-
cery store in Money, Mississippi, that “holds the ghost of a little fat black kid from Chicago called ‘Bobo’ Till, who is known to history as Emmett Till.” Mr. Hendrickson visited that store and writes about it:

“The beauty of the building has to do with its look of extreme fragility. A good cough would knock it over... The wood looks thin as balsa. The double front door is palledlocked. There’s a peeling decal for Raleigh cigarettes by the doorknob. A crushed Sprite bottle is on the landing. Small creatures scurry about. Through the blades of broken plate glass in the door, you can see beans and rafters and other parts of ceiling and walls that have fallen to the foundation. You couldn’t walk around in there. Just the randomness of the way things have crashed and settled themselves in against the floating seems strangely purposeful.

I said how I admired this passage and many others where he describes what I think of as ‘broke-down’ buildings, I said, ‘I really admired his descrip-
tions of Mississippi’s physical beauty.’

He thanked me for my admiration and said, ‘It is so puzzling to me, as I say in one of those passages, that a place of such beauty and that people of such natural disposition to kindness could have and should have such an appalling racial history.’

Mr. Hendrickson writes about Natchez, for instance, noting, ‘The physical beauty and charm of a place are often a cruel mask for all that lies beneath them, inert, or seemingly inert.’

I was curious as to how Mr. Hendrickson felt when he inter-
viewed men and women with whose beliefs and behaviors he dis-
agrees and opposes. I recalled for him a spot late in his book when one of his interviewees said ‘nigger.’

(continued on page 90)
**Cinco de Mayo, explore Mexican culture through craft when Museum of San Diego History, La Jolla, hosts Cinco de Mayo festivities for Free-for-All Family Day, Sunday, May 5, 4 to 2 p.m. Expect art workshops, music, and dance crafts. Free. Location: 2337 K Street from Colegio La Espe- ranza (in Tijuana) and the Americas Foundation present The Little Prince at 3 p.m. Tickets: $15. Find the museum at 700 Prospect Street. 838-454-3541. (LA JOLLA)

**Circus Family Day** celebrated Sunday, May 11, 11 a.m. to 3 p.m., San Diego Model Railroad Mu- seum. circus train crafts, clown candy gloves, face painting, and circus trains on several layouts. Admission: $4 for adults, free for those under 15. 619-696-0199. (SAN DIEGO)


**Quail Trail** head to Quail Botanical Gardens for a general tour of the gardens oriented for kids (aged three to 10), Tuesday, May 6, 10:30 a.m. Meet at the visitors’ center located directly north of the parking lot, 230 Quail Gardens Drive. Free. 760-436- 5036. (BENNETT)

**Chess Club** for those aged 16 and under convenes Tuesdays, 3 to 5 p.m., at the Weingart/City Heights Library (3795 Fairmount Avenue). Instructor Luis Cas- taneda. Reservations: 619-641- 6100. Free. (CITY HEIGHTS)

**MusEUMS**

(Art museums are listed in the Reader’s Guide to Art.)

Antique Gas and Steam Engine Museum, The museum locates, col- lects, documents, and preserves his- torical gas-, steam-, and horse- powered equipment related to agriculture and the general develop- ment of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. Blacksmith and wheelwright shop, country kitchen, steam tractor, steam-operated saw mill, and 1/3-scale train. Find the museum at 2040 North Santa Fe Avenue. 760-941-2791. (SHEFFIELD)

Bonita Museum and Cultural Center, the museum highlights the history of the Sweetwater Valley from the mid-1800s, with histori- cal photographs, artifacts, tools, and information, including a 1935’s fire engine and bound copies back to the 1930s of the Chula Vista Star News. Find the museum at 4035 Bonita Road. 619-267-5141. (BENNETT)

Chinese Historical Society and Mu- seum, view artifacts from San Diego’s Chinese and Chinese-Amer- ican history, culture, and art. Current exhibit in the Garden includes 1920s work-day’s exhibits on Chi- nese foothoarding and Chinese-American veterans. The museum is in a building originally built in 1927 for the Chinese Mission. Adjacent to the building is an Asian garden with koi pond and waterfall. Find the museum at 404 Third Avenue (at J Street). 619-388-9888. (DOWNTOWN)

Chula Vista Heritage Museum the museum features exhibits on Chula Vista’s past, exhibits feature lemon packing crate labels, photo- graphs of downtown Chula Vista, doors and adobe blocks from the original Star newspaper building, and relics from the Otay Watch Company. Find the museum at 360 Third Avenue. For further information, call 619-420- 6019. (CHULA VISTA)

Creation Museum, a museum presenting the evolution and cre- ation world views is found at 9964 Woodside Avenue North. For information call 619-448-0910 x231. (SANTEE)

George White and Anna Gunn Marston House, historic home sits on five acres of landscaped grounds with a formal English Ro- mantic garden. Built for civic leader and department store founder George Marston and his family by San Diego architects William Hebbard and Irving Gill, the Marston house design is in keeping with the early 20th-Cen- tury American Arts and Crafts peri- od, emphasizing simplicity, func- tion, and natural materials. The museum is located at 3525 Seventh Avenue; 619-298-3142. (HILLCREST)

House of Pacific Relations, Inter- national Cottages are open every Sunday from noon to 4 p.m. to pre- sent traditional architecture of 30 ethnic groups. Select cottages open on fourth Tuesday of the month. Children Around the World videos are shown in the House of Pacific Relations on fourth Tuesday of every month. 619-538-4069. (BEDLAM PARK)

J.A. Cooley Museum, an eclectic collection of items — including displays on photographics, clocks, electric trains, and 20 other types of collectibles, trinkets, and antiques of the museum. The current featured at- traction is an “Industrial Product Collection,” with examples of the historical progression of auto tech- nology from 1886-1915, with “some classics and a concept car.”

Find the museum at 4233 Park Boulevard. 619-296-3112. (HILLCREST)

Marine Corps Recruit Depot Mu- seum, housed in a historic build- ing, the museum features five per- manent galleries with artifacts, uniforms, vehicles, weapons, and photographs depicting Marine Corps history. The museum is lo- cated in Building 26 at MCRD, just inside Gate 4, off Pacific Highway. 619-524-6038. (MCRD)

Reuben H. Fleet Science Center, retrospective exhibit “Reaching for the Stars: The Fleet’s First 30 Years” documents the history of the exhibit’s first 30 years is highlighted through graphics, photographs, and arti- facts taking visitors on a visual journey of the center’s accom- plishments. Through summer. 100 exhibits designed to demonstrate the fun side of sci- ence, math, and technology from the Exploratorium in San Fran- cisco are on display through Sun- day, June 22. The exhibit revolves around themes of wind, weather and turbulence, mechanics, and motion and illusion. Ongoing exhibitions include “Technovation,” “About Faces,” “Smoke and Mirrors,” and “Skyscapes II.” The permanent exhi- bit presents a variety of hands-on exhibits illustrating scientific principles. Explore the vari- ous methods of transmission and storage and retrieval of informa- tion, such as lasers, flashlights, waveforms, and more. Films are shown daily in the theater. 619-238-1235. (BOLDAN PARK)

San Diego Automotive Museum, “BMW: Beyond the Initials” con- tinues through Monday, May 26 with over 16 BMW automobiles and 8 motorcycles offering an il- lustrative history of the German Motor Works and its prestigious vehicles. Through July 8, more than 80 automobiles and motorcycles from horseless car- rriages to future prototypes are in- cluded in the museum’s perma- nent collection. Find the museum near the Starlight Bowl; 619-231- 2866. (BOLDAN PARK)

San Diego Hall of Champions, the hall of fame — dedicated to pro- moting, recognizing, and preserv- ing athletic achievement — is lo- cated in the San Diego Sports Arena at 619-234-2544 for informa- tion. (BOLDAN PARK)

San Diego Historical Mu- seum, a history of the motion pic- ture industry in San Diego is depicted through the evolution of the city’s image during a cen- tury of movie making is charted in San Diego. 7812 G and 858) 454-0347. (BOLDAN PARK)

San Diego Maritime Museum, a 19th Century, Euro- peans and Americans developed an interest in the culture and art of the Chinese. The Chinese and the “all things Chinese” sent the great dip- per across the world’s oceans with the help of exported goods and art. “Mariners and Mandarin — 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 Race for Riches” on board the Star of California, highlighting the his- torical, maritime, and sociological aspects of trade with the Far East. The exhibit features early charts and navigation instruments.

**False Details**

This presentation interweaves East Indian culture with hip-hop and modern dance in creating a combined vocabulary of expression. Svétha and Ericka will be 18 young dancers from Angahara Ensemble and Evoke Dance Theater. Friday, May 2, 2003, 7 p.m. • Saturday, May 3, 2003, 7 p.m.

**City Heights Performing Arts Annex**

3795 Fairmount Ave., San Diego

Call for reservations: 619-641-6103 • www.romaadance.com

Funded by a grant from the California Arts Council

**AUTHOR EVENT**

**Ann Packer** will discuss and sign As and when

**The Dive From Clasen’s Pier**

Wednesday, May 7, 7:30 pm

**Warwick’s**

— Books • Gifts • Jewelry

— 7812 Girard Ave. La Jolla (858) 544-0347**
passed around as souvenirs. Perhaps what is most shocking about some of these lynching narratives is the mixture of clay, water, and fire that led to the invention of ceramics. 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 during Sunday, May 4.

"Inquisition: Torture and Intolerance," focusing on the reality of torture in the world today, including an interactive video and stories of modern-day torture survivors. The collection features dozens of museum pubs collected from throughout Europe, some of them extremely rare, primarily used from the 1400s up to the early 1800s. All of the pieces on display are originals, including an iron maiden, a gallows, chain flails, a knee splinter, and more. Permanent anthropology exhibit "Footsteps through Time: Four Million Years of Human Evolution" features more than a hundred touchable replicas of early humans, primates, and futuristic cyborgs (part human, part machine). The exhibit offers an in-depth look at human evolution. 619-239-2001 (MUSEUM PARK)

San Diego Railroad Museum, over 80 pieces of vintage railroad equipment are collected here. Among the pieces: five antique steam locomotives, seven large diesel electric locomotives, a number of passenger cars and cabooses, a U.S. Army kitchen car used on troop trains during World War II and Korea, and a variety of passenger cars.

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. Visit www.sdmuseum.org.

The 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. 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 during Sunday, May 4.

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Slavophiles Versus Westerners

The bass player gave the impression that keeping a grip on the bow between passages was just too much of a burden for him to bear.

Violist Yuri Bashmet is a remarkable musician, with a charismatic style. His uniqueness has been long recognized, provoking such over-the-top critical phrases as “one of the world’s greatest living musicians,” “the Pope of the viola,” and “bubbly as champagne and strong as vodka.” He has an idiosyncratically expressive tone, quite unlike that of most other violists (although in certain respects it does call the wonderful Gérard Caussé to mind). It is not robust, yet extremely intense. At times it sounds distant and aloof, yet intense. At times it sounds distant and aloof, yet intense. At times it sounds distant and aloof, yet intense. At times it sounds distant and aloof, yet intense.

Pope of the viola,” and “bubbly as champagne and strong as vodka.” He has an idiosyncratically expressive tone, quite unlike that of most other violists (although in certain respects it does call the wonderful Gérard Caussé to mind). It is not robust, yet extremely intense. At times it sounds distant and aloof, yet intense. At times it sounds distant and aloof, yet intense. At times it sounds distant and aloof, yet intense.

His recorded performances of works originally composed for other string instruments—Schubert’s “Arpeggione” Sonata, Bruch’s “Hebrées” Opus 48; Takemitsu’s “Lamentation and Lachrymae,” an imaginative mental version of Parasha’s opening aria from Stravinsky’s opera, Mavra. Lachrymae exists in two versions, an initial one for viola and piano (1950), and an arrangement for viola and string orchestra that is one of the last pieces Britten wrote before his death in 1976. The original version has a clearer profile, in the contrasting timbres of the two instruments, while in the orchestral version the soloist’s line often melds with the sound of the massed strings, only to emerge once again in a virtuoso fashion. At the Sherwood performance, the thickness and somberness of the orchestral sound marvelously enhanced the uncanny effect of Bashmet’s playing.

The Stravinsky work, known in the composer’s arrangements for violin and piano and for cello and piano as Chanson russe, sounds even better when the long, unemphatic, irregularly metered melody is played by the viola in Bashmet’s strange, anti-rhetorical style, and when the oompah accompaniment (which reflects the mechanical hand-motions of the heroine as she embroiders) reverts to the orchestral scoring of the opera. But there was perhaps a bit too much of this, when — in another encore — Bashmet employed the same remote, poker-faced tone in a slow movement from a Vivaldi concerto. One began to hear this kind of playing as a mannerism; and, kindly thrilling as it undoubtedly was, it had little to do with the early 18th Century. The same might be said of the opening work on

Moscow Soloists; Yuri Bashmet, conductor and viola soloist

Sherwood Auditorium (La Jolla Chamber Music Society)

Bach, Brandenburg Concerto No. 6 in B-flat, BWV 1051; Britten, Lachrymae, Opus 48; Takemitsu, Three Film Scores; Tchaikovsky, Souvenir de Florence in B, Opus 70

Moscow Soloists; Yuri Bashmet, conductor and viola soloist

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Moscow Soloists; Yuri Bashmet, conductor and viola soloist

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Bach, Brandenburg Concerto No. 6 in B-flat, BWV 1051; Britten, Lachrymae, Opus 48; Takemitsu, Three Film Scores; Tchaikovsky, Souvenir de Florence in B, Opus 70
joyful and sentimental spirit of the composer’s Slavicized Italy with a higher degree of brightness and buoyancy. I remember the dazzling performance of this version at a SummerFest concert in 1993, with Julie Rosenfeld, Sherly Stapels, He- richto Chema, Alex Arlene Walther, Gary Hoffman, and Carter Brey each making a distinct, idiomatic contribution.

The performance by the Moscow Soloists was certainly vibrant and concentrated; Bash- met’s conducting demonstrated a profound feeling for the music; and the way the musicians kept together in the fiery conclusion of the last movement was a wonder to behold. The audience was justified in erupting into bravos and applause. But however brilliant the playing might be, I found it a bit too much “in one’s face,” the fire a bit oily, the fleetness a bit hectic. I have heard more delicacy of sentiment and transparency of texture in recorded perfor- mances with an unencumbered version of this concerto, by Iona Brown and the Norwegian Chamber Orchestra, Philippe Entremont and the Vi- ctoria Choral Union, Carter Brey (especially) Dennis Russell Davies and the Stuttgart Chamber Orchestra. Sometimes, even in quintessentially Russian musi- cian, a little Russianness can be salutary.■

CLASSICAL LISTINGS

Events that are underlined occur on May 3.

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), a fax number for public information to READER CLASSICAL MUSIC, Box 85803, San Diego CA 92138. Fax to 619-899-2401. You may also submit information online at sandiegoReader.com by clicking on the events section.

Those Great Be!” USD Choral Scholars present programs featuring, Bach, Bruckner, Bernstein, Bartok, Beirux, and Berlin, Thurs-

day, May 1, 12:15 p.m.; and Satur- day, May 3, 8 p.m. at USD. More information: 619-260-2280. (LINDA VISTA)

The Jacobs Masterworks Series hosted by the San Diego Symphony orchestra presents the final “Masterwork Season” with concerts May 2-4. Guest con- ductor Daniel Hege and guest pi- anist Andre Watts join the orches- tra for Mozart’s “Così fan tutte Overture,” the “Piano Concerto No. 5 (Emperor)” by Beethoven, and Schubert’s Symphony No. 9 in C Major (The Great).

Concerts begin at 8 p.m. on Fri- day, May 2; at 2 p.m. on Saturday, May 3 in Copley Symphony Hall (750 B St. tickets: $15 to $70. Reservations: 619-235-0804. (LINDA VISTA)

“A Night at the Opera,” the SDSU Opera Theatre and 65-voice Arts Concert Choir present choruses, and arias and duets from operas including The Tales of Hoffman, Carmen, Il Trovatore, La Bohème, and more, May 2-4.

Performances begin at 7 p.m. on Friday and Saturday and at 2 p.m. on Sunday, in Smith Arcadian Hall at San Diego State University. Tickets: $12 general (619-596-1096). Information: 619-394-6009. (LINDA VISTA)

Spring Festival of New Music, UCSD graduate students in com- position, computer music, experi- mental, and performance, perform in free recitals at Warren Weaver Music Studio A, UCSD, unless noted. Friday, May 2: “Earth’s Microno- cies” by Kenny Hagen; “Illumina” by Yumiko Morii; “Astrissa/resistance” by Lisa Bielawa; and “Ascension.” Improvisational works per- formed on the Ocean Beach pier, at the foot of Newport Street, Sun- day, May 4, 6:30 p.m. (OCEAN BEACH)

On Friday, May 9, 7 p.m.: “Picture of a Bird” by Kuei Lin; “Composition 98a” by Anthony Braxton, “Players” by George Lewis, and other selections. The festival concludes with a concert Saturday, May 10, 7 p.m., at San Diego Art Institute (1439 El Prado). On tap: “Galactic Lim- taine (Galaxy Reflection)” by Ana- Maria Avram, Derek River’s “Love and the Distant Land” and “Bel- bahan Songs” by Dominick Argento, and more. 858-543-4800. (LINDA VISTA)

“Bruckner,” Berlin’s “Roman Carneval E” Debussey-Peterson Songs — described as seven De- busy songs with orchestral accom- paniment prepared by American composer Wayne Peterson — and Bruckner’s “Symphony No. 3 in F Major” will be heard when The La Jolla Symphony and Chorus perform the “La Jolla Music Festival Gala.” Concerts at 8 p.m. on Saturday, May 3, at 3 p.m. on Sunday, in UCSD’s Man- desse Center. Preconcert lectures begin one hour before each per- formance. Tickets $22 to $222. Reservations: 858-534-4677. (LINDA VISTA)

Symphonic Sounds in Sacred Spaces, the San Diego Young Artists Symphony Orchestra presents con- certos of Beethoven’s “Lento Nevet” No. 3, the “Haydn Concerto in D,” and waltzes and polkas by Strauss.

Music starts at 7:30 p.m. on Saturday, May 3, at Holy Trinity Church (405 Ballard Street) and at 4 p.m. on Sunday, May 11, at St. Gregory the Great (1415 Blue Cyp- press Drive). Offering: 858-237- 8887. (LINDA VISTA)

Student Chamber Ensembles at Point Loma Nazarene University perform Saturday, May 3, 7:30 p.m., in the Campbell Recital Hall (3900 Lamoland Drive). Free: 858-249-2285. Free (POINT LOMA)

Felix Mendelssohn’s “Elíjaq” (excerpts, anyway) performed by Choral Union and soloists Sunday, May 4, 3.40 p.m., in Crill Performance Hall on the campus of Point Loma Nazarene University (3900 Lamoland Drive). Free: 858-249-2285. (POINT LOMA)

Music in Modern Performances, Robert Blackman, guest conductor, presents music of the American Guild of Organists at various locations weekly through May 3.

“Mozartian Mosaics,” the Brador Brass Quintet, SDSU WorldJazz, EJSSO Clarinet Quartet, and classical guitarist Roland Schleder, harpist Leah Meadows, and faculty members Marian Liebowitz (clarinet), Richard Thompson, and Rick Helzer (piano) perform Sunday, May 4. Concert starts at 7 p.m. in Salvation Army Joan and Joan Kroc Corps Community Center Performing Arts Theatre (6611 University Avenue). $20. 619-422-8274. (SAN DIEGO)

Civic Organist Carol Williams performs Sunday, May 4, 2 p.m., at Spreckels Organ Pavilion. 619-702-8138. Free. (BALBOA PARK)


La Jolla Renaissance Singers per- form piano concert at noon on Mon- day, May 5, at Athenaeum Music and Arts Library (1008 Wall Street). 858-454-5872. Free. (SA LOMA)


Choral Spectrum, the Concert Choir, Chorale, Estol, and other groups perform Tuesday, May 6, 7:30 p.m., in Crill Performance Hall, Point Loma Nazarene University (3900 Lamoland Drive). Free. 858-249-2285. (POINT LOMA)

Chamber Music Spring Concert, the USD Chamber Music Ensem- bes perform, led by Angela Young, Tuesday, May 6, 7:30 p.m., in French Parlor (Founders Hall, University of San Diego, 5998 Alcala Park). Free. 858-698-2293. (POINT LOMA)

Odeum Guitar Duo performs May 8, 7:30 p.m., in French Parlor (Founders Hall at University of San Diego, 5998 Alcala Park). 858-619-2260. 858-619-2288. (LINDA VISTA)

Jacobs’ Masterworks Series

Andrés Watts, piano Daniel Hege, conductor

Friday, Saturday & Sunday • May 2, 3 & 4

Mozart
Beethoven
Schubert

“Cosi fan tutte Overture” Piano Concerto No. 5, (Emperor) Symphony No. 9 in C Major, (The Great)

Living Japanese and Canadian Composers — including Mamoru Fujieda, Jo Kondo, Judith Weir, Linda C. Smith, James Tenney, and Erik Satie — have work fea- tured when pianist Eve Egoyan explores “diverse experimental new works in piano solo” for San Diego New Music, Sunday, May 4, at 7 p.m., at Atheneum Music and Arts Library (1008 Wall Street). Tickets: $15. Reservations: 858-454-5872. (SA LOMA)

Francis Poulenc’s “Gloria” and a tribute to George Gershwin, Cole Porter, and Richard Rodgers planned by 75-voice San Diego Fes- tival Choral and 35-piece orchestra, Sunday, May 4, 3 p.m., Blessed Sacrament Church (4540 El Cerrito Drive). $10 general, 619-460-7316 or 619-582-5722. (POINT LOMA)

The Concert Series hosted by the La Jolla Presbyterian Church continues with performances by concert pianist Brian Vebery, Sun- day, May 4, 7 p.m. Find the church at 7715 Draper Avenue. Offering. 858-729-5331. (SA LOMA)

Senior Voice Recital by Kristen Sandstrom, Sunday, May 4, 7:30 p.m., Shiley Theatre at Univer- sity of San Diego (5998 Alcala Park). Free. 858-698-2293. (POINT LOMA)

“Musical Mosaics,” the Brador Brass Quintet, SDSU WorldJazz, EJSSO Clarinet Quartet, and classical guitarist Roland Schleder, harpist Leah Meadows, and faculty members Marian Liebowitz (clarinet), Richard Thompson, and Rick Helzer (piano) perform Sunday, May 4. Concert starts at 7 p.m. in Salvation Army Joan and Joan Kroc Corps Community Center Performing Arts Theatre (6611 University Avenue). Free. 619-422-8274. (SAN DIEGO)

Final Winter Season Concerts

Jacobs’ Masterworks Series

Andrés Watts, piano Daniel Hege, conductor

Friday, Saturday & Sunday • May 2, 3 & 4

Mozart
Beethoven
Schubert

“Cosi fan tutte Overture” Piano Concerto No. 5, (Emperor) Symphony No. 9 in C Major, (The Great)
Unstoppable Eye

A photograph captured by his “little mousetraps” represented the unmediated encounter between image-maker and motif.

The first photographers weren’t really that. They were preoccupied with other things. The Frenchman Joseph Nicéphore Niépce made the first extremely primitive photographic print in 1816 because he really aspired to be a lithographer but lacked drawing skills. Daguerre, pre-daguerreotype, was Parn’s premier scene designer, famous for his fool-the-eye theatrical effects. The most interesting of these characters, the English polymath William Henry Fox Talbot, was a classical scholar, mathematician, chemist, botanist, linguist, and all-around country gentleman, the sort of Victorian genius learned not just in crystallography, optics, and philology, but also able to decipher Egyptian hieroglyphs and Assyrian cuneiform writing. His passion for photography grew from his studies of the operations of light and may have been stoked by his desire to get a step up on his wife’s natural artistic gifts. He spent much of his adult life and made many images at Lacock Abbey, a rural cluster of buildings in the Talbot family since 1539, located about one day’s journey from London.

Fox Talbot’s revolutionary negative-to-positive calotype process evolved from what he called the photogenic drawing process. Sometime around 1835 he discovered that sensitized paper by exposing an illuminated external object on treated paper in a camera obscura (a box fitted with a lens), the latent image embedded in the paper, treated with more chemicals, emerged as a negative that, pressed to another chemically treated sheet, printed a positive image. These procedures, which he worked on during the late 1830s and 1840s, have been foundational to photography ever since — the fixing agent hyposulfite of soda (or hypo) is still used — though clean, immaterial digital technology now competes with traditional cameras and darkroom paraphernalia.

First Photographs: William Henry Fox Talbot and the Birth of Photography, running currently at the Museum of Photographic Arts, contains a breathtaking example of a fennel leaf that seems dreamed into existence. The challenge was to liberate this process from its one-time-only-ness. Experimenting with different chemical solutions, he found that by exposing an illuminated external object on treated paper in a camera obscura (a box fitted with a lens), the latent image embedded in the paper, treated with more chemicals, emerged as a negative that, pressed to another chemically treated sheet, printed a positive image. These procedures, which he worked on during the late 1830s and 1840s, have been foundational to photography ever since — the fixing agent hyposulfite of soda (or hypo) is still used — though clean, immaterial digital technology now competes with traditional cameras and darkroom paraphernalia.

Fox Talbot pursued photography because it helped him keep accurate records of his botanical specimens. Most of his subjects, botanical and otherwise, possess a disarming innocence and neutrality, as if embodying the starting-out innocence of photography’s practitioners. A photograph captured by his “little mousetraps” represented the unmediated encounter between image-maker and motif. (The art soon enough internalized a snickering witness, a heckler, of that relationship.) In Articles of China, which appeared in his first book, The Pencil of Nature, cups, tureens, saltcellars, bowls, and other bric-a-brac sit on cabinet shelves as if they exist not for use but as pure offerings to the eye, as if they’ve never been seen or owned by conscious-ness. And in a sense they hadn’t, because the representations weren’t contrived or constructed, only found and printed. The hand didn’t make the image, it ushered it into existence. The china cabinet calotype was better than a written ins-
ventory, Fox Talbot said, because if the collection were stolen or destroyed the picture would be “mute testimony” to its reality and contents. “evidence of a novel kind.” Photography’s evidentiary powers (and powers to fake or shape evidence) are now so refined that we know not always to trust what we see.

The exhibition displays the extraordinary reach of Fox Talbot’s work, from early, foggy, brown portraits he called “Rembrandish” to later, higher-toned pictures that look like dog-collar portraits. He photographed woodcutters, fruit sellers, and other country types that frequented Lacock. Being a man of science himself, he conferred a particular nobility of intelligence on those who sat for him, posed with a microscope, camera, or book. His constant experimentation with chemical processes is illustrated by three prints from a single negative, three men in conversation (following line art’s trajectory from single portrait to figure group), in which the negative has been treated with three different fixatives:

- hypot, iodine, and salt. Tonality and mood differ dramatically from one to another.
- The excellent exhibition catalog otherwise presents a negative and positive on facing pages. The print of a man sitting by a microscope looks scoured, scored, its negative icily pure and spectral, like an X-ray, matter-penetrating, matter-evacuating. As if by some intimate tropism, Fox Talbot was drawn to subjects that would occupy image-makers for the next 150 years. His overview of a Paris boulevard encompasses manseards, dozens of Chimney pots, parked carriages, kiosks, gas lamps, windows and doors, commercial establishments — all familiar furnishings of modern street photography from Paul Strand to Robert Frank to Joel Sternfeld.
- He also had a good eye. His compositional sense can be a real killer. One of the greatest images here is The Open Door, a Wordsworthian scene of a straw brome leaning against a door-way, a spirit lantern hanging from a nail, and vines brading up from the ground, setting the picture’s right margin. It’s an image of the world of work at rest, but its big pleasure is in its formal values, its abstractness emptied of social content. Another trope led him to record, with a discrete visual fanaticism, architectural forms: the Pont Neuf, Westminster Abbey, the gates of Christ’s Church, and a Lacock haystack. He photographed lace as if it were an architectural ornament.

Like so many of his successors, he was a devourer. He photographed everything. One historical process, rays of light on paper, by another, pixels on microchips.

**hypot, iodine, and salt. Tonality and mood differ dramatically from one to another.**
San Diego State University Scholarship Winners have work on exhibit through Friday, May 16, at the Athenaeum Music and Arts Library. Meet the five winners at reception Friday, May 2, 5 p.m., at Showcase Gallery (820 South Coast Highway 101). Meet Mutter at reception Saturday, May 3, 6 p.m. 760-753-3408. (EMCIAT)

New Sculpture by Pascal opens at Contemporary Fine Arts Gallery with reception Saturday, May 3, 11 a.m. to 3 p.m., at Casa de Manana (849 Coast Boulevard). 858-362-5766. Show closes Sunday, June 1. (LA DILA)

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Brazilian Artist Lia Shenner ex-hibits at the Old Ramona Hotel Gallery through May, beginning with reception Saturday, May 3, 4 p.m. The gallery is located at 845 Main Street, 760-789-3682. (RAMONA)

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In H.I.T. Productions’ newest in-military. Ask at the box office.

Students, senior citizens, and the military. Ask at the box office.

Any last-minute changes and to is always wise to phone the theater for information. Information is accurate by Jeff Smith.

*Any full-priced adult ticket, week of show, only at Lyceum boxoffice.

For information call 619-563-8873.

Homicide

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

Shirley’s Kitchen, 7668 El Cajon Boulevard, La Mesa, Saturday at 7:00 P.M. for information call 619-563-8873.

All in the Timing

Cal State San Marcos theater students perform short pieces from David Ives’s collection of comic one-acts at CSSM’s new 150-seat performance hall.

With Building 121, Cal State San Marcos, through May 3, Thursday through Saturday at 8:00 P.M.

All in the Timing

The Globe Theatres/USD MFA professional actors training program perform David Ives’s popular one-acts, full of “intellectual tomfoolery.”

University of San Diego, Studio Theatre, Sacred Heart Hall, through May 4. Thursday through Saturday at 8:00 P.M. Matinee Sunday at 2:00 P.M.

Revolve

Those tall cans of AquaNet spray are back in the spotlight. As are the gigan-
tic horns of hair, worn by the “Hives,” in the Theatre in Old Town’s reprise of its 1992 hit show. Revolve celebrates the women singers and “girl groups” of the 1960s. But if you caught only the first half hour, you’d swear something’s amiss. The six tal-
tented performers parody every song and vocalism. 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 seri-
ous than this). Directed by Paula Kalustian, the production abandons its aura of overkill-silly as the ’60s lose innocence. And the second half in-
cludes first-rate solos, especially Rene Mitchell as Aretha Franklin, Lisa Payton-Davis as Tina Turner, and Joy Yandell as Janis Joplin. The show cap-
tures some of the texture of the era. Bill K. Memos’s costumes are a his-
tory lesson (the times weren’t the only thing “a-changin’ ” back then; styles made 180-degree turns about every three years). Isoper Grant’s four-piece band keeps the evening cruising. To the young, however, Nick Reid’s set may require an explanation. What are those big black round things all over the place? Photographs records. The ones with big holes in the center were 45s. And for the generation of the ’80s, they were胃肠 currency. Worth a try.

The Theatre in Old Town, Open-
dered Run, Thursday through Sat-
urday at 8:00 P.M. Sunday at 7:00 P.M. Matinee Sunday at 5:00 P.M. and Sunday at 2:00 P.M.

Buried Child

North Coast Repertory Theatre presents Sam Shepard’s Pulitzer Prize-winning drama about a family that gives new meaning to the word “disfunction.” Joe Powers di-
rected.

North Coast Repertory Theatre, through May 25. Thursday through Saturday at 8:00 P.M. Sun-
day at 7:00 P.M. Matinee Sunday at 2:00 P.M.

Cat's Skills Conspiracy

Mystery Cafe’s interactive dinner theater show takes place at Camp Skills in 1962, where some of New York’s finest gather, and die. Mystery Cafe. Open-ended Run, Fri-
day and Saturday at 8:00 P.M.

Chalk It Up to Murder

In H.I.T. Productions’ dinner-theater mystery, a terrible fire scorched the Cactus Gulch schoolhouse eight years ago. The culprit just broke out of jail.

The Old Spaghetti Factory, 275 Fifth Avenue, Gaslamp Quarter, Wednesday at 7:00 P.M. Shirley’s Kitchen, 7668 El Cajon Boulevard, La Mesa, Open-ended Run, Friday at 7:30 P.M. for information call 619-563-8873.

Charlie and the Chocolate Factory

Looking Glass Theatre presents Roald Dahl’s “delicious comedy for the entire family.”

First Unitarian Universalist Church, 4100 Front Street (across from UCSD Medical Center), Friday, May 2, through Sunday, May 11; Saturday (and Sunday, May 11) at 7:00 P.M. For information call 619-702-8505.

Mother Courage

North Coast Repertory Theatre presents Bertolt Brecht’s “epic play of the human spirit.”

First Unitarian Universalist Church, 4190 Front Street (across from UCSD Medical Center), Friday, May 2, through Sunday, May 11; Saturday (and Sunday, May 11) at 7:00 P.M. For information call 619-702-8505.

World Premiere Musical

May 3 - June 8

FIRED ON THE MOUNTAIN

Written by Randal Myler and Dan Wheetman

Directed by Randal Myler

Musical Direction by Dan Wheetman

Featuring Tony Award nominee “Mississippi” Charles Bevel

Directed by Jack O’Brien

In association with The Cerritos Center

Sempra Energy

Ladies Night 50% Off Every Thursday

“Fire on the Mountain” is a new musical journey into the heart of Appalachia. Created by Dan Wheetman and award-winning performer in the blues and legendary musician Dan Wheetman, writer and performer in blues, have created a new tapestry of stories and songs from the coal mines and coal miners of America’s heartland.

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Devoiding the Divas
Guillermo Reyes is a sharp, funny, provocative playwright who sends cultural diversity and difficult social questions through a Firesign Theatre warp. Dios takes place on the US/Mexican border, and inside the internal boundaries of his characters, many of whom have plural identities. And it’s a scream. Michael is a Latino-American INS officer who takes night classes at City College Visual and Performing Arts, 3554 Kettner Boulevard, as the with the Foreign Theatre Ensemble, group, scenes interlaced. Michael’s a big boss. Reyes wants to run for mayor of San Diego. His opponent, a so- called cliest-faceted name Margarita knows his enemies to back off. “I’ve got files.” The two can’t confront each other in the play, however, since one actor, Jon Sonar, plays both, wonderfully. Directed by Kirsten Brandt, Diverse- sionary’s opening-night perfor- mance had loose ends but enough depth-charge laughter that one could overlook them. Four actors, double- and triple-cast, appear in uniform, in drag, in visions (including the hallucination “Miss From Flashback”). After a while, the characters begin to blur, which may be one of Reyes’ points about artificial boundaries. Worth a try.

DRAG QUEENS THEATER, THROUGH SATURDAY, MAY 10; THURSDAY THROUGH SATURDAY, MAY 17 AT 8:00 P.M. MATINEE SATURDAY AT 2:00 P.M.

The Fantasticks
Korbert’s Company Productions presents off Broadway’s longest-running musical, about a boy, a girl, their fathers, a wall, and why vegetables are more profitable than people. Bob Korbert directed. SUMMER & DOME, 2801 UNIVERSITY AVENUE, NORTH PARK, THROUGH MAY 11; FRIDAY AND SATURDAY AT 8:00 P.M. AND SUNDAY (AND MONDAY, MAY 5) AT 7:00 P.M. FOR INFORMATION CALL 633-2955.

Fault Line Theatre: One-Acts
Fault Line presents Super Little Me and Steel’s Force* by T. Falagam. Cruising, by Colin Pink, and Good Old Fashioned Moral Values, by Christian Bush. FAULT LINE THEATER, THROUGH MAY 3; FRIDAY AND SATURDAY AT 8:00 P.M.

Felicitas Pageant
Escondito Rotary presents the popular musical, based on the life of the last princess of the San Pasqual band of Indians. Proceeds benefit Escondito charities and scholarships. KIT CARSON PARK AMPHITHEATER (BEAR VALLEY PARKWAY AT MARY LANE), ESCONDIDO, FRIDAY, MAY 2, SATURDAY AND SUNDAY AT 8:00 P.M. AND MATINEE SUNDAY AT 2:00 P.M. FOR INFORMATION CALL 704-5229.

Forever Plaza
The Wilk Resort Theatre presents the popular musical about the Plaids, an all-cappella singing group given one last chance to star. Larry Ruben directed. MELA RESORT THEATRE, THROUGH SATURDAY, MAY 17 AT 8:00 P.M. SUNDAY AT 2:00 P.M.

Franz Kafka was a wanderer. As Huck and Jim raft into a wackiest bridal party and the wackiest bridal party and the wedding of Lydia and Ralf, they conclude that the drama does not come close to doing the play justice. After her husband’s burial, Bernarda intersex herself and five daughters in their house— which is known as “nunnery,” a “prison,” a “battle- ground of coming attractions. It’s a mystery, only you don’t realize it un- til the end. The title refers to Huck- ley’s Fords. As Huck and Jim ride down the Ohio, they want to turn north, up the Mississippi, to Cairo, only Cairo’s hard to spot. The title applies doubly to the play. Like Huck, 79-year-old Rose heads to- ward a crossroads: can she conclude her final days in the freedom of her own home, watched over by Wins- om, an African-American caregiver; or will her daughter Lydia ship her to an impolitical facility? The title also applies to how we watch the play. Can we know with certainty that what we see is Winsom’s smile, in Herschell’s actions—is genuine be- havior? The best part of the Globe’s production: by not taking things, the actors create multiple possibili- ties. Credit to director Scott Scott, for tight ensemble work and (along with David Ledingham’s modest, crocket- laced apartment) the show’s her- metic feel. This is a quiet family scene’s well played, where context imposes much darker social ambi- tions. It’s also, for the audience, a preview of coming attractions. Worth a try.

CASSIDY CARTER CENTRE STAGE. SATURDAY 6:30 PM. "Look for Enemies in the Performing Arts, Through May 11;"
Robert Hoffman’s Grossmont College Theatre’s Play—NEE SATURDAY AND SUNDAY AT TUESDAY THROUGH SATURDAY AT 2:00 P.M. MAY 11; THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SATURDAY AT 2:00 P.M.

Mr. Shaw Goes to Hollywood

The Laguna Playhouse offers the world premiere of Mark Saltzman’s comedy about George Bernard Shaw’s 1933 trip to Hollywood, where he met Louisa B. Mayer, William Randolph Hearst, Marion Davies, Clark Gable, Charlie Chaplin, John Barrymore, and others. Daniel Henning directed. LAGUNA PLAYHOUSE, THROUGH MAY 4; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M.

The Mysterious Mr. Love

For its latest off-night production, 6th @ Penn Theatre presents “the gripping story of an unusual seduction.” Jack Banning directed. 6TH @ PENN THEATRE, SATURDAY, MAY 4, THROUGH MAY 28; SATURDAY AT 8:00 P.M. MATINEE SATURDAY AND SUNDAY AT 7:30 P.M. 

National Comedy Theatre

ComedySportz 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 Tony Tag,” with judges awarding points to the best scene. Klackers and groaners get booed; quick wit, rewarded). It made for a lively, often quite funny, evening. And Gary Kramer is one talented comedian. Great for a night out.

Perfect Wedding

Sam Shepard’s 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 Tony Tag,” with judges awarding points to the best scene. Klackers and groaners get booed; quick wit, rewarded). It made for a lively, often quite funny, evening. And Gary Kramer is one talented comedian. Great for a night out.

Lamplighters Community Theatre

The Lamplighters 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, in his bed, on the morning of his wedding, who is not his wife. Barry Bosworth directed. SCRIPPS RANCH THEATER, THROUGH MAY 17; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Post Mortem

Lamplighters 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, in his bed, on the morning of his wedding, who is not his wife. Barry Bosworth directed. SCRIPPS RANCH THEATER, THROUGH MAY 17; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

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COMEDY Compact Theatre, THROUGH MAY 16, FRIDAY AND SATURDAY AT 8:00 P.M. SATURDAY AT 2:00 P.M.

San Diego Theatersports
A cross between improvisational comedy and Family Improv, making any spontaneous scene you go along, is tough enough. Add competitive scene-making, with the audience voting on which scenes they ‘like best,’ and things get a little dandy.

Friday Night at 2:00 P.M. SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 613-605-4095.

Saturday Night
SDPS’s department of theater presents the musical, by Stephen Sondheim, that takes place on three successive Saturday nights in Flatbush and the Plaza Hotel. Paula Kulstam directed.

DON PHELIM, SAN DIEGO STATE UNIVERSITY, THROUGH MAY 4; THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Sex and Power: A Mamet Duel
David Mamet’s Oleanna is one of the most disturbing dramas of the 90s. That it is calculated to do so also disturbs. During a series of student confessions, John (a teacher up for tenure) makes a move toward Carol, his secretary. Did he cross the sexual harassment line? Mamet’s treatment of the issue is contradictory. He uses the寮 birth of the play — and, rather than stir up important controversy, Mamet tends to choose on both sides of the issue, and will only confirm already held beliefs. Except for getting occasional byplay between scenes (which blurs the harassment line even more), the co-production of the Fift and American Theatres as sad the play is slick. Bobby Good in Hel holds the Mamet double bolt. Gaudly halls of Speed-the-Plow, the new head of production at a Hollywood studio, and minor Machiavelli, who loses his way. He meets his match in hel, where the Interrogator wears fishing gear and doesn’t do his homework about clinic. Don’t be fooled, San Diego’s Inferno is stark and operatic, Mamet’s haven for klutzes, and he gets laughs from Unabomber’s Inferno. Some at- tacks went nowhere (I repeat: im- prov), his van is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth). Others prov is tough; I did it in my, as hind- sights reveal, callow youth).

The Sopranos’ Last Supper
Hugh Butten’s done his lounge at the Triple Espresso Coffee- house article for the twenty days. While pla- tons a sip a house blend — “Grape,” “Swedish Snuff,” “Chocolate Coca-Mocha” — Hugh plays 70s tunes on the piano. He and his companions, here to celebrate, Anthony’s anniversary, got stuck in the 70s. The trio used to be Maxwell, Butternut, and Bean, a comedy group that never went away. They’re “loses,” admit, but not “ordinary” ones. and, hey, their reunion could help them face scary issues from their mediocre pasts. A formu- laic story line! Yip: Straight from Forever Plaid. There’s also the Forever- Plaid problem: the three comedians want to do play in- character acts. One’s a whate at the piano. Another’s a first-rate mime, and the third’s a cracking mad- cian. The trio is to be talented, when the plot has them complain of difficul- ties overcoming, you wish they’d quip the dude’s drama and get on with this highly entertain- ing, lightweight show. (Note: the original cast members have been re- placed.) Worth a try.

THE LATE SHOW, 7:10 P.M. SATURDAY AT 6:00 AND 8:00 P.M. FOR INFORMATION CALL 613-604-4440.

Triples A Highly Caffinated Comedy
Hugh Butten’s done his lounge at the Triple Espresso Coffee- house article for the twenty days. While pla- tons a sip a house blend — “Grape,” “Swedish Snuff,” “Chocolate Coca-Mocha” — Hugh plays 70s tunes on the piano. He and his companions, here to celebrate, Anthony’s anniversary, got stuck in the 70s. The trio used to be Maxwell, Butternut, and Bean, a comedy group that never went away. They’re “loses,” admit, but not “ordinary” ones. and, hey, their reunion could help them face scary issues from their mediocre pasts. A formu- laic story line! Yip: Straight from Forever Plaid. There’s also the Forever- Plaid problem: the three comedians want to do play in- character acts. One’s a whate at the piano. Another’s a first-rate mime, and the third’s a cracking mad- cian. The trio is to be talented, when the plot has them complain of difficul- ties overcoming, you wish they’d quip the dude’s drama and get on with this highly entertain- ing, lightweight show. (Note: the original cast members have been re- placed.) Worth a try.

Golden Bear, 10TH AVENUE, DOWNTOWN, THROUGH MAY 10; THURSDAY THROUGH SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 613-604-4440.

Sleeping With Straight Men
Sizable production hoots the Southern California premiere of Ronnie Larr- son’s drama about “one man’s obsession with fuzzy balls.” Fifteen Ulu- utes of celebrity makes a gay man dead and a straight man his mur- derer.

ST. SUANNE’S PLAYHOUSE, THROUGH MAY 11; THURSDAY AND FRIDAY AT 7:00 P.M. SATURDAY AT 7:00 P.M. AND 10:00 P.M. FOR INFORMATION CALL 613-604-4440.

The Supperman’s Last Supper
Dillat Productions presents an evening with the notorious Bar- toline family: “gambling, dancing, and good old monster fun.”

CIVIL THEATRE, 339 THIRTEENTH AVENUE, DOWNTOWN, OPENENDED, SATURDAY AT 8:30 P.M. FOR INFORMATION CALL 800-444-JEKY.

Triple Espresso A Highly Caffinated Comedy
Hugh Butten’s done his lounge at the Triple Espresso Coffee- house article for the twenty days. While pla- tons a sip a house blend — “Grape,” “Swedish Snuff,” “Chocolate Coca-Mocha” — Hugh plays 70s tunes on the piano. He and his companions, here to celebrate, Anthony’s anniversary, got stuck in the 70s. The trio used to be Maxwell, Butternut, and Bean, a comedy group that never went away. They’re “loses,” admit, but not “ordinary” ones. and, hey, their reunion could help them face scary issues from their mediocre pasts. A formu- laic story line! Yip: Straight from Forever Plaid. There’s also the Forever- Plaid problem: the three comedians want to do play in- character acts. One’s a whate at the piano. Another’s a first-rate mime, and the third’s a cracking mad- cian. The trio is to be talented, when the plot has them complain of difficul- ties overcoming, you wish they’d quip the dude’s drama and get on with this highly entertain- ing, lightweight show. (Note: the original cast members have been re- placed.) Worth a try.

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Trols
Recently deceased Boonie helped gay friends all his life. Now, at a memorial in his honor, his ghost and friends once again, this time to accept their status as “trolls,” i.e. gay men over 40. They meet at Hollywood’s bowling bongalo, which is at, once, a shrine to Judy Garland and Boonie. During 90 intermissionless minutes, six ghosts — plus an unwanted one and Boonie’s ghost — tell the truth to what he meant to them, with songs and dancing. They begin to shed the glow of America’s biggest addiction: its obsession with youth and growing young (the musical is also a testimonial by icon Bill Dyer does it to “Alan Boonie’s DeViates”). A Troll is a modest 11-song show give lived charm by a band, strong-voiced cast, and Boonie’s sharp line, and lines like “Growing old isn’t for sissies, but I stopped believing everything when Diana Ross started playing redheads.” Since 1996, says Dyer, and Boonie ro- gizes the small 6th Pons space, it’s unfail to single people out, though Rick Stevens, who co- Boonie’s sharp line, and lines like “Growing old isn’t for sissies, but I stopped believing everything when Diana Ross started playing redheads.” Since 1996, says Dyer, and Boonie ro- gizes the small 6th Pons space, it’s unfail to single people out, though Rick Stevens, who co- Boonie’s sharp line, and lines like “Growing old isn’t for sissies, but I stopped believing everything when Diana Ross started playing redheads.” Since 1996, says Dyer, and Boonie ro- gizes the small 6th Pons space, it’s unfail to single people out, though Rick Stevens, who co- Boonie’s sharp line, and lines like “Growing old isn’t for sissies, but I stopped believing everything when Diana Ross started playing redheads.” Since 1996, says Dyer, and Boonie ro- gizes the small 6th Pons space, it’s unfail to single people out, though Rick Stevens, who co- Boonie’s sharp line, and lines like “Growing old isn’t for sissies, but I stopped believing everything when Diana Ross started playing redheads.” Since 1996, says Dyer, and Boonie ro- gizes the small 6th Pons space, it’s unfail to single people out, though Rick Stevens, who co-
impetus for crossing the border.

“There was the Red Square (nightclub), but that went away five years ago. Then there was the House, which was an actual house off Revolución that bands used to play at.”

The guitarist/singer lives in Chula Vista, but two of the four members in his band live in Tijuana. In March, Salvador organized his first Tijuana Tilly’s show at the cantina/restaurant called Tijuana Tilly’s — next to the Jai-Alai Palace.

“Tijuana Tilly’s — next to the cantina/restaurant called Tijuana Tilly’s show at the Salvador organized his first live in Tijuana. In March, in Chula Vista, but two of the to play at.”

suicide in Red Flag death

“A lot of clubs turned into strip joints. Ubaldo Salvador of Bumbklaatt recalls the good old days when music was an

Bumbklaatt recalls the good

chickens@ix.netcom.com

or e-mail your tip to tips published in Blurt. Call us at 619-235-3000, ext. 456, 400 We had 400 people. “He said there were no problems inside Tilly’s at first. “Kids were out on the sidewalk just standing there drinking. That brought attention to the cops. Some of the people they [the cops] chased ran in the club. The show got stopped. “But even if all the bands didn’t get to play, they still got paid. Cover was $5 at the door.

“The band from Minneapolis had never been to Mexico. They were stoked just to be there.” Salvador said a self-appointed champion of the TJ punk scene named Caprice wrote up the incident in the latest issue of the TJ fanzine he publishes called Thumpa (Human Species).

“It was his fourth issue. It’s dedicated to crusty street punks. He basically complained that our shows

All they want to do is hang outside and drink.” Salvador said he plans to resume booking shows at Tilly’s in June featuring U.S. and Raja rockers. “Right now there is a really good hardcore scene in Tijuana. I hear ska and straight edge is pretty big too.”

He said bands looking to play Tilly’s should contact him at bumbklaatt.com. — Ken Leighton

“it’s with deep sadness that Side-Line has to announce the death of Mark Reynolds, lead singer of the duo Red Flag and owner of Plan B Records. Mark passed away on Monday, April 7, 2003.”

This notice posted April 16 at the Internet music magazine website www sideline.com did not list a cause of death. A spokeswoman for the San Diego coroner’s office in Kearny Mesa said that “the cause of death is still under investigation, but initial findings point to respiratory failure.” According to Sgt. Martin of the San Diego Police

SUICIDE SUSPECTED IN REDFLAG DEATH

“Home of the famous black martini”

Drinko de Mayo

Monday, May 5th

$2 off All Margaritas

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San Diego’s hottest
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$2 u-call-its & $4 vodka Red Bulls
Hosted by Foreplay Entertainment
Hip Hop Room
From 9pm-12am
Smokey
From 12am-4am
The Kingsize Connection
Seize & Rags

SATURDAY MAY 3
E-Street brings you the best local Hip Hop & House DJs
House Room
DJ Mikeoky
Pauli P
Marc Thrasher
Hip Hop Room
Steven B
DJ Demon
Scott Martin & X-Ray

SAN DIEGO’S HOTTEST
AFTER HOURS CLUB TILL 4am
DRINK SPECIALS FROM 9-10pm

VISCO ENTERTAINMENT
731 5th Avenue Downtown
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FRIDAYS
“5 @ 5” happy hour featuring drink specials and DJ Jeff Barringer.
R-Dub and Pauli P. present THE TERRACE every Friday night.
Resident DJs Scooter, Lavelle, Altari, Matt-T-Love and Jeff Barringer.
Drink specials every night.

SATURDAYS
Tim Ortiz presents a seductive combination of people, music, dance and dining. Join us for an evening of dance music inspired by the clubs of San Francisco, L.A. and San Diego.
Fine dining restaurant offering steaks, fresh seafood and eclectic sushi
For more info
www.eventvibe.com
SAN DIEGO'S HOTTEST MARTINI LOUNGE

OPEN NIGHTLY
Tuesday through Friday 5pm-2am
Saturday 6pm-2am

HAPPIEST HOUR IN THE GASLAMP
Tuesday through Friday 5pm-8pm
Saturday 6pm-8pm

$5 MARTINI TUESDAYS

Thursday
May 1
May Day Celebration presented by Payola Productions. Featuring resident DJs and guest DJs Daeman and Chad Fortin. No cover charge and drink specials all night.

Friday
May 7
Club ZXR hosted by Rob Zoomy

SATURDAYS
RETURN OF BOMBAY hosted by Foreplay.
A Saturday night club giving you a more intimate and sophisticated atmosphere. Featuring San Diego’s hottest DJs spinning house, hip-hop and Breakbeats.

RED CIRCLE CAFÉ
Chef Danny “Jumpin” Jarvis brings to you a global tapas experience you won’t soon forget. A seemingly endless variety of steaks, seafood and exotic flavors to electrify your tastebuds.
Come share the fun!
For reservations call 619.234.9211

SAN DIEGO'S PLACE TO BE SEEN

FRIDAY NIGHTS
On Broadway presents “GLO” Fridays featuring the finest international DJs, dancers and live entertainment.

SATURDAY NIGHTS
Join us Saturday evening for our famous “Saturday night supper club,” featuring live entertainment, cocktails and dancing. Afterward, dance the night away with Resident DJs Marc Thrasher, Scott Martin, X-Ray and Joey Jimenez. Featuring the best House, 70’s, 80’s and hip-hop.

ZEN CAFÉ
Don’t miss our sushi club happy hour on Friday nights 6–7:30pm with half-price sushi, appetizers and drink specials!

VISCO ENTERTAINMENT

FRIDAY NIGHTS

May 16
DJ Irene
“America’s #1 selling female DJ”
World class DJ/producer
www.djirene.com

May 9
Special Performance by DJ Dave Aude & DJ Beej
In a side-by-side set!

May 5
Cinco de Mayo Celebration at On Broadway!
DJ Scooter & Mark Thrasher
$3 Coronas all night & gourmet taco bar! Hosted by Siesta Records, B-Dub & Pauli P

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VISCO ENTERTAINMENT
I asked Stuhr what he would do if an FBI agent showed up at his door over his provocatively named band. "We are not advocating assassination. We don’t take it past the freedom of speech level. Our constitution allows us to have a say against what we feel is wrong with this country. I haven’t lost faith in democracy, just the way it is being run…. We could have very easily named it the Disappearance of W…."

Drummer Tom Stuhr wants everyone to know that the name of his band Death to W is not a literal death wish against President George W. Bush. "The name is definitely symbolic. It’s not to say ‘kill’ or ‘destroy’. It’s more of a wish for disappearance."

"We’re very peaceful people," he said of his five-man band. Stuhr said Death to W is part of a handful of local bands, including An Arrow in Flight, Anonymous, and Mother Russia, who aren’t afraid to mix politics with their punk. "The majority of kids are very complacent politically."

Death to W songs include "Bush Draft War Day" and "Homeland Security." According to Stuhr, "They can use the Patriot Act to see our private e-mails."

I figured it would stir up controversy, and that’s what punk rock is supposed to be about. Death to W appears May 31, 5 p.m., at Casey’s Place in San Carlos ($5 admission, all ages). — Ken Leighton

"We call stations like that ‘corn poppers,’" said John Buffaloe, chief engineer of Jefferson Pilot (KSON, KIFM, FM 94/9), about "The Fox," KFSD (1450 AM). "‘Corn poppers’ is engineer jargon for a transmitter that is so weak that its energy output is better suited for preparing Jiffy Pop. By contrast, XTRA/690 is known as a “blow torch” to radio types. XTRA has 50 times the juice as KFSD. "That is a one-kilowatt radio station," Buffaloe said about KFSD. Buffaloe adds that nighttime interference on 1450 AM essentially makes the Fox inaudible after dark. "Just because St. John (a KFSD DJ) worked for Clear Channel in L.A.," notes Buffaloe, "how can he end up at a one-kilowatt AM station in Escondido?"

Easy, said St. John. "I’ve been screwed over by corporations too many times over the last couple of years. Clear Channel really burned me out and abused me in L.A. When I was downsized out of a gig, I said, ‘I’m done with radio.’ But this station sounds just like radio did in the ‘70s. That was the last time I really loved radio."

The last station in town to play all ‘70s tunes was "The Beach" (1995–96) on 102.9 FM. "They just kept rotating the same 360 songs over and over and over again. We have 1000 titles on the air. It takes over two days to hear the same song again."

St. John thinks other stations are paying attention to what the Fox is doing, including Kool 95.7, which is owned by Clear Channel. (The Fox is owned by single owner Art Astor.)

"From the day we went on the air [March 3], we did ‘Super ‘70s Weekends.’ And guess who just started doing ‘Super ‘70s Weekends?’ Kool 95.7. Chances are they will try and get a service mark on that name and force us to stop using it."

But even though the Fox has a weak signal, it is hard to get at night, and is on AM, St. John said his new station has a secret weapon. "We are the only station that plays Jackson Five, Cat Stevens, Cher. We play all the Abba hits…. People forget that [the Captain and Tennille’s] ‘Love Will Keep Us Together’ was the top song of 1975. We’re the only station that is playing it." — Ken Leighton

Ozzfest press release from last month: “We are currently looking for people to do this year’s Ozzfest TOUR… We have positions available for the Room 13 booth and are also looking for two dominatrix girls for the ‘dominatrix booth.’ Please note: We are NOT looking for pro-doms but some knowledge, interest, and ‘a look’ is helpful…. Absolutely no Whiners. No Drugs. No Groupies. “The Room 13 booth position involves driving, setting up and tearing down the Room 13 booth, stocking...
Concert will be taped for TV to air on Fox Prime Time May 22, the night after the American Idol finale!

Celebrity Bikini Contest

Featuring:

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The Ben Taylor Band

Hosted by Bill Bellamy

Saturday May 3

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Celebrate Summer!

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San Diego Reader, May 1, 2003
There were three radio stations on the whole island, and they all played Top 40.” San Agustín said all five members speak their native Chamorro (“but not fluently”) and that most native Guam music sounds like a cross between country and Hawaiian music.

— Ken Leighton

On April 17 Mötley Crüe drummer Tommy Lee was found not liable in the death of a four-year-old child at the birthday party for his son. The victim’s parents, Ursula Karven (a German actress) and TV producer James Veres, accused the rocker of negligence and were seeking $10 million.

San Diegan Alison Osinski, who has owned Aquatic Consulting Services for 20 years (17 here in San Diego), was hired as an expert witness by the family suing Tommy Lee.

“I have a Ph.D. in physical education with a special in aquatics. I work on anything related to recreational water. Drownings, boat accidents, sometimes designing water parks for safety. I have just as many clients in Australia, and around the world, as in California.”

How much do you make doing this?

“I get a $1500 retainer up front and $205 an hour; trials are $250 an hour. I don’t get paid on how the case turns out.”

Since Tommy Lee won this case, I ask Osinski if this was another case of somebody rich and famous using the legal system to their advantage.

“Well, the other side had money, too. And, the jury foreman even said he didn’t know how Lee could have hired a lifeguard for a private party. But it’s not that hard. He [Lee] hired a magician for the party. He hired a Buzz Lightyear character. And there were all kinds of people that worked for Lee, including one guy that just stood outside the house as a security guard.”

Osinski admitted that being an expert witness isn’t all it’s cracked up to be. “I didn’t even get to say everything I wanted. Forty minutes into my testimony, I was answering a question about supervision and how it was inappropriate to leave children that age near water. The opposing attorney objected, and they had a sidebar. They had no further questions for me. They had some agreement beforehand about certain types of questions they could ask. I would have liked to explain more about his pool, which had a waterfall and was filled with floating things, including one moon jump thing that had a slide right into the deep end. The mother had the nanny take the child, and the nanny left to go to a concert. He [the nanny] even asked if he could have a picture with Tommy Lee before he left! Another nanny was supposed to then watch this child, but she had two kids she was already watching. And, she was walking a puppy around when the child was found, after 45 minutes, under the water. Tommy claimed he told the parents and nannies to watch their kids, but when you have adults talking, eating, drinking, not to mention that they wouldn’t recognize the signs of drowning, which isn’t always like in the movies.”

— Josh Board

CONTRIBUTORS
Jennifer Ball (editor), Josh Board, Edwin Decker, Dave Good, Randy Hoffman, Ken Leighton, From Levin, Mary Montgomery, Derek Plank, Jay Allen Sanford

MEN MINUS GUAM EQUALS ROCK BAND

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MEN MINUS GUAM EQUALS ROCK BAND

On April 17 Mötley Crüe drummer Tommy Lee was found not liable in the death of a four-year-old child at the birthday party for his son. The victim’s parents, Ursula Karven (a German actress) and TV producer James Veres, accused the rocker of negligence and were seeking $10 million.

San Diegan Alison Osinski, who has owned Aquatic Consulting Services for 20 years (17 here in San Diego), was hired as an expert witness by the family suing Tommy Lee.

“I have a Ph.D. in physical education with a special in aquatics. I work on anything related to recreational water. Drownings, boat accidents, sometimes designing water parks for safety. I have just as many clients in Australia, and around the world, as in California.”

How much do you make doing this?

“I get a $1500 retainer up front and $205 an hour; trials are $250 an hour. I don’t get paid on how the case turns out.”

Since Tommy Lee won this case, I ask Osinski if this was another case of somebody rich and famous using the legal system to their advantage.

“Well, the other side had money, too. And, the jury foreman even said he didn’t know how Lee could have hired a lifeguard for a private party. But it’s not that hard. He [Lee] hired a magician for the party. He hired a Buzz Lightyear character. And there were all kinds of people that worked for Lee, including one guy that just stood outside the house as a security guard.”

Osinski admitted that being an expert witness isn’t all it’s cracked up to be. “I didn’t even get to say everything I wanted. Forty minutes into my testimony, I was answering a question about supervision and how it was inappropriate to leave children that age near water. The opposing attorney objected, and they had a sidebar. They had no further questions for me. They had some agreement beforehand about certain types of questions they could ask. I would have liked to explain more about his pool, which had a waterfall and was filled with floating things, including one moon jump thing that had a slide right into the deep end. The mother had the nanny take the child, and the nanny left to go to a concert. He [the nanny] even asked if he could have a picture with Tommy Lee before he left! Another nanny was supposed to then watch this child, but she had two kids she was already watching. And, she was walking a puppy around when the child was found, after 45 minutes, under the water. Tommy claimed he told the parents and nannies to watch their kids, but when you have adults talking, eating, drinking, not to mention that they wouldn’t recognize the signs of drowning, which isn’t always like in the movies.”

— Josh Board

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Celebrity Mama

“I’m looking for abundance – like it said in the course title.”

How wonderful to see you all,” says Lenedra Carroll, mother and manager of the pop star Jewel. Tonight Carroll is heading up a Learning Annex mini-seminar in a small conference room at the Hanalei Hotel in Mission Valley. She begins her talk with silence – inviting the audience of mostly baby-boomer women to meditate.

“Let’s just close our eyes and forget the day,” she begins. “Let’s tune in to the now and be present. Seat yourself in your body and feel what it is to be in this body.”

Carroll turns up the volume on a CD player, out of which comes soft, cooing Latin tinged music. There is a female vocalist; later, we will find out that it is Carroll herself. The song, written by her, is called “The Daybreak Song.” Carroll too sits with her eyes closed while we all meditate. What feels like a good five (and maybe ten) minutes goes by with the room socked in silence, save for “The Daybreak Song.”

“Here I am,” Carroll says finally, ending the trance. She smiles, recites the course title — “Leading an Effective and Abundant Life” — and for some reason, people laugh.

“It’s good when people in the front row get the jokes,” she says.

“Align with your Inner Values and Prosper with the Mother of Jewel,” says the Learning Annex catalogue. “She will share her blueprint for success and plan for the seven foundations of abundance,” the copy reads. On the same page as Carroll are classes in how to find a soul mate, how to start a day spa, how to run a jewelry business, and how to make money from your ideas. The fee to learn Carroll’s secrets! Forty-four dollars, plus registration. The total, billed to my credit card, comes to $56 bucks.

“How many of you here tonight are ready to have your every thought manifest?” Carroll asks the group of about 60 women.

Only two hands shoot up. Lenedra (I’ve previously heard her referred to as Nedra) Carroll is a 52-year-old grandmother of six, but she looks much younger. She has perfect skin and straight, shoulder-length blonde hair. She is smiling and relaxed. In black slacks and a form-fitting red leather jacket, she resembles, in a way, a young Katherine Hepburn.

“What does it mean to be effective?” she asks.

“How will you know?” She asks us to write out what we think it means to be an effective person.

There is silence while the class writes their answers. A cell phone rings, and I hear someone speaking in a hushed tone. Then more silence. I am stupefied. I have no idea what to write down. I scribble a picture in my notebook. Suddenly, a pager beeps. This, I say to myself, is one of those times when the universe is speaking to me.

“What you think,” she says, “is a different thing than what we think we know.”

“I’m a composer,” she says. “I’m interested in the process. I do not understand the thought. I listen to it and try to understand what’s going on.”

“You mean you want her to represent you?”

“Leading an Effective and Abundant Life,” says the Learning Annex catalogue. “And while I say the thought is important, what you think is not important. What you think,” she says, “may not even be what you think.”

“What do I need to trust?” Carroll asks the audience.

“Knowing something has mostly to do with trust my past, my history, my own intuition. Being effective,” she recites, “is to be giving and receiving in equal measure,” she says.

“What,” says Carroll, “is a good thought.” Someone else reads something that is unintelligible from where I’m sitting.

As it turns out, Carroll’s underlying reason for tonight’s lecture is that she has written a book, the paperback version of which has just been released. It is entitled The Architecture of All Abundance, and it is billed as something of Carroll’s own rags-to-riches story. “From advising Jewel to live in her van in order to pursue her own artistic goals on her own terms,” chimes the book’s preface, “to getting record executives to meditate, the stories captivate us and give us rock-solid advice as well.”

Carroll has been on Oprah, Regis, CBS This Morning, and The Today Show. She’s been profiled in Reader’s Digest, People, and US magazine. In short, she’s on the circuit. She is approaching celebrity status. But Carroll’s book, like her Learning Annex talk tonight, is short on music industry dish and long on New Age philosophy.

“You can’t trust what you think,” she tells the audience. “And while I say the thought is important, what you think is not important. What you think,” she says, “may not even be what you think.”

“What think you is not as important as what you know. And knowing,” she says, “is a great place.”

As if on cue, another cell phone goes off, but Carroll is unfazed. “What we know,” she says, “is a different thing than what we think we know.”

A woman sitting in front of me, drinking something that resembles green, filtered pond water from a thermos, nods her head in agreement.

“Knowing something has mostly to do with sophistication. There’s a simplicity to it,” Carroll tells me.

Carroll’s bio (posted at www.lenedracarroll.com) states that she is a businesswoman, singer, artist, and author. It says that she grew up in a rural homestead in Alaska. (Jewel was born to Carroll and her now-ex-husband Art Kilcher in Utah; the family moved back to Alaska later.) The bio lists Carroll’s own performances as a singer at the Vatican, the Nobel Peace Prize Concert, and Christmas in Rockefeller Center. Carroll has sung backup on two of Jewel’s albums. She is currently said to divide her time between San Diego and Washington state.

“What do I need to trust?” Carroll asks the class. “History. I trust a small circle of people. I trust my past, my history, my own intuition. Betrayal,” she says, “is me abandoning myself.”

Throughout the night, Carroll quotes from her music industry experiences to illustrate the finer points of her abundance techniques. I half expect to hear the name Inga Vainshtein, but I don’t. In fact, any reference to Vainshtein’s story has been cut from this book. Carroll’s copy is titled The Architecture of All Abundance (though I admit, I skimmed the book).
In 1998, Vainshtein filed suit in L.A. Superior Court against both Jewel Kilcher and Lenedra Carroll, claiming that Vainshtein first discovered Jewel in San Diego in 1993 when the singer was homeless and living, according to some reports, with Carroll in a Volkswagen van. The Associated Press reported that Vainshtein was Jewel’s manager for five years. Vainshtein went on to claim that she alone helped Jewel to achieve the level of fame she currently enjoys but that Carroll sabotaged their professional relationship. She accused Carroll of “calculated and sometimes bizarre actions” in attempts to substitute herself as Jewel’s manager. She asked for an accounting of Jewel’s income and damages of $10 million dollars to boot. Three years later, Jewel released a statement based on a finding that Vainshtein held no license and could not have legally represented Jewel in California. Therefore, the statement concluded, Vainshtein was owed no money. The original management deal, said Jewel’s statement, was null and void. According to a San Diego Reader’s January 16 “Blurt” item, “Vainshtein accepted a settlement from former client Jewel Kilcher last August [2002]... Vainshtein said she is “absolutely prohibited” from talking about specifics. ‘I have faith in our legal system. If I lived in another country, who knows what would have happened.’”

Near the end of the class, Carroll leads us all once again into a meditation, a lengthy monologue involving past hurts and betrayals—though general and unspecific. She asks us to imagine the faces of our enemies and to substitute our faces for theirs. When it is over, a line forms in the back of the room where Carroll’s books are on sale. I fall in at the very back of the line, behind the woman with the pond water. Books are paid for and signed. The women speak with Carroll and each other in hushed, almost solemn tones. And as I wait for my turn, I see a few CDs cross into Carroll’s hands.

“I’ve been trying to get something going for 25 years now,” a woman standing behind me confides, “and I’m about to give it up.” She looks to be 60ish, small, and worried. She tells me that she has a recurring premonition that she needs to meet Jewel, although when I ask her why, she has no good answer. “It just feels right” is all she will say. She thinks Jewel could somehow help her to realize her dream of selling her phonics reading program to the local school board. “But I could never meet Jewel, so I gave up. Then I saw the ad for tonight with her mother giving the talk,” she says, referring to the Learning Annex catalogue, “and I knew I had to come.”

“Did you think Jewel was going to be here tonight too?”

“You never know,” she says.

When it’s my turn, I ask Carroll if she was pleased by the evening’s turnout.

“I was not surprised to see that it was a mostly female audience. It usually is,” she says.

I ask if it’s common for audience members to inundate her with their own tapes or CDs whenever she speaks in public.

“Tonight I got three CDs,” she admits. She agrees that audience members often are there to get free advice from her on music careers. “Some people come,” she says, “because of their own dreams.”

Carroll says she has a website devoted to programming new music, www.soulcitycafe.com. She says that sometimes CDs, like the ones from tonight’s audience, get played there.

According to writer Steve McCardell on his website spiritbookreview.com, Lene dra operates the Mana Management Group, which represents Jewel and “authors, screenwriters, and performers.” I ask her about the mechanics of managing her daughter’s career. I contrast that with my own daughter, who, I say, rarely heeds any of my advice.

“Jewel and I share the same values, and we share the same goals,” Carroll says carefully. “Our roles are pretty well defined. In a way, I work for her. It would be harder if she worked for me. There’s a partnership component. But the biggest challenge can come,” she says, “when we get involved in business. If we’re both tired or hungry, it can be difficult.”

She tells me that Jewel is currently working on a new record. I ask if Carroll has any input into the songwriting. She indicates not. “An artist like Jewel,” she says, “is intent on her vision.” She says Jewel calls all the musical shots. “It can’t be art by committee.” However, Carroll does say that she is the album’s executive producer, a position she admits is far removed from the daily involvement of the production of the record. “It’s like management,” she says, “not it’s management from 30,000 feet.”

As for the 300-plus-page book (it includes Carroll’s poetry as well), she claims that it was Jewel’s notion. She said Jewel gave structure to the idea, which she claims was born out of fans’ inquiries into the story of both of their lives. She and Jewel was going to write it but never got around to it. “She finally said, why don’t you just write it?” says Carroll. “I’d have never thought to do that,” she says. “What would I say?”

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**ROCKOHOLICS**

**SANTEE**

**FRIDAY & SATURDAY**

MAY 2 & 3 • 9 PM
**Teacup Surrealist**

“Oh, the clouds were beautiful that day, so I spent some time looking at them... Dismissed for dreaminess.”

We're in London, trying to make our way to Battersea on the south shore of the Thames to find out what the painter Helen Wilks has to recommend for good listening these days. It's probably something out of the ordinary and more than worth figuring out which damn bus to get on here at Piccadilly.

Battersea isn't near any underground stop, and the London bus system routinely confounds me. A dilemma. Blast it, let's jump in a cab. “No pain, no gain.” Besides, after all that feeding at the trough of Tower Records, then Ray's, we're running at the trough of Tower Gain.”

“Don't you know the work of Ivor Cutler?” Helen asks me. “He's a Scottish surrealist in a teacup.” Then she put her CD player to a most peculiar disc of what sounds to be an older Scottish gent singing songs for children.

Close listening, the nature of the subject matter reveals itself to be closer to the occasionally unsettling whimsy of Edward Lear or Lewis Carroll: the former, occasionally unsettling; the latter a peculiar kind of adult as well, and some of them not particularly for children, but like almost all nonsense verse, for a peculiar kind of adult as well, and some of them not really for children at all, though they might at first sound as if they should be.

Cutler has at least eight collections of poetry.

1. **Private Habits**
2. **Large at Puffy**
3. **Fresh Carpet**
4. **A Nice Wee Present from Scotland**
5. **Is that your Flap, Jack?**
6. **A Stuggy Pren**
7. **A Wet Handle**
8. **Fly Sandwich**

He also has a collection of prose and at least one children’s book,” though everything he creates seems to be, if not for children, then the child in us. I have on hand a line drawing (presumably done by Cutler and not by Helen). It consists of two childishly drawn stick figures, the torsos of two naked adults, a woman and man, and underneath the following:

Hobbies
1. Playing at being grown-up.
2. Knowing exactly how nonsensical it is.

Ambition
1. To become rich and lordly.
2. To disappear without any help.

Some of the titles of Cutler's albums include:

- **Who Tore Your Trousers** (1961)
- **I Had a Little Boat/A Great Gray Grasshopper** (1969)
- **Dundroff** (1974)
- **Velvet Donkey** (1975)
- **Janmy Smeares** (1976)

You get the drift. The last three, incidentally, are available on CD, but I feel confident that you're not about to find them at your local Tower or Virgin, and not at their outlets in London, Glasgow, or Timbuktu. A website you might try is www.alt.fan.ivor-cutler. Good luck. You won't be sorry, Cholly.

Ivor Cutler, **Dundroff**, www.alt.fan.ivor-cutler
Ivor Cutler, **Velvet Donkey**, www.issue.demon.co.uk/poetry/cutler/buying.htm
Ivor Cutler, **Janmy Smeares**, www.issue.demon.co.uk/cutler/record/RADIO_THREE
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The Afro-Cuban All-Stars

COCONUTS

Concerts in the Park, Sunday, May 4, 8 p.m., 5005 Willows Road, Alpine.

Jaguares 8 p.m., 5005 Willows Road, Alpine.

Casino Showcase Theatre, Monday, May 19, 8:30 p.m., 3105 Ocean Front Walk

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Jaguares 8 p.m., 5005 Willows Road, Alpine.

Casino Showcase Theatre, Monday, May 19, 8:30 p.m., 3105 Ocean Front Walk

Hank Jones Trio:

May 11, SDSU campus, College Area.

Jeff Dunham:

Friday, May 16, 3350 Sports Arena Blvd, downtown.

The Dragons /JES and the Riverboat Gamblers: The Casbah, Friday, May 9, 8:30 p.m., 2501 Kettner Boulevard, midtown.

Kool & The Gang (923) Rincon Casino, Friday, May 23, Valley Center Road, Escondido: 760-715-3100 or 877-777-2457 (toll free).

Tevin Campbell /w/ Al Green & the Perfor

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2 p.m., 143 South Cedros Avenue, San Diego Beach.

Letticia "Lett" (773) California Center for the Arts, 114 p.m., 340 N. Escondido Boulevard, Escondido: 800-988-4235 or 619-220-8497. The Paladins (962) The Casbah, Friday, May 16, 8 p.m., 2501 Kettner Boulevard, midtown.

"Your Show A" featuring LL Cool J, Tyrese (621), Daniel Bedingfield, Nappy Roots, Jamie Foxx, Lavia Hilt, Stacie Orrico, and Frankie J. Coons Amphitheatre, Friday, May 16, 6:30 p.m., 3520 Entertainment Circle, Chula Vista, 619-671-3600 or 619-220-8497.

30 Central and Xlub: RIMAC Arena, Saturday, May 3, 8 p.m., 3105 Ocean Front Walk, midtown.

Ziggy Marley (762) and Collins James: Bell Up Tavern, Friday, May 17, 9:15 p.m., 143 South Cedros Avenue, San Diego Beach. 619-220-8497 or 619-481-8140.


Lyle Lovett & The L. & L. Band: Red Holloway, Friday, May 22, 8 p.m., 143 South Cedros Avenue, San Diego. 619-220-8497 or 619-220-8497.


Riverboat Gamblers:

Friday, May 28, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island.

The Dragons /JES and the Riverboat Gamblers: The Casbah, Friday, May 9, 8:30 p.m., 2501 Kettner Boulevard, midtown.

Kool & The Gang (923) Rincon Casino, Friday, May 23, Valley Center Road, Escondido: 760-715-3100 or 877-777-2457 (toll free).

King’s X, Fishbone (737), and the Bad Ass Band from Another Planet (987): 4th & Broadway, Sunday, May 5, 345 B Street, downtown. 619-213-4433 or 619-220-8497.

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SUNDAY


MONDAY

Little Joe y la Familia ( 993) Sycuan Casino Showcase Theatre, Monday, May 5, 7 p.m., 340 R Street, downtown.

HOT RED HOLLOWAY
San Diego Museum of Art, Wednesday, May 7, 7-3:30 p.m., Rubbo Pad. 619-696-1966.

EXTENSION 4000

THIS WEEK’S CONCERTS

FRIDAY

Yanni: 1998 Cox Arena, Friday, May 2, 8 p.m., 3105 Ocean Front Walk, midtown. 619-220-8497 or 619-232-4355.

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James Taylor: 1997 Cox Arena, Thursday, May 1, 8 p.m., 3105 Ocean Front Walk, midtown.

Manu Chao: 1997 Viejas Casino, Thursday, May 2, 8:30 p.m., 345 B Street, downtown. 619-220-8497 or 619-232-4355.

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**May**

- **Jonny Lang**
  - With special guests: Jackie Greene
  - Tues. & Wed., May 20 & 21 • 8:00
- **Hootie & The Blowfish**
  - Tues. & Wed., May 27 & 28 • 7:30

**June**

- **America**
  - With special guests: Fireball
  - Sunday, June 11 • 7:00
- **Big Head Todd & The Monsters**
  - Wednesday, June 11 • 7:45
- **Dana Carvey**
  - Friday, June 13 • 8:00
- **Mannheim Steamroller**
  - Sunday, June 15 • 8:00
- **Yancey & Sax**
  - Featuring: Richard Elliot, Peter White, Jeff Golub & Steve Cole
  - Friday, June 20 • 8:00

**July**

- **Cecillo & Kaponi**
  - With special guest: Ten Fontayne
  - Sunday, July 13 • 7:30
- **Tracy Chapman**
  - Tuesday, June 3 • 7:30
- **Steve Winwood**
  - Saturday & Sunday, June 6 & 7 • 5:00
- **Taj Mahal & The Hula Blues Band/ Sam Moore**
  - Monday, June 13 • 7:00
- **Dan Fogelberg**
  - With his band
  - Tuesday, July 7 • 7:30
- **George Carlin**
  - Wednesday, July 10 • 7:30
- **The Mountain Top**
  - Featuring: Dr. Ralph Stanley
  - Tuesday, July 17 • 7:30
- **The Rippingtons**
  - Featuring: Russ Freeman/ David Benoit
  - Wednesday, July 17 • 7:30

**August**

- **Sinbad**
  - Friday, August 8 • 8:00
- **The Go-Go’s**
  - Sunday, August 10 • 7:30
- **Olivia Newton-John**
  - Monday, August 11 • 8:00
- **Jane Monheit**
  - Sunday, August 17 • 7:30
- **Tony Bennett**
  - Tuesday, September 3 • 8:00
- **Hiroshima/Strunz & Farah**
  - Thursday, September 4 • 8:00
- **Wynonna**
  - Saturday, September 6 • 8:00
- **Lee Ritenour/ Mindi Abair**
  - Monday, September 8 • 7:30
- **Otmar Liebert & Luna Negra**
  - Tuesday, September 9 • 7:30
- **Craig Chaquico/ Keiko Matsui**
  - Thursday, September 11 • 7:30
- **Tower of Power**
  - Friday, September 12 • 8:00
- **John Hiatt & The Goners/ The Robert Cray Band**
  - With special guest: Marcia Ball
  - Saturday, September 13 • 8:00
- **Ringo Starr & His All Starr Band**
  - Featuring: John Hyan, Chuck Leavell, Paul Carrack, Orianthi, Dave Shively, Colin Hay, Eddy Waku, Sheila E. & Mark Rivera (Billy Joel)
  - Sunday, September 14 • 7:30

**September**

- **Air Supply/ Christopher Cross**
  - Friday, September 5 • 7:00
- **The Neville Brothers**
  - Featuring: Marcia Ball
  - Friday, September 19 • 7:00
- **Cheap Trick**
  - Thursday, October 2 • 7:30
- **Bobby Caldwell**
  - Friday, October 3 • 8:00
- **Acoustic Alchemy/ Gerald Albright**
  - Sunday, October 5 • 7:00
- **Tom Jones**
  - Mon. & Tues., October 6 & 7 • 8:00
- **Jim Brickman**
  - Wednesday, October 8 • 8:00
- **Keali‘i Reichel**
  - Friday, October 10 • 8:00
Here are a couple of sweeping generalizations: Both Californians and punk rockers love talking about themselves. That's part of the reason why there are so many books and movies about California punk, dating back to Penelope Spheeris's documentary The Decline and Fall of Western Civilization. But even with all the telling and retelling, the story of the Hispanic contribution to California punk is still underreported. Maybe that's because punks reflexively avoid talking about subject matter that might make them seem like touchy-feely liberals or, God forbid, hipsters.

But Manic Hispanic has found a way to celebrate Mexican-American punks in a way that's decidedly un-P.C. Led by past and present members of the Cadillac Tramps, the Adolescents, Agent Orange, and the Grabbers, the members of Manic Hispanic say they are all at least half Mexican-American. They dress like barrio tough guys and cover punk rock songs, changing the lyrics to jokingly reflect their heritage: “I’m So Bored with the U.S.A.” by the Clash becomes “I’m So Bored with You, Ese!”; “Come Out and Play (Keep Them Separated)” by the Offspring becomes “Get Them Immigrated”; and X’s “White Girl” becomes, of course, “Brown Girl.”

If this sounds like the joke would wear thin quickly, well, it does. But the audience and the guys in the band are obviously having fun with it. The band has three singers, apparently because so many people want to join the party. (Not every member makes it to every show.) They’ve been at it since the mid-1990s, and they release their third album, Mijo Goes to Jr. College (the title spoofs the Descendents’ “Milo Goes to College”) this month.

Red Eye Gravy and Knucklebump also perform.

MANIC HISPANIC, The Casbah, Friday, May 2, 8:30 p.m. 619-220-8497 or 619-232-4355. 612.

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**UPCOMING CONCERTS**

- **Paul Anka**: Raven's Casino, Friday, June 20, Valley Center Road, Escondido. 760-751-3100 or 877-777-2437 (toll free).

- **Latin Flavor**

- **BROTHERS FROM ANOTHER PLANET**

- **Jeff Dunham**

- **Latin Comedy**

- **AFRO-CUBAN ALL STARS**

- **Cracker & Camper Van Beethoven**

- **John Mayall & the Bluesbreakers and Jimmie Vaughan**

- **KING’S X & FISHBONE**

- **Buzzcocks**

- **Def Jam Vendetta Tour**

- **Divas Of Soul Featuring The Emotions, Brenda Holloway and Jean Terrell**

- **GIN BLOSSOMS**

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MARTINI RANCH
San Diego Reader May 1, 2003
119

Featuring:
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Try our Ahi, Chicken or Beef “Sliders,” Fish Tacos, Nachos, Quesadillas, Wings and More.

THURSDAYS
$2.50 drafts & $3.50 wells

Thursday, May 1:
After Party
North Atlantic
The Legend Of

Thursday, May 8:
Scrimage Heroes
Dallis
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FRIDAYS
$5 You-Call-Its

Friday, May 1:

FRIDAYS
$2.50 drafts

Friday, May 8:

SATURDAYS

Saturday, May 9:

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$3 You-Call-Its

Sunday, May 4:
Live Jazz & Blues with
The Small Town Heroes

Sunday, May 11:
Grand Opening of El Jardin
DJs Ish & Vampire spinning the best in rock, pop, reggae, en español, salsa, merengue, cumbia & bachata

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Monday-Friday 4-7 pm

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THURSDAYS
Andrew Van Baal
Quartet, Contemporary

Dj/Vj Jason TeczA
Spinning the greatest songs from all generations with movie clips and music videos.

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Spinning Hip-Hop • Rock • Deep House

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Every Thursday

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Every Tuesday 9 pm “The Shaker Party”
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Cinco De Mayo Fiesta
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San Diego Reader May 1, 2003
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San Diego
May 1, 2003

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dance lessons by Valerie 8:30 pm
May 6

CLUB BRAZIL
dance lessons by Valerie 8 pm
cinco de mayo • mon • may 5
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TONIGHT • thurs • may 1 LIVE SALSA
dinner show 7 pm
rico tumbao 10 pm
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EXTENSION 4001

UPCOMING CONCERTS
JULY

Dan Fogelberg [565] and Deirdre Flint: Humphrey’s Concerts by the Bay, Tuesday, July 1, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-525-1010.

“Rockin’ Band House Tour” with Mark Chansen, Jon Dillie, and Tracy Lawrence: Del Mar Fairgrounds, Tuesday, July 1, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161 or 619-220-8497.

“Ahola Live” starring Amy Harnett & Willie K: Humphrey’s Concerts by the Bay, Wednesday, July 2, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-525-1010.


David Amos, conductor: Humphrey’s Concerts by the Bay, Sunday, July 6, 7 p.m., 2241 Shelter Island Drive, Shelter Island.

Gary Allan and Terri Clark: Humphrey’s Concerts by the Bay, Tuesday, July 8, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-525-1010.


“Vans Warped Tour ’03” with Sum 41 [108], The Dillinger Escape Plan, Motionless in White, Murderdolls, The Used, and the, Poor Jennys [199], Losin’ Tha Game [162], Poison the Well, Taking Back Sunday, and Suicide Machines: Face to Face, Most, Andrew WK, Talib Kweli, Thrice [195], the Ataris [474], Simple Plan, Slick Shoes [413], S.T.U.N., Unseen, Rufio, the Mad Caddies, Tsunami Bomb, Vendetta Red, and more: Coors Amphitheatre, Thursday, July 10, 12:30 p.m., 2010 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 619-525-1010.

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Caliente
Cinco de May Month

Throughout the month of May, Cinco de Mayo celebrations will be taking place throughout San Diego. Be sure to check out the listing of upcoming events and join in the fun!

On May 5th:

- The Dixie Chicks
- Michelle Branch

On May 6th:

- Solomon Burke
- Michelle Shocked

On May 7th:

- John Mayer
- Counting Crows
- Sheryl Crow

On May 8th:

- The Rippingtons
- Donny Osmond
- Walter Trout

On May 9th:

- The Temptations
- Shemy Wie

On May 10th:

- The Rolling Stones
- The Rolling Stones

On May 11th:

- The Rolling Stones
- The Rolling Stones

On May 12th:

- The Rolling Stones
- The Rolling Stones

On May 13th:

- The Rolling Stones
- The Rolling Stones

On May 14th:

- The Rolling Stones
- The Rolling Stones

On May 15th:

- The Rolling Stones
- The Rolling Stones

On May 16th:

- The Rolling Stones
- The Rolling Stones

On May 17th:

- The Rolling Stones
- The Rolling Stones

On May 18th:

- The Rolling Stones
- The Rolling Stones

On May 19th:

- The Rolling Stones
- The Rolling Stones

On May 20th:

- The Rolling Stones
- The Rolling Stones

On May 21st:

- The Rolling Stones
- The Rolling Stones

On May 22nd:

- The Rolling Stones
- The Rolling Stones

On May 23rd:

- The Rolling Stones
- The Rolling Stones

On May 24th:

- The Rolling Stones
- The Rolling Stones

On May 25th:

- The Rolling Stones
- The Rolling Stones

On May 26th:

- The Rolling Stones
- The Rolling Stones

On May 27th:

- The Rolling Stones
- The Rolling Stones

On May 28th:

- The Rolling Stones
- The Rolling Stones

On May 29th:

- The Rolling Stones
- The Rolling Stones

On May 30th:

- The Rolling Stones
- The Rolling Stones

On May 31st:

- The Rolling Stones
- The Rolling Stones

*All events subject to change. Please check website for up-to-date information.*

**San Diego Live Music Guide**

http://www.sandiegolive.com

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San Diego Live Music Guide is a service of The Guide, Inc. All rights reserved. 2000-2020.
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: Viejas Casino Concerts in the Park, Tuesday, July 29, and Wednesday, July 30, 8 p.m., 5005 Willow Road, Alpine. 619-220-8497 or 619-445-5400.

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.


Heart: Viejas Casino Concerts in the Park, Tuesday, July 29, and Wednesday, July 30, 8 p.m., 5005 Willow Road, Alpine. 619-220-8497 or 619-445-5400.

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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: Rincon Casino, Thursday, July 31, Valley Center Road, Escondido. 760-751-3100 or 877-777-2457 (toll free).

Suzanne Vega: Belly Up Tavern, Thursday, July 31, 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

Jackson Browne, Steve Earle & the Dukes, and Keb’ Mo’: Viejas Casino Concerts in the Park, Thursday, July 31, 7:30 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

Michael McDonald: Sycuan Casino Showcase Theatre, Thursday, July 31, 8 p.m., 5409 Casino Way, El Cajon. 619-445-6002.

Gato Barbieri and Mariza: 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

The Bacon Brothers: Belly Up Tavern, Saturday, August 2, 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

Smokey Robinson: 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, Thursday, August 7, 7:30 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 and Turin Brakes: Open Air Theatre, Friday, August 8, SDSU campus, College Area. 619-220-8497.

The Co-Ge: 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.

Boz 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: Viejas Casino Concerts in the Park, Thursday, August 14, 8 p.m., 5005 Willow Road, Alpine. 619-220-8497 or 619-445-5400.

The Manhattan Transfer: Humphrey’s Concerts by the Bay, Thursday, August 14, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

David Sanborn: Viejas Casino Concerts in the Park, Friday, August 15, 7:30 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

The Go-Go’s: Humphrey’s Concerts by the Bay, Sunday, August 17, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

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Linda Ronstadt: Humphrey’s by the Bay Sunday, August 24, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Air Supply (572) Vejas Casino Concerts in the Park, Thursday, August 21, and Friday, August 22, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

Bay Charles (572) Humphrey’s Concerts by the Bay, Sunday, August 24, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Dave Brubeck Quartet (572) Humphrey’s by the Bay, Monday, August 25, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Joe Cocker (463) Humphrey’s by the Bay, Wednesday, August 27, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Righteous Brothers: Humphrey’s by the Bay, Thursday, August 28, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Earth, Wind, & Fire (495) Vejas Casino Concerts in the Park, Thursday, August 28, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

September

Toni Bennett (668) Humphrey’s by the Bay, Tuesday, September 2, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Hiroshima (572) and STROSBERG (572) Humphrey’s by the Bay, Thursday, September 4, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Julie Iglesias (625) Vejas Casino Concerts in the Park, Tuesday, September 9, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-445-5400.

Tower of Power: Humphrey’s by the Bay, Friday, September 12, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-445-5400.

September

Toni Bennett (668) Humphrey’s by the Bay, Tuesday, September 2, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Hiroshima (572) and STROSBERG (572) Humphrey’s by the Bay, Thursday, September 4, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Julie Iglesias (625) Vejas Casino Concerts in the Park, Tuesday, September 9, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-445-5400.

Tower of Power: Humphrey’s by the Bay, Friday, September 12, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-445-5400.

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

Keeli Sh INTERFACE Humphrey’s by the Bay, Friday, October 10, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

James Taylor: Thanksgiving Dinner Humphrey’s by the Bay, Thursday, November 27, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Calvert Mahone: Humphrey’s by the Bay, Thursday, December 25, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

TICKETS ON-SALE MAY 2

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Massive Attack, Jeff Buckley, Tricky,
Depeche Mode, This Mortal Coil, Björk,
Echo & The Bunnymen, Morcheeba,
Everything But The Girl, Sigur Rós, Ride,
My Bloody Valentine, Tori Amos,
Radiohead, The Catherine Wheel, Lush,
Deuxsept, Goldplay, Slowdive, Curve,
Lloyd Cole, Ivy, American Music Club,
Talk Talk, Peter Murphy, Dubstar,
The Smiths, Interpol, David Gray,
Faithless, Portishead, Dead Can Dance,
Garbage, Redhouse Painters, Moby,
Badly Drawn Boy, Grant Lee Buffalo,
Beth Orton, New Order, The The,
Golden Palominos, The Sundays

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Yanni May 2
Kenny Loggins May 4
Journey, Styx May 11
LeAnn Rimes May 16
Social Distortion May 16
Your Show 4 May 16
50 Cent May 17
Jason Mraz May 18
Jenny Lang May 20, 21
Margaret Cho May 23
Hootie & the Blowfish May 27, 28
Pete Torn May 28
Crooby, Still, Nash June 1
Muddy Blues June 1, 2
Chris baak June 1, Aug. 21, 22
WWE June 2
Coldplay June 3
Pearl Jam June 5
New Found Glory June 6
Bill Cosby June 7
David Lee Roth June 10
Kenny Chesney June 18
Tracy Chapman June 23
Al Green June 24
Steve Winwood June 26, 29
GFest 2003 July 3
Phish July 5
Vans Warped Tour July 10
Dwight Yoakam July 11
Santana July 13
John Mayer
Counting Crows July 19

DAVE MATTHEWS
July 29

Guersnen,che,
Dream Theatre July 25
Norah Jones July 27
Heart July 29, 30
Jackson Browne July 31
David Gray August 6
Metallica August 9
Ben Harper Aug
Jack Johnson August 10
Goo Goo August 10
Randy Travis August 14
David Sanborn August 15
Earth, Wind & Fire
August 17-20
Lollapalooza August 17
India.Arie August 18
Gipsy Kings August 19
Tony Bennett Sept. 2
Huey Lewis Sept. 12
Julia Igleis Sept. 17
Kenny G. Sept. 18
Chicago Sept. 20, 24
Rick Springfield Sept. 20
Al Jarreau Sept. 27
James Taylor October 12

“Lord of the Dance” June 3-8
“Cats” June 1-15
“Alida” July 15-20
“Mamma Mia” August 1-17

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DIXIE CHICKS
July 25

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IN THIS ISSUE:

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San Diego Reader May 1, 2003

TANTRA SUTRA

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May 3rd
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Kingsley
A.K.A.

Patio
Sean Perry
J. Elwood

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

Saturday
May 10th
a special night with
Z-Trip
Barry Weaver
DJ K with Percussionist Shawni

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BANDS

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Press the 4-digit extension above the category that interests you (for example, 6102 for alternative rock).
At the next prompt, press the 3-digit code that is next to the performer you wish to hear.
(Performers without codes currently do not have recordings.)

EXTENSION 4002

ALTERNATIVE

Abigail’s Attic: Dream Street
Adozen: Epicentre
American Luxury: The Kemms
Araknix: The Playhouse
The Ballad Mongers (147): Blind Melons
The Bastards of Glory: Melons
The Caution: Miscellaneous
The Case of the Missing Baby: Criminals
The Classified: Soma
Concubine: Electric Mojos
Creed: The Bastards of Glory
Crue: The Bastards of Glory

“i kept getting fired from blues bands because I was too loud and raunchy, and the punk bands didn’t want me because I could play. I guess I figured if anything was going to get done, it would have to be from scratch.”
Frontman Tague, the band’s cockiest member (based on band member statements sent with the CD), is also the one whose contribution — mediocre lead vocals and repetitive guitar chords — is the weakest. Much of the Corruptors’ CD can be characterized as a random mess of sound accompanied by the incessant wailing of a frenzied male (Tague).

A trace of skill lies in the harmonica work of Dave. That guy must have one set of lungs to make himself heard over the vocal distortion and other sounds of his bandmates. By the time the Corruptors reach a groove, it is very short-lived, as if they are determined to return to their three-chord comfort zone. More often than not, the song’s limited melody just repeats itself for three minutes or so and slowly fades.

In “Dammed,” Tague sings, “If damned you do / damned you don’t / damned if you can’t / damned if you can/damned

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128 San Diego Reader May 1, 2003
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811 Revolution (near Second Street)
Tijuana, Mexico
011-52-664-688-2706

MUSCLE > mostly dance music with Spanish lyrics; an occasional song by Pink or Eminem.

SPECIAL NIGHTS > holidays are the only times they have live bands or DJs.

CLIENTELE > must be 18 to enter (drinking age in Mexico), crowd mostly in mid-20s, half Americans and half locals; 70% male.

COVER > none.

HOURS > Monday-Sunday, 10 a.m.-2 a.m., Friday and Saturday open until 4 a.m.

DRINKS > sign said “2 for 1” margaritas but your one costs $7.50 (they have 16 flavors of margaritas, including celeny); sign also said “2-for-1” beer for $4.50, when the bill was $11 for four beers (two Sol, two Dos Equis); the waiter was acting like he didn’t understand English.

well, I walked him over to the sign and pointed at it; he said that it was “after 10 p.m. and you guys ordered at 4:45,” a person walking around was bagging up to get two tequila shots for a dollar, and when we did, they were in Dime cups that were taller than shot glasses (and tasted very watered down).

FOOD > lobster and shrimp for $16.75; whole lobster $21; buffalo wings, nachos with meat, cheese fondue, and fish tacos — all $3 each; ACCESS > trolley goes to Tijuana until 2 a.m., and you can walk the half mile from the border or drive (stay in two left lanes and follow the signs).

DRESS > no dress code; lots of T-shirts; locals dressed a little nicer (collared and collared shirts).

DANCE FLOOR > there were lots of small tables, four TVs tuned to ESPN soccer.

DECREASE LEVEL > 120 from 25 feet from speakers on dance floor; you could feel the bass thumping your insides, 103 last week at the Epicentre.

QUOTEABLE > “This place is called ‘Bucket’s,’ but I don’t see one sign that lists the price for a bucket of beer.”

A blonde couple in their mid-30s was sitting next to me. They told me, “This is our first time in TJ. It’s been pretty fun. Not as scary as we thought it would be.”

They later asked the waiter where they could see a donkey show. They were being sarcastic, but the waiter answered them seriously. “No, no, we hadn’t heard of them before.” And no wonder.

While sitting on the balcony, I saw ten different cop cars drive by in the span of 15 minutes. Can’t get tamer than that.

— By Josh Board
EXTENSION 4004

POP / TOP 40

James Bianchi: Bahia Hotel
B Natural: Bahia Belle Cruise
Coco Loca: Dick's Last Resort
Da Jum Band: Viejas Casino
Jesse Davis: Buena Vista Restaurant
The Nicos Pimp: 56th Qtr.
The Bite All Stars: Rock Bottom (Gaslamp)

Levi Tate: Frankie’s

Liquid Blue (466): Broc Cross
Danny Lopez: The Butcher Shop
The Love Rangers: The Alley
Rick Pen: The Imperial House
Michael Humphrey’s: The New Breed Band
The Orbis: Buena Vista Restaurant
Jack Pollock: Elario’s Bistro & Sky Lounge
Peter Robberecht/Pianoman (667): David’s
The Credit Union: Niemann’s Bar and Grill
Jo Duck: The German-American Society
Leo DeLaria: Humphrey’s

The David Patrone Quartet: Croc’s Jazz Bar, Martin Ranch (Gaslamp)
The Brian Eisenberg Jazz Orchestra: David’s
Carl Evans: Humphrey’s
Fatburger: Humphrey’s
Sean Frankie: Humphrey’s
The Cynthia Hammond Trio: La Costa Tournament of Champions

The David Holland Quintet: Vicente’s Restaurant & Bar
Inner Voyage: Bayou Bar & Grill
Barbara Jameson: Hotel del Coronado

The Jazz Altones: Jimmy Love’s
The Jim Kronos Experience: Triple Crown Pub
Lady Detie: Bayou Bar & Grill
Tony Lasley: Hotel del Coronado
Bob Magnussen: David’s
Mariachi Real San Diego: Viejas Casino
Joe Marzola (445): Elario’s Bistro & Sky Lounge

Masterpiece: Jimmy Love’s
The Shep Meyers Quartet (466): Hotel del Coronado, Croc’s Jazz Bar
Military Train: 56th Qtr.
Mystique: Jimmy Love’s

The Sue Palmer Trio: The Book Works/Parlance Cafe
Allen Phillips: David’s
Ron Powell: Tomiko Bar & Grill

Primos: Croc’s Jazz Bar, Belly Up Tavern
Slow Storm (462): Humphrey’s
Calvin Rosenberg: Humphrey’s
Rick Ross: Elario’s Bistro & Sky Lounge
The San Diego Concert Jazz Band: The Inn on Coronado
Jovica Dos Santos: Sevills
Dave Scott: Croc’s Jazz Bar
Skaph: 56th Qtr.
The Small Town Heroes: Martin Ranch: Bistro & Bar
Tripp Shapiro: David’s
Stellita: The Wyndham Emerald Plaza
The Swing Time Orchestra: Viejas Casino
Joe Tarantella: The Wyndham Emerald Plaza
Steve March Tenuto: Humphrey’s
Rico Tumobs: Sevills
Jaimie Valve (466): David’s
The Jaimie Valve/Bob Magnusson Jazz Duo: Anthony’s, Star of the Sea
The Jaimie Valve/Bob Magnusson Jazz Quintet: Tuna Mare
The Vanguard Players: Bayou Bar & Grill
Taya: Croc’s Jazz Bar

EXTENSION 4005

JAZZ / BIG BAND

Frank Abreo: Rico’s Restaurant & Cafe

The B-Side Players: (649) Bely Up Tavern, Blind Melon
The Ray Barrie Big Band: The German-American Societies
Ray Biri: Hotel del Coronado
John Cain (703): Hotel del Coronado
The Jorge Camberos Quintet: Croc’s Jazz Bar
Gilbert Castellanos (667): David’s

The Credit Union: Niemann’s Bar and Grill
Jo Duck: The German-American Society
Leo DeLaria: Humphrey’s

The David Patrone Quartet: Croc’s Jazz Bar, Martin Ranch (Gaslamp)
The Brian Eisenberg Jazz Orchestra: David’s
Carl Evans: Humphrey’s
Fatburger: Humphrey’s
Sean Frankie: Humphrey’s
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The Vanguard Players: Bayou Bar & Grill
Taya: Croc’s Jazz Bar

EXTENSION 4006

REGgae / SKA

Everyday People: 56th Qtr.
King Duke: Dream Street
NZ Boug: Humphrey’s Tavern (PB), Moores Music (Gaslamp)
Psyocar (740): 56th Qtr., Winstons
Dave Wakeling: Belly Up Tavern

EXTENSION 4007

COUNTRY

Chesn Concerts Presents: Croc’s Jazz Bar, Martin Ranch (Gaslamp)

EXTENSION 4008

ACOUSTIC / FOLK

Ashley: Humphrey’s Tavern (Gaslamp)
Pete Bolland: Twigg’s Tea and Coffee Company
Steve Breever: Barney Stone Pub
J.D. Breshard: Princess Pub and Grill
Brave: Humphrey’s Tavern (Gaslamp)
Joe Byron: Barney Stone Pub
Bob Coren: Twigg’s Tea and Coffee Company
The Celtic Ensemble: Twigg’s Tea and Coffee Company
Clark Carl: La Cueva’s/El Cava
Frank Lee: The Odd Soul
The Odd Soul 4-Way Street: McP’s Irish Pub and Grill
The Hatchet Brothers: The Odd Soul
Ingram & Hanley: McP’s Irish Pub and Grill
Jackson & Sven: McP’s Irish Pub and Grill
Jana: Twigg’s Tea and Coffee Company
Brian Kessler: Tomiko Bar & Grill
Celia Lawley: Shirley’s Kitchen
Melinda: Lestat’s/El Cava

The Sue Palmer Trio: The Book Works/Parlance Cafe
Allen Phillips: David’s
Ron Powell: Tomiko Bar & Grill

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The Vanguard Players: Bayou Bar & Grill
Taya: Croc’s Jazz Bar

EXTENSION 4009

BLUES / SOUL

Aunt Kityz’s Boyz: Patrick’s II
The Backwater Blues Band: Patrick’s II
Big Mo’s Blues: Patrick’s II
The Blues Brothers: O’Connell’s Pub and Nightclub, The Kraken
Charles Barkert: Patrick’s II
The Cypress: Hot Monkey Love Cafe
Tomcat Country & the Blues Dusters: (934) Shooters Bar and Grill, Cloudions
Fuzzy & the Bluesmen: (920) Croc’s Top Hat Bar and Grill
Red Lion: Coyote Bar and Grill
Steve Lynn: Tuna Mare’s Lounge

The M-4 Blues Revue: Dick’s Last Resort
Bill Mahon/Blues & Straight Through: Triple Crown Pub
The Hill Magic Blues Band: (947) The Kraken

Kymberlee Maxine: Elario’s Bistro & Sky Lounge
Mississippi Mud: Patrick’s II
Jeff Moore & The Witch Doctors: (947) The Kraken, Coyote Bar and Grill
The Nudie Blues: Bahia Bella Cruise
Len Rainey & The Midnight Players: (925) El’s Place

EXTENSION 4010

EVERYTHING ELSE

Brett Anderson: Cafe LaMaze
Bustamante: Over the Border
Sunny Dale Campodolfo: Cafe LaMaze
Sandy Choppin: Cafe LaMaze
Cerne: Buena Vista Restaurant
Julie & de la Huerita: The Westgate Hotel
El Loon: Over the Border
Vicki Erisci: Edelweiss Restaurant
Joe Guevara: Bayou Bar & Grill
Jeff Holmes: (946) Edelweiss Restaurant

Al Howard & the K-23 Orchestra: Blind Melons
David Jackson: Hotel del Coronado
Gordon Khal: (947) Edelweiss Restaurant
La Vagunie: Moondoggies
Barry Levitch: La Valenda Hotel

Lil’ King: Over the Border
Los Ingrats: Over the Border
Los Reyes del Ritmo: Mr. Joey’s Cantina
Fran Loskota: The Westgate Hotel

Orquesta R.B. & Sevillas: Orquesta Guerena: Sevillas
Pastilla: Over the Border

San Diego Reader May 1-7, 2003

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The Room: Thursday, DJ Maze. Fridays, DJ Danimal, deep funky house. Saturdays, DJ Mike global dance fives. Game Ritz, 909 Prospect Street, 619-434-9664.

For more information call 619-232-2102.

NORTH COUNTY

The Alley, 421 Avenue, Carlsbad. 760-434-1717. Tuesday, Friday, and Saturday, the Love Ringers, Top 40/Pop. Wednesday, the New Breed Band, pop.

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Downtown

The Bayou Bar & Grill, 329 Market street, downtown. 619-696-8747. All music is jazz. Friday, 7:30 to 10:30 pm, Joe Dedicated, piano. 5:30 to 7:30 pm, DJ. Saturday, 7:30 to 10:30 pm, DJ. Call club for information.

Crescê’s Jazz Bar, 802 Fifth Avenue, downtown. 619-235-4855. All music is jazz unless otherwise noted. Thursday, the Cyril Parnell Jazz Band Quartet. Friday, Vera Saturday, Prime. Sunday, Acoustic. Monday, Open. Tuesday, the Shams Band. Wednesday, the Jorge Canterbury Quartet.

Crescê’s Top Hat Bar and Grille, 802 Fifth Avenue, downtown. 619-235-4855. Friday, Earl Thomas & the Blues Amateurs. Saturday, Fuzzy & the Blues Amateurs. All music is alternative/rock unless otherwise noted. Thursday, MC Paul Brunner. Friday, Fuzzy & the Blues Amateurs. Saturday, the New Great Northern. Sunday, Earl Thomas. Monday, Fuzzy & the Blues Amateurs. Tuesday, the True Lover Trio. Wednesday, the Truly Lover Trio. Thursday, Fuzzy & the Blues Amateurs.

Tattoo, 4365 Executive Drive, La Jolla (Golden Triangle area). 858-397-1188. Wednesday, 5:30 pm, the Jamie Valve/Bob Magnuson Jazz Quartet.

Teeling Tix and Coiffeurs, 4590 Park Boulevard, University Heights. 619-286-0616. Music is alternative/folk. Thursday, Kevin French and Zee. Friday, Christopher Primo, Bill Matthews, and Peter Ballard. Saturday, Christopher Primo, Vonna Teng, Bob Cave, Kate Steve, and Jane Sunday, 4 pm, the Celts Ensemble. Wednesday, 6:30 pm, open mic.

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Tattoo, 4365 Executive Drive, La Jolla (Golden Triangle area). 858-397-1188. Wednesday, 5:30 pm, the Jamie Valve/Bob Magnuson Jazz Quartet.
Dizzy’s, 344 Seventh Avenue, downtown. 619-270-7464. Friday, 8:30 to 11 pm. Jaime Val, Bob Magness, Tripp Sprague, and Allan Phillips, jazz, Saturday, 8:30 pm. Gilbert Castellanos, Latin jazz. Monday, 8:30 pm, the Brian Eisenberg Jazz Orchestra.

Dublin Square, 554 Fourth Avenue, Gaslamp. 619-236-3818. Thursday, 7:30 pm. Roger, rock Friday, 9pm. Bar, traditional Irish folk. Monday, Noah’s, Celtic harp. Tuesday, Billy Watson, blues. Wednesday, 8:30 pm, Slokey, Irish folk.

Silk Ora (formerly Buffalo Joe’s), 600 Fifth Avenue, downtown. 619-236-1616. Friday, Spyke, Saturday, the Disco Pimps. Sunday, 6 pm to 10 pm, Mystery Train Wednesday, and Mystery Train Thursday.

6th & B, 345 B Street, downtown. 619-234-4444. Sunday, 8 pm, the Saguaro, alternative rock.

Baja Baja, 1065 Fourth Avenue, downtown. 619-235-7867. Thursday, 7:30 pm, axia. Friday and Saturday, live local new wave and punk.

Hennepus’s Tavern, 708 Fourth Avenue (corner of Fourth and G), Gaslamp. 619-236-9991. Tuesday and Wednesday, Ashby, folk. Saturday, 8 pm, Rent Byrd, acoustic. Jimmy Love’s, 672 Fifth Avenue (corner of Fifth and G), downtown. 619-236-1005. Thursday, Friday, and the Wrecking Crew, Saturday, X-Cell. Sunday, 6 pm to 11 pm, jazz, funk, R&B. Monday, 5:30 pm to 8:30 pm, the Jazz Allstars. Tuesday, Mystery, jazz, funk, and R&B. Wednesday, 7:30 pm, the Soul Revue.

Martini Ranch, 528 F Street, downtown. 619-236-6100. Wednesday, the David Patrone Quartet.

On Broadway, 615 Broadway Avenue, downtown. 619-231-0011. Friday, DJ Donald Glanda, rock.

Patrick’s II, 618 F Street, downtown. 619-233-3077. Music is blues. Thursday, the Nick Simon Band. Friday, 5 pm to 8:30 pm, Charlie Burton, 9 pm. Saturday, Billy Sunday, the Backwater Blues Band. Sunday, Big Me Blues Monday, the Bayes Brothers. Tuesday, Missouri Moon Wednesday, Aunt Eizy’s Boyz.

Princess Pub & Grill, 1665 India Street, Little India. Downtown. 619-702-3021. Saturday, J.D. Brecker.

Rock Bottom, 401 G Street. Gaslamp. 619-231-7000. Friday, Jolly Bop Pop. Saturday, the 80s All Stars, pop.


The Westgate Hotel, 1035 Second Avenue, downtown. 619-238-1818. The Plaza Bar: Friday and Saturday, 8 pm. Friday, Lee Loeke, piano and vocals. Monday, 8 pm, Julio de la Huerta, guitar and vocals. Sunday, John & Pam Fontainebleau Restaurant: Friday and Monday, PJ’s. Tuesday, Rainbow/Pavilion.

The Wyndham Emerald Plaza, 400 West Broadway, downtown. 619-236-4500. The Sidewalk Lounge: Thursday and Wednesday, 5 pm to 7:30 pm. Bar, Tarantos, jazz piano, solo. Friday, 5 pm to 9 pm. Stella and the Tarantos, pop.

South Bay/Coronado

Buena Vista Grill, 4110 Bonita Road, Bonita. 619-473-2660. Thursday, Ciro, Latin, Friday, 8:30 pm, Jose Davis, variety. Saturday, the Orchid, 60s and 70s music.

The Butcher Shop, 536 Broadway, Chula Vista. 619-420-9440. Thursday through Saturday, and Wednesday, 8 pm to midnight. Danny Lopez, contemporary.

Cafe Lobos, 1441 Highland Avenue, National City. 619-474-3322. Friday and Saturday, piano bar, featuring Sandy Cheppel, Savoy Carandine, and Barrett Anderson.

Di-mond Jim’s Nightclub, 723 Third Avenue, Chula Vista. 619-585-7333. Friday and Saturday, Streetcraft, classic rock.

Edelweiss Restaurant, 230 Third Avenue, Chula Vista. 619-426-5172. Friday and Saturday, 6 pm, Gordon Kelm, Kjell Holm, or Vicky Ergat, European-style music.

Hotel del Coronado, 1550 Orange Avenue, Coronado. 619-435-6611. Rock n’ Roll Story Thursday through Sunday, and Wednesday, Tony Lasley, Latin Jazz. Friday and Saturday, 8:30 pm, Barbara Jamerson, jazz.

Palm Court: Thursday through Sunday, 5:30 pm, Ray Bric. Also, Sunday, noon to 4 pm, Jay West Monday through Wednesday, 5:30 pm to 10:30 pm, John Cain. Prince of Wales: Thursday and Wednesday, 6 pm to 10 pm, the Shop Meyers Quartet. Friday, Saturday, and Sunday, 6:30 pm to 10 pm, Daniel Jackson, jazz.

Island Sports & Spirits, 104 Orange Avenue, Coronado. 619-435-3500. Thursday, 8 pm. open blues jam. Friday, the Stilettos, rock/blues. Friday, Brian’s Gas Station, jazz.

Mc’s Irish Pub and Grill, 1107 Orange Avenue, Coronado. 619-435-3500. Thursday, the Jackson 3, rock. Friday, Ron’s Garage, acoustic. Saturday, Bayview, classic rock. Sunday, Impero & Hanley, acoustic. Monday, Jackson’s 4 sons, acoustic. Tuesday, Jim Mean, folk. Wednesday, 4-Stay Street, acoustic.

Over the Border, 3008 Main Street, Chula Vista. 619-570-4888. Music is Latin. Thursday, Pastilla & Lk Friday and Saturday, Lk. Sunday, Wednesday, Robocons with El Love.

The Plaza Loco Saloon, 2511 Sweetwater Road, National City. 619-475-7313. Thursday, DJ Ronnie and DJ Wiggins, reggae. Friday, DJ Low, old skool. Saturday, DJ Cisco, hip-hop, R&B.

EAST COUNTY

Dirk’s Hitching Post, 7661 Broadway, Lemon Grove. 619-469-6344. Friday and Saturday, Full Spouse, classic rock.

Don’s Cocktail Lounge, 13321 Business Highway 9, El Cajon. 619-442-2444. Friday and Saturday, Chuck Sif, country.

Fannin’s, 9143 Campo Road, Spring Valley. 619-698-2204. Friday, Symphony, rock.

The German-American Societies, 1017 South Middlesex Avenue, El Cajon. 619-237-7243. Friday, 7:30 pm, the Bay Area 2-Piece Big Band featuring Joe Dark.

Mr. Joe’s Cantina, 9570 Murray Drive, La Mesa. 619-466-2912. Saturday, Los Reyes del Ramo, Latin.

On the Rocks, 318 East Main Street, El Cajon. 619-576-3357. Friday, the Scarewigs, rock, blues. Saturday, Smooth Coat, rock.

Second Wind, 8528 Magnolia Avenue, San Diego. 619-396-8350. Friday and Saturday, Serious Guine, classic rock.

Shirley’s Kitchen, 7608 El Cajon Boulevard, La Mesa. 619-466-9295. Wednesday, 6 pm to 7 pm, Ceifa Lawly, acoustic.

Viejo Casino, 5000 Willow Road, Alpine (off Interstate 8). 619-445-3400. Friday, 9 pm, The Juan Band, pop, latinista. Saturday, Alex, pop, Sunday, 4 pm to 8 pm, the Savy Time Orchestra, big band, evening. Monday, 6 pm to 10 pm, Maracush Real San Diego, Latin.
Souper Stars

Sometimes you can find wonderful food in the places you’d least expect it. In the last couple of weeks, I happened upon two examples.

The first is Little Dragon Café, serving Vietnamese cuisine a short couple of blocks north of Gringo’s in PB party-town. I’d noticed the café last summer, briefly arrested by its delicious aromas as I strolled from a parking space to a sushi place. I nearly forgot about it until I found myself at a swimming pool supply store on Balboa — not because I have a pool, but because my living room floor turns into one when it rains, and we hoped that sealing the baseboard with pool-caulk might turn the tide. Concluding this boring errand on a boiling day, my sweetheart and I headed into PB for a consolation dinner. This time, as we stood at the doorway of Little Dragon reading the menu, a passing stranger murmured, “That place has really good cooking.” We thanked him and stepped inside. It was the right move.

The tiny, clean café has eight tables inside, a couple more on the sidewalk, and no decor to speak of. Several tables hold condiment trays filled with various hot-pepper sauces, soy, salt, and pepper, along with containers dispensing yellow paper take-out menus — help yourself. “We specialize in fresh, healthy food!” says the front of the menu, “cooked with natural herbs and spices.” The flavors we sampled lived up to the blurb — clean as country water, but rich and complex too. And very Vietnamese.

Of course, some dishes shine more than others, so you’ll just have to explore the options to find your favorites. Then, too, you’ll have to communicate your specific desires to a lovely young waitress whose English is still under construction. “That place has really good cooking,” we’d said. “That place has really really good cooking,” our young waitress repeated (and loud) at dinner “prime time” (7:00–8:30 p.m.), with slight fall-off in quality. Arrive at odd hours (especially following this review).

My Vietnamese cookbooks tell me the usual way to eat/drink pho is to alternate between chopsticks (for the solids) and a spoon. Audibly slurping the broth and upending your bowl to drink it to the dregs are perfectly polite, too. By the way, the word pho (pronounced more or less fuh) is thought to come from the French feu (fire). During the long French occupation of Vietnam, local cooks in colonists’ households were expected to produce something like the Gallic Sunday dinner of pot au feu, France’s big, soupy beef-and-chicken pot roast. I think I prefer the Asian version.

The lemongrass hot and sour soup is nearly a rival to the pho, with its own subtle complexities, including another touch of star anise and a whirl of hot pepper. The bowl arrives with cabbage, bean sprouts, and tender shrimp. All the soups at Little Dragon are cooked for ten hours, in three stages. You can taste the care that goes into them.

Shrimp cooked on sugar cane (Chao Tom) proved superior to the many pink Spalding versions I’ve found bouncing around town. The dish features “drumsticks” of minced shrimp paste formed around a length of sugar cane. Several tables hold condiment trays filled with various hot-pepper sauces, soy, salt, and pepper. The Vietnamese word for hot chiles is “et,” if that helps.

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The spring rolls are a plump, greaseless, airy, and pleasing, with bean sprouts and herbage underneath the wrappers. The Vietnamese crépe (banh xeo) was merely greaseless, airy, and pleasing, filled with heaps of onions and those superb bean sprouts but very little pork. (More elaborate versions typically include pork and shrimp, and sometimes chicken, too.) Both the salad rolls and spring rolls were ordinariness. Shrimp and pork with lemongrass, which is asterisked on the menu to denote “spicy,” could have used both more lemongrass and more chilies, and the latter was true as well for the pork curry. Next time I’ll ask for “ot, ot, ot!”

There’s just one house-made dessert, but it’s the right one: a lush fried banana, lightly crusted with batter and sprinkled with ground peanuts. It’s not highly recommended, but the warm, fritter-like exterior contrasted with the tender, sweet, soft-cooked onions underneath and the latter was true as well for the pork curry.

We’d planned on ordering both our main courses before we ordered the tempura. We preferred the tempura without the sauce — the dark red, heavy-flavored broth was a touch too much for us. The tempura batter on the pair of shrimp was thick and flothy, the better to survive its dip in the soup, perhaps. I wouldn’t exactly call this true tempura, but it certainly is crunchy. Our first night’s noodles were dead-on, but during the frat party they were a little mushy. Tam-popo this that is, but the noodle bowls still make a good, filling meal.

That tough tempura batter finds better use in a savory entree of garlic fish, where it swathes chunks of nameless, boneless white fish, marinated in garlic and lemongrass. The fried fish chunks keep their full crunch even after a drenching in a hearty, spicy red gravy, based largely on bottled Asian chili sauce — the dark red, heavy-flavored type with visible seeds that you frequently find in Korean restaurants. We asked for a piece level of “six out of ten,” and that’s exactly how it arrived — after all, a sign in the window announces, “Hot Chef,” so you’d expect no less. In an unexpected grace note, a scattering of crisp green onions were coated in a sweet, spicy sauce — the dark red, heavy-flavored broth was a touch too much for us. The tempura batter on the pair of shrimp was thick and flothy, the better to survive its dip in the soup, perhaps. I wouldn’t exactly call this true tempura, but it certainly is crunchy. Our first night’s noodles were dead-on, but during the frat party they were a little mushy. Tam-popo this that is, but the noodle bowls still make a good, filling meal.

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Cat is far from my pet fish, so Little Dragon’s call to ty pot almost rox the world. The chunks of completely boneless flesh were coated in a sweet, thick caramelized sauce touched with scallions, ginger, black pepper, and a bit of hot pepper, lifting the bottom feeder to unexpected heights. We were also quite taken by a combination plate of grilled and shredded pork with steamed meatloaf. The grilled pork comes in small, thin spirals — we figured out that the cook must have rolled that the cook must have rolled...
Gillespie Melts

“Love it, or you pay nothing. I say that to everybody.”

I thought he said “croissant.” Hank. Called me up at this ungodly hour, like six, and said, “Wanna come and have a croissant breakfast? On me, pal.”

So half an hour later we’re heading east in his Camry toward El Cajon. Hm. Croissant with strawberry preserves and coffee starts to sound pretty good to me.

“Aha,” says Hank. He turns onto a street that seems to run along one side of an airfield. “Gillespie Field,” he announces. I spot a big old plane between hangars. Looks like a World War II bomber. “Commemorative Air Force,” reads a sign on the hangar. Now we’re seeing rows of small planes, most with covers wrapped around their engines.

“Know what street we’re on?” I shake my head.

“Joe Crosson Drive. Joe Crosson was a San Diego flier. Pioneer, back in the ’20s. Went to cockpit plane, he flew diphtheria serum up to Barrow. The guy saved the town. Became a national hero. ’Em Flying,” and an old “Your Thirst Takes Wings” Coca-Cola ad break up the wall. Photos of the Blue Angels aerobatics team and of a sea plane with a young bear sitting on one of its pontoons are pretty cool.

As Ali brings our breakfasts on little polystyrene plates, a bunch of guys come in. Three of them, older, sit down. Two guys from an air-conditioning duct-making operation stand at the counter ordering up melts, grilled ham and cheese sandwiches ($4.50), a hot pastrami ($5.25), and one turkey sandwich ($4.25). “Ali’s the best around here,” says Jason.

I open up my melt to splot some Tabasco sauce in and notice how much ham Ali’s put there, stuck to the melted cheese. A lot. When I chew in, it’s juicy. Plenty of egg wrapped around the ham. Kind of wishing I’d gone for the big hot pastrami ($5.25). “You said it,” I say. “You don’t have any croissants, by any chance?”

“No, but I do have our May Day Melt.”

He points up to the board. Wow. It’s beautiful. Breakfast part includes “two eggs any style with toast, $2.75; bacon or ham, add $1.00. May Day Melt: Large $3.25, small, $2.25.”

“Fried egg, cheese, and lots of sliced ham, in sourdough bread,” Ali says. “Love it or you pay $1.00. May Day Melt (sourdough bread with eggs, cheese, ham), $3.25 (large), $2.25 (small); two eggs any style with toast, $2.75; bacon or ham, add $1.00, grilled ham, cheese sandwich, $4.50; hot pastrami, $5.25, turkey sandwich, $4.25; half sandwich, $3.00.”

I usually know,” says the guy. “This isn’t exactly Main Street out here. Breakfast?”

“You said it, I say. “You don’t have any croissants, by any chance?”

“I usually know,” says the guy. “This isn’t exactly Main Street out here. Breakfast?”

“Uh, yeah,” I say.

So Hank goes ahead and orders a large breakfast. All I can handle, this early, is the small one. Ali goes back to his stove, and we set down at one of the gray steel tables. Place is small but bright. The walls are painted white and yellow.

World War II signs like “Buy War Bonds. Keep ‘Em Flying,” and an old “Your Thirst Takes Wings” Coca-Cola ad break up the wall. Photos of the Blue Angels aerobatics team and of a sea plane with a young bear sitting on one of its pontoons are pretty cool.

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“Yeah, what Ali’s saying. “I couldn’t pop up to see this guy’s saying. “I couldn’t pop up to see who I was.”

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You can see that this is the club for all the guys who fly out of Gillespie. It’s partly because Ali creates this, well, atmosphere. Plus they’re addicts. “Planes are like beats,” says Dick. “Hard to justify. But if you like to chase girls and travel, like me, nothing beats it.” The guy’s 73. He laughs his gruff laugh, then gets back with his buddies, talking $6000 props and $3000 exhaust systems. ■
Survival Club

“In France, they have been struggling. When there was no Coca-Cola, people were drinking wine.”

In Europe, things are different.” It’s one of those attractive notions that has hardened into a marketing mantra, trotted out with clockwork reliability by wine people frustrated with America’s failure to embrace the grape. “In Europe,” they continue, “wine is part of life. It’s what you drink every day with lunch and dinner. It’s not like here, where most people think of wine as something you have when you go out to a restaurant, or on holidays and special occasions.” This mantra is part of the ongoing campaign to “demystify” wine, to rescue it from the realms of snoobbery and geekery and insert it squarely into the mainstream. The industry wants you to think of ordinary Joes tossing back wine at lunch and dinner. It’s not like this has never been true, of course. “In Europe,” they continue, “wine is part of life. It’s part of the culture.” But that doesn’t tell the whole story. That would necessitate mentioning that a lot of the everyday wine that goes into the European gullet is pretty poor stuff; that regular wine consumption came about because it was the only reliably safe beverage available; and that the wine industry wants you to think of ordinary Joes tossing wine as something you have used to put away. A car-filled lunch and dinner. It’s not like this has never been true, of course. But now, with the opening of his restaurant, Bistro Le Bouchon on West Valley Parkway, he hopes to one day start up a direct-mail program.

“I focus on unique wines from independent growers,” he explains about the club. “I don’t like when they mix wine from different properties, a la the large-scale French negociants. I like the wine to have terroir—a sense of a particular place. For example, next month’s wine of the month is a Beaujolais which is not filtered. It has much more tannin than the negociant-produced Beaujolais that floods the market every November. I love it.”

A concentration on independent growers can mean higher prices, but Boucher has the wineries’ relative anonymity—indeed, the anonymity of whole regions — working for him. You don’t often see a Pinot Noir from Sancerre, a region known for its Sauvignon Blanc. You don’t often see Sauvignon Blancs from the Coteaux du Giennois, “on the outskirts” of its more celebrated neighbor. And you don’t often see wine of any kind from the Coteaux du Lyonnais, south of Beaujolais. This is where Boucher prefers to hunt; he works with ten or so different importers and distributors who taste him on their latest oddball lovelies. “I’ll find a wine and it’s exciting, I have to have it.”

His fondness for the outskirts also aids him in assisting customers curious about more famous wines. “I had an e-mail from a woman this morning: ‘Oh, I had this wonderful Bordeaux when I was in France.’ Okay, but there are 3000 wineries. Does this guy export to the U.S.? I try to discover the customer’s tastes. She told me she liked Merlot. I said, ‘If you like Merlot, I have some from the Lalande-de-Pomerol,’ on the outskirts of the well-known Pomerol, a region where the concentration of Merlot is much higher than Cabernet Sauvignon or Cabernet Franc.”

Joining the club requires something of an adventurous spirit, a curiosity about the less brilliant, more affordable stars in France’s viscous constellation. Boucher carries a few showstoppers — 89 Nuits-St.-Georges Burgundy from Nicholas Potel, for example — but he gets excited over a good Muscat from the Beaumes de Venise, a Blanc de Blancs sparkling from the mountains in Savoie, even a fine hard cider from Normandy.

For years, though he lived in Escondido, the club’s headquarters were located in San Marcos. But now, with the opening of his restaurant, Boucher Le Bouchon on West Valley Parkway, he has been able to bring the club closer to home and provide a site for tastings as well. “They’re putting in the Mercado here, and they’ve got the cinemas across the street. We’re probably going to build an enclosed patio for tastings. We have wonderful people around here. I can’t complain.”

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NORTH COASTAL

BURBY'S GELETOS 957 South Coast Highway 101, Lumberyard Shopping Center, Encinitas, 760-436-3363. This tiny storefront does only a few things (sandwiches, gelatos, and surfboard), but does them exceedingly well. The “gelato sandwiches” really do live up to their designation, with intriguing Mediterranean combinations (artichoke hearts, black olives, grilled eggplant, gorgonzola are among the choice of ingredients) on soft, round Italian bread. Or you can just get a tunnel of gelato if that’s your flavor. Gelati are about twice as rich as the sorbets. Choose the sauce — 14 variations of three-eggers (among them the rare, elusive brocchino) and four styles of coffee, including an excellent French roast. Parisian-style branch/lunch choices embrace croque monsieur and croque madame (grilled ham and cheese sandwiches, topped with either light cream sauce or egg), crêpes, quiche, onion soup gratinée, or a chicken-filled vol-au-vent puff pastry shell. Omelets are rather weighty. Some of the sandwiches offer Mediterranean flavors — try a prosciutto/salad Nicoise (sandwich) or one of the grilled paninis. Desserts range from cookies on up to elaborate cakes. Open daily, breakfast to early dinner. Inexpensive. — N.W. (10/01)

LA ROMA WANTALO 1123 N. Coast Highway, Pismo Beach, 805-489-9562. This elegant restaurant offers three dinners a day and a menu with outstanding appetizers and pasta dishes. There are many unusual preparations. Gorgeous presentation; warm, friendly service. A winner. Dressy-casual crowd. Open for dinner nightly. Expensive. — E.W.

LA REINA Taqueria, 2907 Paseo Delicias, Encinitas, 760-438-5050. Try the best taco in the Valley! At this sparkling, tiny taqueria, a semi-open window whips out the aluring aroma of fresh corn tortillas. You can get breakfast right through lunch hour, fill up on huge comal plates, or create your own assortment of Baja-style mini-tacos (of choose from beef, lamb, chicken or pork, plus bean sprouts, vegetables, scallions, cabbage, celery, carrots, and bell peppers. Choose the sauce of your liking and Watch the chef prepare it right before your eyes! Includes soup, rice, egg roll and fried wonton.

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Open for breakfast, lunch, and dinner. The diners
are hot but hot with first-rate soups, pasta dishes, fresh fish. Try the daily
fish and shrimp in Bolognese sauce. Or select nightly soup plus salad. Open
day Tuesday through Sunday. Inexpensive. — E.W. (1/01)

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Calendar

RESTAURANTS

once the cooler room of a turkey farm. The combs of spaghetti with eggplant
parmesagna (around $8) is excellent, generous, and includes garlic bread and
soup or salad. Wash it down with the house’s gritty red wine. Other special-
ties include meatball sandwiches, lasagna with spaghetti, and mini piz-
zas. Inexpensive. — E.B. (1/00)

MADRAS CAFE 9444 Black Mountain Road, Miramar, 858-695-6229. In the
same strip mall as Ashoka the Great, this family-friendly curry house is in
the savory vegetarian cuisine of South India. It’s distinctly different from the
standard North Indian menus, offering on numerous varieties of stuffed \-
pancakes — from thin, crisp (and irre-
resistible) crepes to dough stuffed with
vegetable curry to lace-fine flour as-
pares drenched in coconut milk to
beef, fritatta like omelettes. Try the
latter with the delicious, not-too-spicy
curry and onion stuffing. (Puffy puffed
head and tomato rice are spectacular.
Order your dishes in the sequence you
hope to eat them — that’s usually how
they come out of the kitchen. And don’t
expect hovering “Raj”-style service —
it’s just not the Tamil way. Seasoning is
generally mild, to accommodate sub-
dies; spicy sauces are on the table. No al-
cohol. Open Tuesdays through Sunday
with buffet lunch and à la carte din-
ers. Inexpensive. — E.B. (1/00)

PAMPLOUSSE GRILL 514 Via de la Val, Del Mar, 858-792-8090. The
locally’s favorite French provincial restaurant offers exquisite, creative
cooking. Favorites from an often-
changing menu include fresh crab salad
with avocado and tomato/couscous, white
fish served any style, mushroom cap-
cup soup, and inute Tatin. Serene
atmosphere with excellent service. Din-
er reservations urged. Dinner nightly,
lunch Wednesday through Friday. Din-
ers expensive. — E.W.

SCALINI 3790 Via del Valle, Del Mar, 858-259-9944. A handsome dining
room offers Northern Italian specialties with at least ten pasta dishes. All items
on menu, which includes fresh fish and
seafood, are tempting and well pre-
pared. Improving surroundings and ex-
cellent service. One of the best Italian
restaurants in North County. Open for
dinner only. Reserve weekends. High moderate (pastas) to very expen-
sive. — E.W.

WILD NOTE CAFE 143 South Cedros Avenue, Solana Beach, 858-259-7310.
Located in the Cedros Design District next to the Belly Up Tavern, this
uniquely decorated room offers excel-
lent salads, pasta, fresh fish, grilled
meats, and burgers in a casual atmos-
phere. Friendly, attentive service. Live
music at dinner, Sunday jazz brunches,
Wednesday wine tastings. Lunch and
dinner all days, lunch only on Sun-
days. Moderate. — E.W.

L A J O L L A

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2-person minimum. 21 and older with confirmed reservations.
Not valid with other offers.
Restaurant offers an excellent selection of sauces. The liquid becomes a soup, which the ingredients are cooked in. Avenue, La Jolla, 858-456-4545. (tapas) to expensive. To reserve, especially for dinner, to avoid overcrowding. Most sushi rolls. Don’t overlook the Thai basil, cabinets, and pastel colors. Inexpensive. To learn more about the city’s history and has spawned branches in suburban areas. All for a song. The only health code violation. Our fabulous all-you-can-eat menu includes: fresh seafood and shellfish, carving stations, omelette stations, breakfast favorites and mouthwatering desserts. Coupons or other promotions not valid on Mother’s Day. Special Friday & Saturday: Free Pizza or Calzone: Delivery or pick-up only. Buy any size pizza or calzone and receive second of equal or lesser value for free. Must present coupon. Limited delivery area. Expires 5/8/03.

Exquisite traditional steakhouse, the menu includes a variety of appetizers, among them a colorado potato salad with a spicy, tomate sauce and a light, lightly sautéed crab cake with house-made tartar sauce. The well-cooked prime rib and prime-beef steaks are seasoned with sea salt and pepper and cooked on a gas grill precisely to your order. Blue cheese, boursin exercise and pepper corns are available by extra charge. Non-beef entrees include fish, seafood, red-rib, soup, or a delicate Austrian rack of lamb. Unlike many steakhouses where your money buys only the meat, entrees are served with vegetables and potatoes. Additional à la carte sides include creamed spinach and sautéed mushrooms. Among the house-made desserts the highlights are a light, creamy cheesecake with fresh strawberry sauce and a traditional crème brûlée. The service is attentive, friendly, and knowledgeable, in a classic setting with dark wood paneling, dim lighting, and only a moderate noise level. Cigar room off the bar. Opens Monday through Saturdays. Very expensive. — N.M. (10/01)

OCEAN KITCHEN 3525 La Jolla Boulevard, La Jolla, 858-490-3993. The dishes at this Mandarin and Cantonese restaurant contain no MSG, nor are any soups laden with calories. For dinner. Expensive.

THE BEACHES
THE AUSTRALIAN PUB 104 Grand Avenue, Pacific Beach, 858-273-9211. A great place to take your kids after a morning at the beach. This relaxing pub, owned by a true-blue Australian, offers heaps of good Aussie food. Try the Road Kill (grilled chicken breast with pique de gallos sauce and choose “run over” between 2 pieces of stainless steel) or the Aussie Burger (1/2-pound patty, with a fried egg, cheese, bacon, grilled onions, buns, pineapple, and a side of steak fries). And for an “outback experience,” order up Vegemite (a creamy paste) and four slices of bread — it’s the Aussie national food, mate. Opens Monday through Thursdays, lunch and dinner until midnight; weekend ends breakfast through dinner until 1 a.m. Inexpensive. — E.W. (12/02)

COSTA BRAVA 1665 Garnet Avenue, Pacific Beach, 858-273-1218. Colonial owner-husband González opened this charming restaurant so that local Spaniards would have a place to gather with an authentic atmosphere of home, and indeed, the “Ibero” atmosphere and local touches give a truly Iberian feel. The lively garlic-rich dishes here include a wide array of tapas and, among the entrees, a paella that’s made to order (sized to serve two or four; call ahead for larger groups). Paella-seasoning in good weather. Parking lot and wheelchair access is available behind the restaurant. Open daily 11 a.m. to midnight, with barge open on Sunday. Reservations advised for weekend evenings. Moderate. — N.W. (2002)

FRENCH GOURMET 460 Turquoise Street, Pacific Beach, 858-408-1725. This pleasant, airy dining room serves French food with California influences (it’s light, good-tasting, and easy on your purse. Breakfast items and lunch are served in a manner ”mushroomed.” Ravishing desserts and bakery at one end of the restaurant. Open daily. Moderate. — E.W.

GRINGOS’ 4744 Mission Avenue at Garnet Avenue, Pacific Beach, 858-409-2877. Withbetter cooking than you’d guess from its name, this ambitious spin-off of the local Mexican doggie chain serves the sort of Mexican cuisine you might find at a seaside resort in Cabo or Puerto Vallarta — skillfully prepared with good, fresh ingredients, just a bit dished-down in the flavors. The Chile verde, say, is beauti-fully seasoned if it’s hot and juicy, and the lascuinos carne asada is big white shrimp cooked just till done and not a moment longer. Given the surfer clientele at the hub of PB par-tytown, the food is actually better than it needs to be. A vast list of tequilas, in-teresting margaritas, and a sensible wine list emphasize affordable, food-friendly Chilaquiles adobo add to the draw for a lively young crowd that ezys the deckchairs to a roar on weekends. Open daily. Moderate. — N.W. (10/02)

THE BEACHES
EUROPIER 960 Turquoise Avenue, La Jolla, 858-459-3993. The OCEAN KITCHEN is a style of Japanese cuisine in which the ingredients are cooked in boiling water and then dipped into sauces. The liquid becomes a soup, which you drink last. This gorgeous restaurant offers an excellent selection of sushi, sashimi, electric cookers, patties, and an exotic appetizer list. Food is low calorie, low fat. Portions small, but appetizing. Open for dinner. Expensive. — E.W. (12/02)
Salmon Chanted Evenings

Go wild and taste the difference...

THE FISHERY
5040 CASS STREET
NORTH PACIFIC BEACH
858-272-9985

Each Tuesday in May • 4-6 pm
Char-Grilled Wild King Salmon with herb-roasted potatoes and spring vegetables

$10.99

KOUNTRY KITCHEN
826 Main Street, Ramona, 760-749-3200. Thank goodness the Kountry Kitchen’s still around. They still open at 5 a.m. for the farmers and anyone else who’s up then. They still make their own sausages, and grind their own meat, too. The Italian Sausage Brisket is truly delicious: a fat pale-brown slice covered with beans, pepperoni, pickles, and sauerkraut. A daily special is the curry chicken, served with steamed white rice. The meat is tender and the rice is perfectly cooked. The brisket is the star of the show, though, with a rich, slightly sweet gravy that pairs perfectly with the meat.

The atmosphere at Kountry Kitchen is simple yet inviting. The walls are adorned with black-and-white photos of historic Ramona, and the wooden counters and stools add to the rustic charm of the place. The staff is friendly and attentive, ensuring that your dining experience is enjoyable from start to finish.

Whether you’re a local looking for a hearty breakfast or lunch, or a visitor exploring the area, Kountry Kitchen is definitely worth a try. The quality of the food and the cozy atmosphere make it a perfect spot for a casual meal or a long, leisurely lunch.

So, next time you’re in the Ramona area, give Kountry Kitchen a visit. You won’t be disappointed, and you might just come back for seconds! — E.B. (5/02)
is surrounded by a groaning U-shaped table laden with everything from peel ’n’ eat shrimp to baked cod to Certified Black Angus prime rib. Keep coming back. Save them from throwing away this stuff. End with, say, strawberry cheesecake and coffee. Unlike the other suckers, you’ve gotten a return on your money. Moderate. — E.B. (10/01)

UP TOWN & O L D T O W N

THE ABBEY CAFE 127 University Avenue, Hillcrest, 619-589-0311. Based on the che-sh West Hollywood original. Look for the wooden cross tied to the giant cactus. By all means go during the day and sit out on the patio. But the must-visit time is after sunset, when they light the patio wall with thousands of candles (okay, 250 of them). Inside the 1930 house you eat in dark-wood rooms with (working) fireplace, church pews, metal chalices, black icon scences, and stone cherubims. Pick from the all-day breakfasts (try the chicken breast, eggs, and fruit dish) or sandwiches if you’re feeling cheap—or the Alt Tuna New Orleans style (half a pound of fish) if you’re more loaded. Inexpensive to moderate. — E.B. (12/00)

BERTRAND AT MISTER A’S 2550 Fifth Avenue (at Laurel Street), 13th floor, Banker’s Hill, 619-239-1377. Bertrand Hug’s airy, open renovation of this formerly “ancient regime” eatery o fers a falsed panoramic city view with a casual chic, highly romantic ambiance. Chef Fabrice Fongin’s modern French cuisine is a fine fit for the setting, including authentic classics and fresh inventions, emphasizing top-grade seasonal ingredients. A huge, intelligent wine list covers a full range of prices, ages and origins, including “tire” first-growth Bordeaux. Smoking and fair-weather din- ing on wraparound terrace/observation deck. Note: parking entrance on Fourth Avenue; wheelchair access via ramp to left of reception desk. Lunch weekdays, dinner nightly. Expensive, but not bank- breaking. — N.W. (12/00)

CALIFORNIA CUISINE 6127 University Avenue, Hillcrest, 619-245-0790. This Hillcrest restaurant has been around forever and has a durable reputation and an established clientele. Perhaps the flawless waitstaff working their sleek, calm dining room is the reason why. The menu is sensi- ble, but the preparations uneven. The clientele. Perhaps the flawless waitstaff working their sleek, calm dining room is the reason why. The menu is sensi- ble, but the preparations uneven. The

MOTHER’S DAY IN SPAIN!

GASLAMP
Brunch Sevilla Style! 11 am-3 pm $26.95 Adults $12.50 Kids

CARLSBAD
Brunch Sevilla Style! 10:30 am-4 pm $26.95 Adults $12.50 Kids

First Offers Buffet
Roast chicken walnut apple salad
Carrot salad
French green beans and shiitake with mushroom truffle vinaigrette
Grilled vegetable salad
Broccoli midnight tomato with roasted garlic and chive vinaigrette
Angelina pear with Roquefort cheese

Shrimp
Assorted sushi rolls
Smoked salmon
Assorted mini-bagels with cream cheese
Assortment of freshly baked breads, croissants, Danish and muffins
Imported and domestic cheeses
Sliced fresh fruit

Entrée Selection
(Place side item)
Crab eggs Benedict
Beef medallion Benedict
Stuffed seafood crepe
Sesame seared halibut with Asian slaw
Jumbo lump crab-crusted filet mignon
Garlic ginger shrimp scampi with soba noodles
Seared tuna on crispy rice cake with honey wasabi
Wood-roasted lamb chops with warm goat cheese
Wood-roasted half chicken with forest mushroom sauté

Desserts
Assorted dessert platter
(One for every 4 people)

$49 Adults
$25 Children (Ages 5-12)

Patio dining available overlooking the spectacular waters of Mission Bay.

Reservations recommended: 858-490-6363

Mother’s Day Buffet
Brunch On The Bay!
Sunday, May 11 • 11 am-3 pm

La Jolla • 6765 La Jolla Blvd.
858-454-2555 • 858-454-2007
San Diego • 2045 5th Ave (at Maple St.)
619-2321101
Pick-up or Delivery

26th Anniversary
Thank you, San Diego,
for supporting us all these years!
We invite you to come in and celebrate!

Best Chinese Food

since 1977

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San Diego • 2045 5th Ave (at Maple St.)
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Pick-up or Delivery

Choice any Dinner Combo #1-10. Valid anytime after 3 pm. Not valid with any other offers. Good for up to 4 people per party. Expires 5/14/03.

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MIRA MESA 10787 Caminito Ruiz 858-695-1461
MISSION GORGE 6322 Mission Gorge Rd. 619-280-9944
DEL MAR/CARMEL VALLEY 3715 Valley Center Dr. 858-350-1468

MOTHER’S DAY IN SPAIN!

GASLAMP
Brunch Sevilla Style! 11 am-3 pm $26.95 Adults $12.50 Kids

CARLSBAD
Brunch Sevilla Style! 10:30 am-4 pm $26.95 Adults $12.50 Kids

Flamenco
Brunch Show 1:30 pm $36.50 Adults $19.95 Kids

Flamenco Dinner Show 6:30 pm $36.50 Adults $19.95 Kids

Tango Dinner Show 11 am-3 pm $36.50 Adults $19.95 Kids

First Offers Buffet
Roast chicken walnut apple salad
Carrot salad
French green beans and shiitake with mushroom truffle vinaigrette
Grilled vegetable salad
Broccoli midnight tomato with roasted garlic and chive vinaigrette
Angelina pear with Roquefort cheese

Shrimp
Assorted sushi rolls
Smoked salmon
Assorted mini-bagels with cream cheese
Assortment of freshly baked breads, croissants, Danish and muffins
Imported and domestic cheeses
Sliced fresh fruit

Entrée Selection
(Place side item)
Crab eggs Benedict
Beef medallion Benedict
Stuffed seafood crepe
Sesame seared halibut with Asian slaw
Jumbo lump crab-crusted filet mignon
Garlic ginger shrimp scampi with soba noodles
Seared tuna on crispy rice cake with honey wasabi
Wood-roasted lamb chops with warm goat cheese
Wood-roasted half chicken with forest mushroom sauté

Desserts
Assorted dessert platter
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Imported and domestic cheeses
Sliced fresh fruit

Entrée Selection
(Place side item)
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Beef medallion Benedict
Stuffed seafood crepe
Sesame seared halibut with Asian slaw
Jumbo lump crab-crusted filet mignon
Garlic ginger shrimp scampi with soba noodles
Seared tuna on crispy rice cake with honey wasabi
Wood-roasted lamb chops with warm goat cheese
Wood-roasted half chicken with forest mushroom sauté

Desserts
Assorted dessert platter
(One for every 4 people)
53 Gourmet Peanut Butter Flavors

14 fl. oz.
10% off entire check
With other offers, max. 5/10. Purchase butter and any choice of 10 items. Use and collect only in 1 store. Nat’s Gourmet, Egg Salad Sandwiches. Noon 11:30 a.m. and 9 p.m.
MOROCCAN CUISINE

expensive, wines rather high.

The stuffed focaccias are simply in-

for Central Grocery's big, round

faletta, fully-packed approximation of a

 McCoy.

619-239-4194. This charming, airy café

Avenue (at B Street), downtown,

or take out. There's gorgeous artwork

(grilled chicken, beef, pork) — to eat in

dollars. Moderate to

perfect. The exposed brick walls en-

tions, breakfast to early dinner (closes

2 p.m.). Inexpensive to

ings available. Over 21 only, no minors

towners looking for street-life. Friends

and Island Avenue, downtown. (No

VIDA CART

moderate.

open late on weekends. Inexpensive to

sual, no reservations, street-patio din-

commercial ice cream novelties. Ca-

two types of gluey mashed potatoes)

kabobs (the shrimp is particularly

choices include burgers, chicken breast,

and handsome, and if the USDA

brassy, high-budget Hollywood remake

film, Strip Club is the Gaslamp's big,

but if Turf is a low-budget indie cult

grill-your-own steak joint is a homage

Street), Gaslamp, 619-231-3140. This

STRIP CLUB

very expensive.

urged. Dinner nightly. Expensive to

off their noses. Service is very consid-

ously into good, large goblets that show

alluring, and wines are interesting,

wine flight. À la carte dishes are equally

stant is an always-ravishing chef's tast-

the boat, and so are chef Brian John-

— E.B. (5/02)

— N.W. (3/01)

2431 Fifth Avenue (at J

Star of the Sea

340 Fifth Avenue (at J W. (3/01)

STAR OF THE SEA

145 FIFTH AVENUE

invites you to celebrate

CINCO DE MAYO

Come celebrate at

San Diego Reader April 3, 2003 • 165

— E.B. (5/02)

— N.W. (3/01)

$3

with purchase of $25 or more

20% OFF

Mizu Deluxe Combo

$15 for 5 Maki Rolls

with this ad only. Dine-in only. Not valid with

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Christmas. Please call for reservations. Order one dinner

and receive one 50% off the second dinner. One coupon per

couple, maximum three coupons per party. Dine-in only.

No sharing. Not valid with any other offer or as

holder. Expires 5-15-03. With this ad.

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145 FIFTH AVENUE

invites you to celebrate

CINCO DE MAYO

Come celebrate with us. Food and drink specials.

$2 Margaritas • $2 XX drafts • 99¢ Bud drafts

• Live entertainment

• Home-cooked specialties

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Sunday, May 11, 4-9 pm

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• B.Y.O.B.

P.B. BLOCK PARTY

Saturday, May 10

While listening to Rock ‘n’ Roll on the

stage, come in and have one

of our rolls. This weekend only

we are open for lunch and

on Mother’s Day, 12-11 pm.

B.Y.O.B.

Bring Your Own Binoculars!

Where else can you eat breakfast and

watch the scene. And at Fifth and Island

area where you can talk and

watch the scene. And at Fifth and Island

there’s always a scene. Open Wednes-

day to Sunday 6 p.m. until 9 p.m. or so.

Inexpensive. — E.B. (5/02)

San Diego Reader April 3, 2003 • 165

Happy Cinco De Mayo

Come celebrate with us. Food and drink specials.

Live Mariachi Monday 6-9 pm

Friday, May 2 - Monday, May 5

$2 Margaritas • $2 XX drafts • 99¢ Bud drafts

B.Y.O.B.

Bring Your Own Binoculars!

Where else can you eat breakfast and

potato gnocchi in a four-cheese sauce.

The stuffed focaccias are simply in-

credible, and the pizzas are well-nigh

perfect. The exposed brick walls en-

hance the European feeling. Open
daily, lunch and dinner. Moderate to

expensive, wines rather high. — E.W. (4/90)

SAFFRON NOODLES AND SATE

3737 India Street, Little Italy, 619-574-7377. Noted cookbook author Su-Mei Yu prepares causal Thai food — noodle dishes, soups, stir (grilled chicken, beef, pork) — to eat at

take out. There’s gorgeous artwork
to look at as you wait or eat. Open

seven days, continuous service lunch

and dinner. Inexpensive. — E.B. (5/02)

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3737 India Street, Little Italy, 619-574-7377. Noted cookbook author Su-Mei Yu prepares casual Thai food — noodle dishes, soups, stir (grilled chicken, beef, pork) — to eat at
take out. There’s gorgeous artwork
to look at as you wait or eat. Open seven days, continuous service lunch

and dinner. Inexpensive. — E.B. (5/02)

SIXTH AVENUE BISTRO 165 Sixth Avenue (at B Street), downtown, 619-359-4194. This charming, airy café offers some very credible New Orleans-

style cooking at affordable prices. Among the sandwiches are an out-

standing oyster po’ boy (with big juicy oyster and good light batter) and a fine, fully-packed approximation of a roux

filet, albeit with a kaiser roll standing

in for French bread. Moderate.

Sixth Avenue Bistro

165 Sixth Avenue (at B Street), downtown, 619-359-4194. This charming, airy café offers some very credible New Orleans-

style cooking at affordable prices. Among the sandwiches are an out-

standing oyster po’ boy (with big juicy oyster and good light batter) and a fine, fully-packed approximation of a roux

filet, albeit with a kaiser roll standing

in for French bread. Moderate.
San Diego's Best Woodfired Pizza
Great Salads, Fresh Pastas
 Locally owned and operated for over 12 years

$5 OFF
Valid for dine-in, take-out or delivery. Limit one discount per table. $20 minimum purchase.
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Mother’s Day
Brunch 10 am-3 pm
Dinner 5-9 pm
New Progressive Italian Cuisine in the Traditional Spirit of the Seventeenth Century

San Diego’s Best Dinner Deal
- San Diego Magazine

Four-Course Dinner
With Wine $49.95 couple
- Appetizer: German Ravioli or Spring Rolls
- Soup or Salad: Specialty Soup, House or Caesar Salad
- Entrée: Salmon, Ceviche, Frittata, Chicken, Flat Mignonne or Chicken
- Dessert: Coffee Brûlée or Cheese Cake
- Bottle of Wine: California Chardonnay or Merlot

Join us for Mother’s Day!
5 South to the J Street exit, go west, turn right into restaurant parking lot.

The Best Beach Bar in San Diego
Reader’s Best 2001 Writer’s Selection
Endless Summer, Endless Views
at La Jolla Beach House
ON THE BOARDWALK! 858-270-3888
Located between Reed Avenue and Pacific Beach Drive

Cinco de Mayo
25% off your entire check
(Excluding alcohol) Lunch or Dinner. Offer expires 5/15/03.
Valid for up to 6 people. Not valid with Happy Hour. No take-out orders, please.

San Diego Reader May 1, 2001 147
Longer and Longer

Digital video has pushed through the barrier and kept on pushing.

Tasmuch as I have no inclination to taut, I won’t apologize for getting around to Alexander Sokurov’s Russian Ark two weeks too late for its dates at the Ken, and one week too late for its holdover dates at Hazard Center. It is not my business to throw it any business. I intend only to gnaw on some of the “issues” it raises as a one-shot movie, approximately ninety minutes in duration, a digital-video Steadicam snaking through the bowels and galleries of the Hermitage Museum, down its hallways and staircases, out onto its snow-covered grounds, with never a single edit, notwithstanding the red changes that might manufacture an illusion of a cut.

Strictly speaking, the narrative content of the movie has no pressing relevance to the discussion. Which is just as well because, frankly, I didn’t understand it: an unseen and appar-ent invisible narrator (a surrogate for Sokurov!), seeing with the eye of the camera, and accompanying an 18th- or 19th-century (or both) black-and-white DV image of two persons, sometimes addressed as “Europe,” on a perambulation through Russia’s distant history, though in one gallery they surface suddenly in the present day, to the consternation of the overdressed companion. The fictional or science-fictional element (time-travel subdivision) renders the movie all but useless as a tour of the Hermitage (“This seems like the Vatican. Is that where we are?”). Very occasionally an individual painting will be pointed out and commented upon, but even then we will not be accorded a good look at it. The musing, mur-muring, muted tone of the discourse tends to discourage and defeat the spectator’s attentiveness. About half an hour into it, my wife whispered to me, “I’ve already fallen asleep twice.”

Nor is this the occasion to hash over once again the persistent deficiencies of the DV image: the drabness, the dullness, the muckiness, the mushiness, the overcast, the smoggy orange uller pall. I simply want to take time to say that the black-and-white DV image of Arturo Ripstein’s La Perdición de los Hombres, shown a few weeks back at the San Diego International Film Festival, minimized such deficiencies (while it emphasized the similarities to a kinescope from the Golden Age of live television). It has always been my perception that in low-budget filmmaking, all other things being equal, cheap, grainy, garishly lit black-and-white will invariably look better, or less bad, than cheap, grainy, garishly lit color. All the same, I do not anticipate that digital video will bring about a black-and-white comeback. The DV revolution is a rallying cry for those who do not really care about the image. Color, in any event, is another irrelevancy to the so-called “issues” raised by Russian Ark, except insofar as the drabness, dullness, and so forth, might contribute to the general fatigue.

These “issues,” to get down to them at last, are those of the old opposition between mise-en-scène and montage (see, if you can be bothered, the writings of André Bazin), and the greater “reality” and “unity” and “integrity” and “tension” and whatnot alleged to be provided by the long take, preserved intact, unbroken by cuts. It is natural and inevitable that someone will want
to push any technique (or dogma) to its logical extreme, even in defiance of common sense and the law of diminishing returns, even that, is beyond the extremes of logic. In the case at hand, it is natural and inevitable that somehow, many ones as it happens, would want to push the long take into an ever longer and longer take. And it is natural, too, that a film buff such as myself would want to see the results of such a stunt. The celluloid long take was always limited to somewhere near ten minutes, the length of a roll of film. Digital video has pushed through that barrier and kept on pushing. This is not like the record-shattering long jump of Bob Beamon in the thin air of the Mexico City Olympics; this is a long jump in the thin air of the Moon; a long jump by Superman: a long take (to drop the metaphors) that lasts as long as the whole film. One shot, one film.

But before we go any further, it would be well to set up some co-ordinates. First, and most recently, we have Mike Figgis’s digital-video Time Code, which might be thought to have some of the thunder from the Sokurov film, in that it, too, lasts for the duration of a ninety-minute shot. Sokurov partisans might want to argue that the Figgis was actually four shots, albeit simultaneously displayed on a split screen, but nonetheless tainted with implications of montage as the different images dominate in turn. Figgis partisans might want to fire back that their man trumps Sokurov by a multiple of four: quadruple the difficulty. (Choose sides if you care.) Second, and historically, we of course have Alfred Hitchcock’s Rope, shot on a studio set and an old-fashioned long takes fastened together, with varying degrees of seamlessness, to create the suggestion of a single movie-length shot, pointing up the likeness to the stage play on which the movie was based. The principle, if not yet the practicality, of a one-shot feature film was clearly laid out more than a half-century ago.

Third — and forgive me for bringing up a name few will recall or will have ever heard before — we have the collected works of the Hungarian stylist Miklós Jancsó, whose films in the Sixties and early Seventies (after which I lost track of them) were routinely composed of long takes entailing elaborate camera movement and equally elaborate choreography of masses of people, generally outdoors and bearing no resemblance whatsoever to stage plays. Winter Was/Is took the style about as far as it could go (until digital video would come along): twelve shots, if I remember rightly, for the entire running time. Red Psalm came in at twenty-something, still quite remarkable. Fourth, and finally, we have, to represent the many films throughout history (starting with the Lumière brothers) that have lasted for the length of a single shot, Bruce Bailey’s All My Life, an American experimental film of 1966, a lyrical sweep of picket fence, flower bush, phone lines, and sky, lasting as long as the Ella Fitzgerald song of the same name: circa three minutes.

For purposes of comparison, Jancsó seems to me worth a glance for the beauty of his images, a beauty whose secret lies in the malleable, mutable compositions in deep, wide, open space, the cool detachment of the camera, the sure-footedness of its movements, not to mention the high-gloss, always focus 35mm film stock. All this is against Sokurov’s floating, bordering Steadicam, the unsettled, unfixed point of view, the stretching and play-
promising temper control. You would hardly know that’s the subject from the way the humor runs to sex, private bodies, bodily functions, in short the toilet. The strong supporting cast is a sign of either Sandler’s growing courage or his growing self-delusion. Jack Nicholson (as the unorthodox therapist: “Tempter is the one thing you can’t get rid of by losing it”), John Turturro (stealing scenes as in Sandler’s “Half-Baked” a New York mobster to Argentina – as well as in Sally Potter’s Tango Lesson, less forbiddingly), but that may yet be too distant a point of identification for Duvall. The latter’s offering, as d Pettie robber for hire as about the tango, compares very badly, although the filmmaker at any rate puts his personal stamp on it alphabetizing it under the letter “A” – his other two directorial efforts have been called Angels, My Love and The Apocalypse – as well as in Cassavetes-like inerit and improvised sound dialogue. (One hopes, at least, that it was improvised, that it was not the result of a line-by-line Haubian for the me notator piano. The hired-killer strand of the narrative sends a pony-tailed New York mobster to Argentina for a political nut – 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 dotéd-on of his current girld (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 boxing accident, the killer channels his tremendous frustration and his sudden fire into a study of the tango and a fluctuation with an elegant tango (the oddly deadpan Luciana Pedraza, Duvall’s off-screen hit man with his priorities straight. In consequence, when his target goes into the hospital for two to three weeks after a boxing accident, the killer channels his tremendous frustration and his sudden fire into a study of the tango and a fluctuation with an elegant tango (the oddly deadpan Luciana Pedraza, Duvall’s off-screen hit man with his priorities straight. In consequence, when his target goes into the hospital for two to three weeks after a boxing accident, the killer channels his tremendous frustration and his sudden fire into a study of the tango and a fluctuation with an elegant tango (the oddly deadpan Luciana Pedraza, Duvall’s off-screen hit man with his priorities straight. In consequence, when his target goes into the hospital for two to three weeks after a boxing accident, the killer channels his tremendous frustration and his sudden fire into a study of the tango and a fluctuation with an elegant tango}
finding the ample, the abundant Queen Latifah, fresh out of prison: the uptight little white and the up-front black. Predictable but not disagreeable. The two stars could play this in their sleep, yet they give every appearance of full alertness. With Eugene Levy, Jon Stall, and Joan Plofshire, directed by Adam Shankman. 2003.

- (FASHION VALLEY 18; MISSION VALLEY 20; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16)

Bulletsproof Monk — Hong Kong action hero Chow Yun-Fat is required to share honors and screen time with the crooked bruske and loped-smirk of Samm Levine (American Pie), as a New York pickpocket who learned his martial artistry by projecting and mimicking kung fu movies in a Chaotan groundhouse. ("The most undisputed you have ever had eyes on," says the gravity-defying Tibetan of the gravity-deficient American, little knowing what a battery complement he is slushing out.) Just the ticket for the martial arts fan who felt that those ass-kicking fantasies were not juvenile enough already. Indicately directed by music-video and ad man Paul Hunter. 2003.

- (CARMEL MOUNTAIN; CHULA VISTA 10; CINERAMA DOME; GROSSMONT TROLLEY; HORTON PLAZA 14; MISSION MARINER CENTER 7; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14)

Chicago — How quaint: a Broadway musical transferred to the screen! (Directed and choreographed by Rob Marshall.) Apologetically self-conscious and campy, and choreographed by Rob Marshall.)

- (VOGUE)

Daredevil — Pretty flimsy even for a cartoon. The gaffe-ha-ha-swoosh superhero has been blinded in a childhood run-in with some biohazardous substance (in a quarter-hour prologue), and his handicapped cause 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 circuitboard walking stick, and coordinate this weapon with a Capeless Man, dodge projectiles of every size and speed, fence with felons using some sort of circuitboard walking stick, and coordinate this weapon with a

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Robert Parker or Lawrence Block — and who at some point has moved up to Camus and Celine and down to Burroughs and Bukowski. A refinement of the feuding, elaborately mannered reformer gambler or heroin addict, our man is tempted to come in on a Monte Carlo casino heat when his luck finally “bottoms out.” Not a brute of the eighty million in the safe, but — something to appeal to the aesthetic in him — a host of the Gitan grift, the Gauquins, Modiglianis, Picassos, etc., owned by the Japanese proprietors. Nick Nolte, with a jumbo frog in his throat, riverbent undertones of mockery and put-on in his delivery, and a studied air of nonchalance, does nothing to dispel the impression of someone who took his boyhood reading a little too much to heart. And writer-director Neil Jordan (The Crying Game, Mona Lisa, The End of the Affair). Filling out the soundtrack with the likes of Leonard Cohen and Serge Gainsbourg as well as a cover version of Sinatra, and jazzing up the image with gear-grinding changes of speed and stop-on-a-dime freeze-frames, is clearly a co-conspirator, more probably the mastermind and omnipotent puppeteer. The movie is so preoccupied with demeanor (little pearls of wisdom: “You know the first thing about a Ming vase?”) and “It’s not about winning, it’s about attitude”) that it can’t be bothered to clarify the details of the caper, which is just before our eyes like the pea in a shell game, facilitated with James Bond-san gadgets (a cigarette lighter-camera as well as a pro-camera, not to be confused with the camera-style of French cinematic theory), a dazzling array of computer graphics, and a torrent of French cinematic theory), a dazzling array of computer graphics, and a torrent of stylo-type annihilation of the guests at a remote Nevada motel in a pelting rain. The hokeyness has a rationale, but the rationale is hokey, too. With John Cusack, Amanda Peet, Ray Liotta, Clea DuVall, Rebecca DeMornay, Alfre Molina, and Pruitt Taylor Vince, directed by James Mangold. 2003. ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★
Nowhere in Africa — Family of German Jews — father, mother, and a daughter portrayed by two dissimilar actresses within the span of the second World War — emigrates 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 fittingly interesting, but the different and elusive 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 Merab Ninidze and Matthias Habich, written and directed by Caroline Link. 2002 (35mm, L.A. JOLLA VILLAGE)

A Mighty Wind — Christopher Guest and his repertory group turn their “mockumentary” style — a style of acting in the same sense as the cook at a greasy spoon might specialize in hash: a sloppy and inauspicious menu that even the amount of ketchup can remedy. Larry Tate, Jacqueline Obroades. 2003. (35mm, L.A. JOLLA VILLAGE, FROM 5/2)

A Brilliant Film! — Family of German Jews — father, mother, and a daughter portrayed by two dissimilar actresses within the span of the second World War — emigrates 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 fittingly interesting, but the different and elusive 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 Merab Ninidze and Matthias Habich, written and directed by Caroline Link. 2002 (35mm, L.A. JOLLA VILLAGE)

A Portrait of a Lady — When Henry James created Isabel Archer, he had plenty of good reason to feel, as he recalled to a preface to a later edition of the novel, that he was venturing into territory well ruled over by Virginia Woolf, Dorothy Richardson, et al.) in centering the subject of a massive novel in the consciousness of an ordinarily intelligent, ordinarily inquisitive, ordinarily brave, ordinarily brash young man — a “trait vessel,” in a phrase borrowed from George Eliot. He was doing her honor of supposing that the destiny of such a person could be made to “matter.” And filmmaker Jane Campion, in turn, has done James the honor of finding nothing timid or primitive or irrationalistic about his through our cultural puritanism that this will be seen as a finer job of filmmaking than The Ninth Gate (to name the director’s most recent), and that his inerasable early experiences have no doubt informed all of Polanski’s best work, albeit less literally. Or in other words, more artfully: “With Thomas Kertschmann, Emilia Fox, Frank Finlay. 2002. || GOLDSMITH 15; HAZARD CENTER 7, LA PAGODA

Arthur the Vampire — In his new vampire guise, a lovable old blanket that some Navajo wove”), and likewise more of a high budget and high profile, as any Adam Sandler comedy, and the Folksmen in rehearsal, a funny moments (a snatch of a calypso

The Pianist — The true survival tale of Władysław Szpilman is the most basic, most elemental Holocaust film since Schindler’s List, right down to a recitation of the “If you prick us” speech from The Merchant of Venice. Periodic, anecdotal, in rich detail as well as brutality, absurdity, degradation, and horror, it covers the arrival of Naziism in Poland, the establishment of the Warsaw ghetto, the embroilment of the trains to the camps, the uprising and its quelling, and the eventual collapse into chaos, all from the point of view of the Jewish protagonist (Adrien Brody), who, after the roundup of his family and his retreat into liing, enjoys a ringside seat on some of these events from an upstairs-story “safe house,” before he is rooted out in a frighteningly staged assault on the apartment building. It has been well chronicled how the Polish-born director, Roman Polanski, was himself cut off from his family under similar circumstances in his boyhood, and the commitment he brings to the subject is plain to see. One respectably wants to suggest, however, that it is only

The Man without a Past — The man in question, a wood carving by the name of Matika Peltola, is a train passenger who, in a scene of jotting brutality, gets mugged on his first night abroad. He wakes up with amnesia. A quirkily-upacted, despite the rough start, by the deadpan Finn, Aki Kaurismaki, with a clean, fresh, well-pressed image, and an unassuming, unentertaining treatment of the homeless. There are moments of genuine, if constrained, emotion. The outdoor concert for bums, by a moonlighting Salvation Army band, is a kind of peak. With Kati Outinen. 2002. || L.A. JOLLA VILLAGE, FROM 5/2)

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The Quiet American — a tale of political intrigue, set in Saigon during the Vietnam War, complete with an historical perspective. If Henry James in "The Ambassadors" abandons the gentlemanly — and discreetly immoral — proper depiction of society and its conventions to offer a glimpse of the real thing, then John Le Carre's novel, which is nominally a spy thriller, is a dazzling and sophisticated study of just such a society.

THE LIZZIE MCGUIRE MOVIE (PG) Fri.-Sun. (10:30, 1:30, 4:30, 7:30, 10:30, Mon.-Thu. (11:00, 1:10, 4:10, 7:10, 10:10)

THE REAL CANCELLATION (R) Fri.-Sat. (12:30, 2:30, 4:30, 7:30, 10:30)

THE LIZZIE MCGUIRE MOVIE (PG) Fri.-Sat. (12:05, 2:05, 4:05, 7:05, 10:05)

THE REAL CANCELLATION (R) Fri.-Sat. (10:25, 12:25, 2:25, 4:25, 6:25, 8:25, 10:25)

THE LIZZIE MCGUIRE MOVIE (PG) Fri.-Sat. (10:25, 12:25, 4:25, 6:25, 8:25, 10:25)

THE REAL CANCELLATION (R) Fri.-Sat. (12:30, 2:30, 4:30, 7:30, 10:30)

THE LIZZIE MCGUIRE MOVIE (PG) Fri.-Sat. (12:05, 2:05, 4:05, 7:05, 10:05)

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transplants to the screen ("The Matrix", "The Matrix Reloaded") is something that will strike a chord with the fans of the franchise. The action sequences are well choreographed and the fight scenes are intense and fast-paced. The special effects are top-notch, with a mix of practical effects and CG. The characters are well-developed and the actors deliver solid performances. Overall, this is a film that will satisfy the fans of the franchise and will be enjoyed by audiences looking for a thrilling sci-fi adventure.
handsome enough, though a little heavy on the starch. They are divided up at intervals by faceted chapter headings, or captions, along the lines of “In Santa Cruz with No Baezler” and "How Miss Bartlet’s Boiler Was So Tiresome.” The actors — and a very skillful lot they are, numbering among themselves the likes of Denholm Elliott, Maggie Smith, Simon Callow, Julian Sands, Daniel Day Lewis, and, central to the group, the tulip-faced Helena Bonham Carter — wring every ounce of irony out of the dialogue, and often interject additional textual commentary by way of heightened inflection, broadened facial expression, thickened accent. There is a pivotal scene — a sort of noncompetitive version of the fire-fighting match in Women in Love — of covering nude bathers, including two proper ladies. Very tidy. But what, when all has been said and done, is the point? Anyhow, that is. The comic element of social comedy drips up sooner than the social element, which tends to have more of an extension forwards and backwards through time. And the spectacle of an Eighties filmmaking team stepping in eight decades after the original author, and continuing to pepper away at targets long since tattered and replaced, is almost unseemly. Not to mention unfunny. The treatment of a tiny terrier is much more bloodless and effete — a charge all the more unfunny. The point? The starch. They are divided up at intervals as yellowed and done, is the point? The starch. They are divided up at intervals as yellowed and done, is the point?

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 It's fun - Catch movie previews and get sneak peeks of upcoming releases.
 It's easy - Purchase tickets in advance.
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READER FREE CLASSIFIEDS, P.O. Box 58503, San Diego, CA 92186. INTERNET: Free ads can also be placed online at Sandiegoreader.com. Free ads placed online appear only on the Reader’s website. The deadline is 6pm Monday. See below for instructions on placing online ads that also appear in the paper.

FREE ADS BY INTERNET, FAX OR IN PERSON

$8 ADS BY INTERNET, FAX OR IN PERSON

4 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 any other profit-making enterprises do not qualify for $8 ads. See instructions for business ads above. 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 via 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 6pm Monday.

REALY, REALLY LATE ADS: Private parties that have missed the 6pm Monday deadline may still place ads until 6pm Tuesday. Either come to the above address or call (619) 233-8200. The deadline for these late ads is 16$ for 25 words, plus $0.60 per extra word.

Deadline: 6pm 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 cancelled. No cancellations accepted. No refunds to work alone. Excellent pay: $16,645-$5,800


AUTO SALES. Working hard, but no re- quirement to work nights. Full time, commission plus benefits. Good dollars for the right person. Call: 619-527-8964.

BANK TELLERS. 6 months experience required. $10-$14/hour. Duke includes Customer Service. e-mail: Sandiego@sdreader.com. (619) 299-6010.

BIKE CABS. Driver: Independent contractor who will drive a Bike Cab to your door. Must be at least 21. Call: 619-345-9876.

BILINGUAL INTERVIEWERS, Spanish-speaking preferred. $15-$25/week. Contact: Sandi Davis at (619) 299-6010. Experience required. $4,000/month; $100,000 over 10 years. Apply: Readers, e-mail: BilingualReader@sdreader.com (619) 299-6010.

BUDGET PLANNER, Computerized, full range of Alt-A products, mentoring while you build your initial base. Immediate openings. $10-$17/hour plus benefits. Send resume to salary@sdreader.com.


CABINET MAKER. Seeking motivated, hard-working individual with at least 2 years of experience in kitchen and bath cabinet production or repair. Must be able to work independently. $10-$17/hour plus commission. Part and full time.

CARD NUMBER:

CATEGORY:

DATE:

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CABINET MAKER.

CABINET MAKER.

CAPTAIN CLEANER TECHNICIANS. Standard hotel housekeeping experience. Must be able to work independently. Great pay. Send resumes to: BlackRaven@sdreader.com (619) 299-6010.

CARPET CLEANER TECHNICIANS. Standard hotel housekeeping experience. Must be able to work independently. Great pay. Send resumes to: BlackRaven@sdreader.com (619) 299-6010.

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CARPET/FLOOD TECHNICIAN. Pay $29,910.00-$38,147.00 ANNUALLY

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• Possible pay over $6,500 per month  • $10/hour minimum to start, Full- and Part-Time
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See listing for additional information.

CRITICAL CARE WORKERS needed in a hospital group located in Point Loma area. Full time, part time and weekends positions available. Very flexible schedules allowed from 11pm-7am, 7am-3pm, and 3pm-11pm. Minimum requirement: A deg.- Must have valid state license to practice. Must have 1-year exp. in critical care setting. Fax resume: 619-594-8810, attention: Brenda Frasier at 92901: 858-759-3151.


CLERKS WANTED for an established retail treatment center located in Chula Vista. A deg. degree preferred, but will accept experience. Position is in related field. Pay dependent on experience. Fax resume to Matt: 619-686-4142.

CRIMINAL PROFESSIONAL. Busy Pacific Beach office needs positive, moti-vated, self-starter. Multitasking and posi-tional experience a must. Pay: $8.50 plus benefits. Fax resume to: 619-357-5300.


COMMUNITY SUPPORT FACILITATOR. Must be able to provide direct support to adults with developmental disabilities in their own homes and communities. Part time, days, evenings, weekends and overnight shifts available. $8.50 per hour. Live-in possi-bilities available. EOE. Call 619-594-8924 or fax resume 619-534-8810, attention: Brenda Frasier at 92901: 619-594-8810.

CLINIC SUPERVISION: 10 Trainee-Forces. Full time: Experienced bookkeeper, basic computer skills, and competitive wages. EOE. Call our office at location detail: (858) 530-6902. Fax resume: 619-518-1882.

COMMUNICATIONS SPECIALIST. Apply immediately. HR Department. 278 Fourth Avenue. Chula Vista 91910.

COLLECTION AGENTS: We’re looking for enthusiastic, detail-oriented and motivated people looking for a rewarding career opportunity! Full time, $3.75/hour, depending on experience, Benefits after 30 days. Call Remedy Staffing for details: 760-444-4391. iskall@remedystaff.com. 619-722-0731: carolsi@remedystaff.com.


 Locally based international advertising company serving 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
GENERAL Jack in the Box, $10.50/hour. Discretive, observant. Assistants to check some locations and provide written details about how they’re doing. Lots of free books. Part time: 2 hours/day, 4 hours/week.

GROCERY/FOR SALE COSTUMES: Jinni’s Naturals, 12853 El Camino Real, Del Mar. Must be creative and open to learning. Commission, bonuses, insurance, 401(k) and more. Encourage: Cashier Supervisor, Cashier, General Manager. 16033 San Carlos Parkway, 1633 Del Mar City Park Center, 16530 San Carlos Parkway. 619-225-5050.

GROCERY/NATURALS: Jinni’s Naturals, 16033 San Carlos Parkway. Must be creative and open to learning. Commission, bonuses, insurance, 401(k) and more. Encourage: Cashier Supervisor, Cashier, General Manager. 16033 San Carlos Parkway, 1633 Del Mar City Park Center, 16530 San Carlos Parkway. 619-225-5050.


HAIR SALON: Lu Bella’s, 1202 Mission Gorge Road, 858-456-7884 or 619-237-9443.


INVENTORY CONTROL: The Santaluz Club has immediate openings, leads provided, experience necessary and processors (minimum 3 years experience). Please e-mail your resume to: kelly@1stgm.com.

HOUSEKEEPING: Merry Maids, El Cajon. 619-562-6544.

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Please call (888) 329-7576, ext. 2703 or e-mail resume to kime@homes.com

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- 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.

1384 Fourth Avenue, downtown. Job Hotline: 619-344-9355
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Leading computer research company has 16 immediate openings. $9-$15 hourly plus bonus. Monday-Friday day schedule. Sells: excellent benefits/bonus. Free education, flexible schedule, fun, casual environment. Must have good typing skills, strong communication, be computer literate. Please call stop or submit your resume. Sebrina Staffing, 7380 Clairemont Mesa Blvd., San Diego, CA 92111, 623-298-8844.

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Highly skilled English or Spanish skilled available. Sales up to $12/hour. Local communication experience required. We are looking for individuals with previous experience in medical/surgical field in sales. All candidates must be willing to travel. Major Account Manager, 7777 El Camino Real, San Diego, CA 92131, 858-275-8601.

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The Reader has rapidly grown to become the nation’s largest newsweekly with an average of over 200 pages per issue. We seek experienced, successful salespeople who want a career bringing consistent results to their clients. Our benefits include 100%-paid medical, dental and life insurance, matching 401(k), and free parking in downtown San Diego's Little Italy.

Outside Display
Develop and service a diversified restaurant client base with the support of our sales assistants. You will be trained to design ads that bring results for your advertisers. A successful track record of cold-calling in any industry is required. Earn $37,500 to $45,000 your first year.

Inside Display and Classifieds
A successful track record of generating sales through cold-call prospecting is a must! Advertising experience is not necessary. You will need excellent customer service and organizational skills, as well as the ability to work under deadlines. Earn $32,000 to $45,000 your first year.

Customer Service Representative
Seeking a highly motivated person to service display accounts, become familiar with territory so as to notice changes in businesses for sales and distribution purposes, visit clients and prospects with collateral materials, find out as much as possible about their businesses participate in promotional events, accounts your territory for vacationing reps, meet with CSR supervisor at a weekly scheduled meeting and provide a written report.

Macintosh Production Artist
We are seeking someone experienced with Macintosh applications including QuarkXPress, Adobe Photoshop and Illustrator. A background in desktop publishing is most desirable, experience with color a plus. Speed and accuracy under deadline pressure a must. Part-time position. Must be available for evening and weekend shifts.

Forward resume to San Diego Reader Personnel Department:

E-mail: cwalters@sdrreader.com
Mail: P.O. Box 85803, San Diego, CA 92186-5803
Fax: (619) 231-0489
WE ARE LOOKING FOR FRIENDLY, OUTGOING INDIVIDUALS TO CONTACT ESTABLISHED CUSTOMERS ON BEHALF OF LEADING CABLE AND FINANCIAL CORPORATIONS.

Call today:
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Seeking experienced Telesales Pros to set appointments for our outside sales representatives.

We provide training, a positive work environment, flexible part-time schedules. Based on full-time employment. Call today and join our team!

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International became your lending option
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LOAN OFFICER


A private mortgage banker since 1989. Licensed in 7 states. Member BBB.

For an interview call: 1-800-549-6212, Attn: Jim, or e-mail donvan@eq1lender.com

Call Jim: 858-558-5455, ext. 340

PLANTSCAPING TECHNICIAN. Growing indoor plantscaping company seeking a motivated individual for part-time/full-time help throughout San Diego. Flexible hours. Previous experience is desirable but not required. Good work environment. Contact: 858-344-2164.


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Seeking experienced Telesales Pros to set appointments for our outside sales representatives. We provide training, a positive work environment, full- and part-time flexible shifts. Based on full-time employment. Call today and join our team!

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Professional, courteous service for upscale salon. Will train. $8/hour. Experience preferred. Part time, flexible hours. 760-729-8916.

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Fax to: HR, 800-549-6212; or e-mail: donvan@eq1lenders.com

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RECEIPTIONIST position available. Enjoyable atmosphere, located in Downtown. Hours: 8:30am-5pm. $10 per hour plus benefits. Contact Carol at 619-293-2105.

RECEIPTIONIST, Full time. $10.25/hr. San Diego based Non-Profit. Come work in a friendly environment. Minimum 2 years customer service experience required. Benefits after 6 months of work. Temporarily and temporarily part-time positions. Contact Carol: carol@hayescommunity.org 619-702-5971 or nicole@hayescommunity.org.

RESERVATION AGENTS needed. A San Diego based medical company is looking for Part-time agents. A great opportunity for someone looking for a flexible schedule and不能 make average $700/week. Management and Commissions. Earn up to $1000/week! Now available in fast-paced, fun, upbeat environment. InboundReps/Closers needed to handle high call volume. Requires 23125/hr. Fax resume: 858-490-1193 or email mark@inboundreps.com.

RESEARCHERS. Are you good at gathering information from databases and do you like taking on the phone? Positions available in Poway! Call Trista: 619-570-3524.


RESTAURANT LIN Cook. 20 hour week. English speaking. Experienced. Sit down on the ground floor. Please apply in person, 2pm-5pm, J’s Pizza Deli, 5771 La Jolla Boulevard, 858-456-2473.

RESTAURANT MANAGER for restaurant. 2 years experience. Extensive Aloha, prep, inven- tory and payroll knowledge. Great vision and communication skills. Fax resume to Wendy, 619-290-8362.


RETAIL. We need enthusiastic, lively people to work in a beautiful hotel gift shop! Part time: 20-30 hours per week! Monday, Thursday, Friday and Saturday. Apply in person at Hyatt Regency Gift Shop, 1500 Market Place, Downtown. Resume to Wendy, 619-290-8362.

RETAIL SALES. Selling furniture. Part-time position. People who enjoy helping others, hard working, and want to work in a great environment. Excellent compensation, employee discounts and growth potential in a fun, unique apparel and gift store in Old Town. Please call 619-278-1003 for interview.


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RETAIL SALES, Evenings. Newly opened, stored, organized, nam brand and multitudesIndustries. Seek retail associates to join our team. Resume to 619-603-0383 or email maria@thebeautysalon.com.

RETAIL SALES. We need enthusiastic, lively people to work in a beautiful hotel gift shop! Part time: 20-30 hours per week! Monday, Thursday, Friday and Saturday. Apply in person at Hyatt Regency Gift Shop, 1500 Market Place, Downtown. Resume to Wendy, 619-290-8362.

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RETAIL. Selling furniture. Part-time position. People who enjoy helping others, hard working, and want to work in a great environment. Excellent compensation, employee discounts and growth potential in a fun, unique apparel and gift store in Old Town. Please call 619-278-1003 for interview.

RETAIL SPORTING GOODS department needs help with selling, setting up, and doing sales techniques. Pay: Play Again Sports. Experience required. Benefits vary. Can work part-time or full-time. Call 619-290-5532 or email stefanie@playagain-sports.com.

RETAIL. Energetic contemporary grill sitting wait staff. Beck’s seeking motivated person with fashion/retail and computer experience. Must be able to work evenings/weekend. Resume to 619-791-0502.


RETAIL. Part time. Stock/merchandising experience a plus. We are looking for retail people to join our expanding on-campus store. Strong merchandising skills required. Resume to 619-295-9060.


SALES AND MARKETING. A great opportunity for a person with vision and leadership skills to become a successful business owner and do business with a great team. Hourly plus bonuses. Great opportunity! Please fax resume: 760-434-3640 or call Gina, 760-434-2168.

SALES, Full time. Selling furniture at high-end furniture store. Part-time position. People who enjoy helping others, hard working, and want to work in a great environment. Excellent compensation, employee discounts and growth potential in a fun, unique apparel and gift store in Old Town. Please call 619-278-1003 for interview.


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ANNUAL SALARY RANGE:
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Safety Retirement–Swoon Officers 3% at age 50.

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The winners are:
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All offers valid with this ad. 1st-time clients only. Expires 5/15/03.


COLLEGE AREA. 5 bedroom, 2 bath plus den. Fireplace, refrigerator, dishwasher, washer/dryer. $895. 5616 College Ave. 619-235-2965.

COLLEGE AREA/L.A. MESA. 2 bedroom, 1 bath. Townhouse. 16926 El Cerrito Dr. 619-470-1716.


COLLEGE/GRAUMAN. 1 bedroom. 3 bath. Great location. 1214 18th St. Apt. 303. 619-231-9231.

COLLEGE/GRAUMAN. 1 bedroom. 1 bath. Walk to CSUSM. 1918 Shasta Dr. 619-232-7368.


COLLEGE/GRAUMAN. 1 bedroom. 2 bath. 17th St. 619-468-9949.

COLLEGE/GRAUMAN. 1 bedroom. Close to SDSU. 2422 Pacific St. 619-235-4347.

COLLEGE/GRAUMAN. 1 bedroom. 1 bath. Furnished. 1541 Hill. 619-233-7428.

COLLEGE/GRAUMAN. 1 bedroom. 1 bath. Close to SDSU. 892 17th St. 858-481-4345.


CONDO. 2 bedroom. 2 bath. Pool. 1111 K St. 619-236-7717.


CROWN POINT/PACIFIC BEACH. 1 bedroom. 1 bath. 8575 Pacific. 619-233-7565.

CROWN POINT/PACIFIC BEACH. 1 bedroom. Open to view! $1450. 7187 Girard. 619-233-8502.


CROWN POINT/PACIFIC BEACH. 2 bedroom. 1 bath. 8567 Girard. 619-233-5551.

CROWN POINT/PACIFIC BEACH. 2 bedroom. 1 bath. 8625 Girard. 619-233-7428.

CROWN POINT/PACIFIC BEACH. 1 bedroom. 1 bath. 7960 Girard. 619-233-7428.

DOWNTOWN. 1 bedroom. 1 bath. Washer/dryer. 625 F. 619-231-8656.

DOWNTOWN. 1 bedroom. 1 bath. Pets OK. 2535 K. 619-233-4787.

DOWNTOWN. 1 bedroom. 1 bath. Utilities included. $1250. 735 4th St. 619-235-8977.


DOWNTOWN. 2 bedroom. 1 bath. Stove and refrigerator. $1395. 21785. 619-233-4787.


DOWNTOWN. 1 bedroom. 1 bath. 101 Market. 619-235-8977.

DOWNTOWN. 1 bedroom. 1 bath. 2671 K. 619-235-8977.

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**EL CAJON.** $850. Large 2 bedroom, 2 bath home, 1,000 sq ft. 1055 Violet St. Rent $850. 619-438-0834.

**EL CAJON.** $515. Large 3 bedroom, 2 bath, 1,600 sq ft. Apartment, minutes from downtown. 10779 Jackson St. 760-433-2121.


**EL CAJON.** $595. 1 bedroom, 1 bath apartment, 858-571-1970.

**ESCONDIDO.** $950. Large 2 bedroom, 2 bath, 1,000 sq ft. Apartment, walking distance to all Coaster services, 19th street shops. 619-438-0834.


**FASHION VALLEY WEST.** $1,100. Fire- place, patio, breakfast bar, huge closet. 2 bedroom, 2 bath, $1,100/month. Call 619-828-6838.


**FASHION VALLEY WEST.** $725. Charming 1 bedroom, 1 bath apartment, 5 miles from Fashion Valley Mall. 3 bedroom, fireplace, patio/jacuzzi. $725/month. Rent 619-390-3219.


**FASHION VALLEY WEST.** $650. 2 bedroom, 2 bath, 750 sq ft. Apartment, central heat, new appliances. $650/month. Call 619-925-6077.


**GOLDEN HILL.** $800. 2 bedroom, 2 bath, 1000 sq ft. Apartment. $800/month. Call 619-229-0009.

**GOLDEN HILL.** $650. 2 bedroom, 2 bath, 900 sq ft. Apartment. $650/month. Call 619-229-0009.


**GOLDEN HILL.** $500. 2 bedroom, 2 bath, 800 sq ft. Apartment. $500/month. Call 619-229-0009.

**GOLDEN HILL.** $500. 1 bedroom, 1 bath, 600 sq ft. Apartment. $500/month. Call 619-229-0009.

**GOLDEN HILL SOUTH.** $800. 2 bedroom, 2 bath, 1000 sq ft. Apartment, central heat, dishwasher, fireplace. 5981 College Ave. Rent 619-526-2826.

**GOLDEN HILL SOUTH.** $750. 2 bedroom, 2 bath, 900 sq ft. Apartment, central heat, dishwasher, fireplace. 5981 College Ave. Rent 619-526-2826.

**GOLDEN HILL SOUTH.** $700. 1 bedroom, 1 bath, 600 sq ft. Apartment, central heat, dishwasher, fireplace. 5981 College Ave. Rent 619-526-2826.

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**HOMESTYLE.** $1,100. 1 bedroom, 1 bath, 600 sq ft. Apartment, central heat, dishwasher. 8952 Fairview St. Rent 760-527-2699.

**HOMESTYLE.** $950. 1 bedroom, 1 bath, 600 sq ft. Apartment, central heat, dishwasher. 8952 Fairview St. Rent 760-527-2699.


**JUNIPERO SERRA.** $695, large, furnished stu- dio apartment. Great location. 600 square feet. 1223-A Vulcan Street. Agent, 619-726-1742.

**JUNIPERO SERRA.** $750, $750 deposit. 2 bed- room, 2 bath townhouse. All appliances in- cluded. Hardwood floors, upstairs, no pets. $750/month. 619-229-0009.


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**LINDA VIEJA.** $1,100. 1 bedroom, 1 bath, 600 sq ft. Apartment, central heat, dishwasher. 8952 Fairview St. Rent 760-527-2699.

**MAJESTIC.** $1,000. Apartment, 940 sq ft. 1 bedroom, 1 bath, 858-571-1970.
HILLCREST. In the heart of Hillcrest. $1205. Large 1 bedroom, 1 bath apartment in quiet courtyard area. Well maintained. Utilities included. Close to bars, restaurants, shops and bus. Call now, 619-295-5445.

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HILLCREST. $1600. 2 bedroom, 1 bath apartment with garage. 2nd floor unit. 8132 Camino Del Sol. Drive by 8132 Camino Del Sol. Looks like a house. Very cute 1 bedroom, 1 bath cottage. 121 Ivy. Call Josh at 619-295-9673.

HILLCREST. $1700. 2 bedroom, 1 bath apartment with garage. 2nd floor unit. 8132 Camino Del Sol. Drive by 8132 Camino Del Sol. Looks like a house. Very cute 1 bedroom, 1 bath cottage. 121 Ivy. Call Josh at 619-295-9673.

HILLCREST. $1700. 2 bedroom, 1 bath apartment with garage. 2nd floor unit. 8132 Camino Del Sol. Drive by 8132 Camino Del Sol. Looks like a house. Very cute 1 bedroom, 1 bath cottage. 121 Ivy. Call Josh at 619-295-9673.

HILLCREST. $2200. Quiet, 2 bedroom, 1 bath apartment with garage. 2nd floor unit. 8132 Camino Del Sol. Drive by 8132 Camino Del Sol. Looks like a house. Very cute 1 bedroom, 1 bath cottage. 121 Ivy. Call Josh at 619-295-9673.

HILLCREST/UNIVERSITY HEIGHTS. $2400. 2 bedroom, 2 bath apartment with garage. 2nd floor unit. 8132 Camino Del Sol. Drive by 8132 Camino Del Sol. Looks like a house. Very cute 1 bedroom, 1 bath cottage. 121 Ivy. Call Josh at 619-295-9673.

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Members of Silvergate Lodge, c. 1940s. Their Masonic temple, built in 1933, is still located at 3793 Utah Street in North Park.

A Journal of San Diego History article from 1992 described the building’s architectural features:

“The three-story building was constructed primarily of poured, reinforced concrete.... the outside of the temple is not Egyptian.”

However, there are many Egyptian designs inside the building. According to members, the outside of the structure was built to resemble ‘Solomon’s Temple.’ Since there are no historical pictures of Soloman’s Temple, the San Diego architects Charles & Edward Quayle used their imagination and designed the temple in an exotic Art Deco design.

— Robert Mizrachi


**MISSION VALLEY.** $1295. Sunny, 1 bedroom, 1 bath, 950 square feet. Pet accepted. House near Mission Bay. 858-239-6276.


**MISSION VALLEY.** $775. 1 bedroom, 1 bath, 600 square feet. Pool, Spa. Close to UCSD. 858-239-6276.

**MISSION HILLS/MISSION VALLEY.** $1175. 1 bedroom, 1 bath, 600 square feet. Pool, Spa. Close to UCSD. 858-239-6276.

**MISSION HILLS/MISSION VALLEY.** $850. Beautiful 1 bedroom, 1 bath, across from UCSD. Pool, Spa. Great view. 858-239-6276.

**MISSION VALLEY.** $1200. 1 bedroom, 1 bath, 600 square feet. Pet accepted. Right off of freeway. 858-239-6276.

**MISSION HILLS/SOUTHEAST.** $1600. Sunny, 1 bedroom, 1 bath, 600 square feet. Pool, Spa. Close to UCSD. 858-239-6276.

**MISSION HILLS/MISSION VALLEY.** $825. Sunny, 1 bedroom, 1 bath, 600 square feet. Pool, Spa. Close to UCSD. 858-239-6276.

**MISSION HILLS/SW.** $725. Pet accepted. 1 bedroom, 1 bath, 600 square feet. Close to UTC. 858-239-6276.

**MISSION VALLEY.** $1100. Sunny, 1 bedroom, 1 bath, 600 square feet. Pool, Spa. Close to UCSD. 858-239-6276.

**MISSION VALLEY.** $825. Sunny, 1 bedroom, 1 bath, 600 square feet. Pool, Spa. Close to UCSD. 858-239-6276.

**MISSION VALLEY.** $1750. 2 bedroom, 2 bath, 1100 square feet. Large, modern, pool. 858-239-6276.

**MISSION VALLEY.** $1650. Sunny, 1 bedroom, 1 bath, 600 square feet. Pool, Spa. Close to UCSD. 858-239-6276.

**MISSION VALLEY.** $1375. 1 bedroom, 1 bath, 600 square feet. Pool, Spa. Close to UCSD. 858-239-6276.

**MISSION VALLEY.** $1145. 1 bedroom, 1 bath, 600 square feet. Pool, Spa. Close to UCSD. 858-239-6276.

**MISSION VALLEY.** $1175. 1 bedroom, 1 bath, 600 square feet. Pet acceptable. Close to the beach. 858-239-6276.

**MIRA MESA.** $1125. 1 bedroom, 1 bath, 600 square feet. Pet acceptable. Close to the beach. 858-239-6276.

**MISSION VALLEY.** $825. Sunny, 1 bedroom, 1 bath, 600 square feet. Pool, Spa. Close to UCSD. 858-239-6276.

**MISSION VALLEY.** $1100. Sunny, 1 bedroom, 1 bath, 600 square feet. Pool, Spa. Close to UCSD. 858-239-6276.

**MISSION VALLEY.** $1195. Sunny, 1 bedroom, 1 bath, 600 square feet. Pool, Spa. Close to UCSD. 858-239-6276.

**MISSION VALLEY.** $1350. 1 bedroom, 1 bath, 600 square feet. Pool, Spa. Close to UCSD. 858-239-6276.

**MISSION VALLEY.** $1345. 2 bedroom, 2 bath. 1100 square feet. Pet acceptable. Close to the beach. 858-239-6276.

**MISSION VALLEY.** $1345. 2 bedroom, 2 bath. Close to SDSU. Pet acceptable. 858-239-6276.

**MISSION VALLEY.** $1345. 2 bedroom, 2 bath. Close to SDSU. Pet acceptable. 858-239-6276.

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**MISSION VALLEY.** $1345. 2 bedroom, 2 bath. Close to SDSU. Pet acceptable. 858-239-6276.
**NORMAL HEIGHTS.** 2 bed/1 bath, balcony, laundry room. 3505 x 11. $650-$850. 1 block south of Normal Heights! Totally remodeled, excellent location. Includes heat, water, electric. Washer/dryer hookups. Close to bus, trolley, shopping. 858-484-5110.

**MISSION VALLEY.** 2bed/1 bath, gas paid, includes pool, spa, elevator, laundry. Available 5/15. 4426 33rd Street. 858-483-5111.


**MISSION VALLEY.** 2 bed/1 bath, gas paid, double sink, gas stove, refrigerator, dishwasher, laundry, balcony. Great location. Close to bus, trolley, shopping.-available now. 1125 Pleasant. 858-755-3521.

**NORTH PARK.** 1 bed/1 bath, includes refrigerator, views! On Bus route 3. $725. 1373 Virginia Street. 858-861-9717.

**MISSION VALLEY.** 2 bed/1 bath, fireplace, 3-car garage, new floor, yard, pool. $1400. 4170 34th Street. 858-203-4119.

**NORTH PARK.** 1 bedroom apartment. Sunny. No pets. 4326 Arizona Avenue. $725. 858-483-5111.

**NORTH PARK.** 1 bedroom, 1 bath. 2 car garage for additional parking. Upgraded, newer appliances/carpet. Refrigerator is negotiable. Call 619-286-7077.


**NORTH PARK.** 1 bedroom, 1 bath. Beautiful Spanish 4-bedroom cottage on a fourplex property. Close to I-5. Close to all. $850. 3939 Illinois Street. 619-205-4119.

**MISSION VALLEY.** 1 bedroom, 1 bath. Bright upstairs apartment. Lots of parking. $790. 3970 Bancroft. 858-279-6111.

**MISSION VALLEY.** 2 BEDROOM. 1 large bedroom apartment. Completely remodeled. Large kitchen, new cabinets, counter. $925. 3460 39th Street. 858-483-5111.


**MISSION VALLEY.** Sunny 2 bed/2 bath, large kitchen, new cabinets, counter. $950. 3925 39th Street. 858-483-5111.

**MISSION VALLEY.** 2 beds, 1 bath. $1250. 1 bedroom, 1 bath. $750. Parking. Laundry. No pets. 858-549-7985.

**NORTH PARK.** 1 bedroom, 1 bath. $650-$850. 1 and 2 bedroom apartments in locked, fenced courtyard. Close to all. $650. 9177 Centre Circle. 858-977-3845.

**MISSION VALLEY.** 2 bed/2 bath apartment. Sunny. No pets. 4326 Arizona Avenue. $725. 858-483-5111.


**MISSION VALLEY.** 2bed/1bath. Recently updated, includes refrigerator, stove, dishwasher, microwave, parking. $850-$1095. 1 and 2 bedroom apartments in locked, fenced courtyard. Close to all. $650. 9177 Centre Circle. 858-977-3845.

**MISSION VALLEY.** 2 bed/2 bath, large kitchen, new cabinets, counter. $950. 3925 39th Street. 858-483-5111.


Hey, Ted... do you have a half an hour? I really need to come over to your house and help me move a couple of fancy dressers upstairs into my bedroom.

You should wear one, too. It's easy to throw your lower back out moving furniture up and down stairs.

I picked up these two elderly ladies in a church parking lot. They're dressed pretty fancy, so I don't want to mess up their Sunday outfit by carrying them over my shoulder.


OCEAN BEACH, 665. Upper 1 bedroom, north, 6.5 blocks to beach. 4178 Pico St. 619-223-4000 x0. Deposit $500. No pets. No yard.

NORTH PARK, 6717. 2 bedroom, 1 bath, 619-243-4000. 2512 39th Street. Upstairs apartment. 1 block to the beach! Near all. Rent plus $500 moves you in. Pet considered. 619-985-3627.


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**$1195. 2 bedrooms, 1 bath remodelled cottage. Large patio. Onsite laundry. Parking. Small pet, no cats. 858-540-5649**

**Ocean Beach**


**Ocean Beach**

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**Ocean Beach**

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PACIFIC BEACH/CROWN POINT. Large upper 2 bedroom, 2 bath with deck, fireplace, and parking. Near beach! 1746 Hornblend. No pets. 1 bedroom, 1 bath, balcony, fireplace. 1746 Hornblend. 619-273-5234.

PACIFIC BEACH/CROWN POINT, $1480. Includes utilities. 1 block from beach. 3 bedrooms, 1 bath house. Deck with jacuzzi, fenced-in yard, gardener. $1600-$1650. Available May 15 or sooner. 619-318-3912.

PACIFIC BEACH, $1600. Furnished, 1 bedroom, laundry, pool, sun deck. 1221 1st Ave. $1595. 858-488-4919.


PACIFIC BEACH, $2200. 3 bedroom, 3 bath. Large upper triplex. Near Crown Point. 858-273-5234.


PACIFIC BEACH, $1025-$1055. Quiet location near beach. 3-bedroom, 2 bath townhouse. 5 car garage. 2000 square feet. $1000 deposit. 858-539-0044.


PACIFIC BEACH/CROWN POINT. Large upper 2 bedroom, 2 bath with deck, fireplace, and parking. Near beach! 1746 Hornblend. No pets. 1 bedroom, 1 bath, balcony, fireplace. 1746 Hornblend. 619-273-5234.

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208 Reader

deck pad, G-AM fins, new OAM leash, shape, $160. Coffin bag, 8’4”, $100. Rip
gigger setup, $320/best. Must sell. 619-

New and used for sale. Play It Again
SURFBOARD. $550, yours for $400. 760-753-4356.

$285. 760-580-7873.

SURFBOARD, square tail, leash included. Great condi-
tion. $625. 858-342-5399.

$285. 760-580-7873. $550, yours for $400. 760-753-4356.

E-mail: ttarrant@sandiego.edu, 858-945-

20-gallon glass, filter, heater, tank, $85. 760-439-8976.

7’2” Rusty T2 model, gloss

9’, like new, beautiful na-

8’6”, excellent condition,

8’ Softcore (B-Z type) with

pad, all new, $180 each. 760-439-8976.

BUYING used sparingly, great for all levels. $300. 858-587-

and green, good condition, $300/best. 760-866-0774.

8’6”, excellent condition, $300. 858-866-0774.

Braemore, 6-7-8

7’6” period, $165. 760-282-2222.

7’6” period, $165. 760-282-2222.

7’6” period, $165. 760-282-2222.

7’6” period, $165. 760-282-2222.

7’6” period, $165. 760-282-2222.

7’6” period, $165. 760-282-2222.

938-0556.

$15. Pet cage, expandable, $8. 760-739-

$15. Pet cage, expandable, $8. 760-739-

PET SITTING. Pals for Pets offers a loving
home, personalized care when you're not there. Our

$25. 858-587-2830.

Dog.

$25. 858-587-2830.

$600. 619-226-6746.

7, Maltese, $350. 619-236-0026.

4 females, high

591-3111.

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Dalmations all on sale now. Leucadia Surfshop, 8-8 CLASSIFIEDS!

20-gallon glass, filter, heater, tank, $85. 760-439-8976.

858-342-5399.

$650. 619-226-6746.

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**Computers**

SanDiegoPhoto.com has hundreds of classified ads not printed here. Free ads can also be placed online.

AND LENSES — 85MM F2.8 1/5000 40x50 video, 40x CD-RW, DVD, USB, LED. 17” monitor, speaker with sub, CD-RW, monitor, keyboard, 10 blocks. $750. 619-329-9000.

TUNE-UP SPECIAL $24* — $34* — $44* – 4-cylinder, 5-cylinder, V6 - fast 8 - no appointments. We plug, clean, listen, adjust idle, check belts & straps. Some cars can,传输s V6 extra. Enthusiast Collection. 619-329-9000.

**Brakes** as low as $49*.

- Rear wheel
- Front wheel

- Front rotors & pads
- Rear rotors & pads

- Front calipers
- Rear calipers

- Disc brakes
- Drum brakes

- Parking brake
- Adjust parking brake

- Etc.

- Free brake inspection. 1999 & newer, $29 per axle.

- Some cars & trucks extra.

- See manager for details.

- Extra cost may be substantial. Exp. 5/30/03.

- 100% OFF Transmission rebuilds — auto or standard

- Most cars & trucks.

- Good for trade-ins.

- Must have original receipt and apply for discount.

- Extra cost may be substantial. Exp. 5/30/03.

- Transmission Service Special $39.95

- Plus tax if needed.

- Most cars & trucks.

- See manager for details.

- Expires 5/23/03.

- **FREE 31-Point Transmission Inspection and Computer Scan**

- Hurry! Expires 5/23/03.

- Excludes diesel.

- May not be combined.

- For details call 619-593-7807.

**Bicycles**

SanDiegoPhoto.com has hundreds of classifieds not printed here. Free ads can also be placed online.


- 2GHz, 256K RAM, monitor has hundreds of frames, 23"x43"x26", sturdy, good condition, $450/best. 619-248-1000.

- Mitsubishi, 100MHz, 13GB, 64MB, excellent, $250. 619-222-0808.


- 6207x2. 1836. 75mm, 135mm, easels, timers, washer, dryer. $125. 619-627-9282.

- PALM PILOT 452-6897. New and refurbished, like new, 700MHz, 60,000 miles, $229. 619-379-1472.

- Adobe, Flash, Dreamweaver, Fireworks, 300MHz, 13GB, 64MB, excellent, $125. 619-222-0808.


- LCD screen for sale. 619-461-9769.


- 4-Cylinder, 5-Cylinder, V6 - fast 8 - no appointments. We plug, clean, listen, adjust idle, check belts & straps. Some cars can, transfer V6 extra. Enthusiast Collection. 619-329-9000.

- Jeep, 85MM F2.8 1/5000 40x50 video, 40x CD-RW, DVD, USB, LED. 17” monitor, speaker with sub, CD-RW, monitor, keyboard, 10 blocks. $750. 619-329-9000.

- MID-1X teleconverter, $15. (619) 441-8888.

- Brake Service • Diagnostics • Fuel Injector Cleaning • Scheduled Maintenance • Tune-Up • Radiator Service • Emissions

- Experts service all makes & models — American, Asian, European, Imports, 2-stroke and 4-stroke — 15% off parts & labor on all work.

- All work must be pre-authorized.

- Extra cost may be substantial. Exp. 5/30/03.

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- May not be combined.

- For details call 619-593-7807.
$8 CLASSIFIEDS

2100 road bike, 26", 24-speed, Shimano 105, new tires, just serviced. $250. 619-267-4500.

TREK 2400 road bike, 26", Shimano 105, new tires, just serviced. $250. 619-267-4500.

Fishing tackle, reels, rods, line, tackle. $50. 619-274-7700.

Antiques & Collectibles
SanDiegoReader.com has hundreds of classified ads not printed here. Free ads can also be placed online.

WANTED
SanDiegoReader.com has hundreds of classified ads not printed here. Free ads can also be placed online.

Antiques: Old paintings, team shoes, flowers, souvenirs, old china, silver sets or pieces. 858-456-1188.

Blue Fish Label Clothing and accessories. Any size or color in dress or shirt. Complete Clutch at 760-789-8395.

PARKING: Wanted off-street parking in Point Loma or Ocean Beach area for 25 motorcycles (50cc and up) for good deal. 619-362-7211.

Antiques & Collectibles
SanDiegoReader.com has hundreds of classified ads not printed here. Free ads can also be placed online.


Antiques & Collectibles
SanDiegoReader.com has hundreds of classified ads not printed here. Free ads can also be placed online.

$24.75 smog check for all makes, most cars. Must present coupon.

Antiques & Collectibles
SanDiegoReader.com has hundreds of classified ads not printed here. Free ads can also be placed online.

$24.75 smog check for all makes, most cars. Must present coupon.
Selling Reader has hundreds of garage sales this weekend. Free ads can be placed online at www.sellingreader.com.

SALE! 10% off Electronics sale. 10% off Small appliances, clothing, toys, of-
sale. 6:30am-1pm, Saturday, 5/3. Church Street.

RUMMAGE SALE. $500. Brad, 858-459-8048.


Moving sale. 8am-2pm, Saturday/Sunday. Lots of great stuff. Everything must go! Some cars and trucks slightly higher.

WE SMOG HEAVY-DUTY VEHICLES. 858-273-2213.

SOGA. Garage sale. Saturday, 10am-5pm. Furniture, clothing, books and much more. 1408 West Ethan Drive.

BROKENHORSE. Yard sale. 8am-2pm, Saturday, 5/3. Full bed, furniture, clothes. 6378 Sutter Street. Call: 858-273-2213.

BRIDGES. Moving sale. 8am-5pm, Saturday, 5/3. Garage. 1520 South University Avenue. (between Convoy & Mercury, behind Lamb Car Co.)

I-805. Moving sale. 8am-4pm, Saturday, 5/3. Furniture, tools, sporting equip-
much, much more! 444 Westmont Court. 858-450-1888.

HILLCREST, San Diego. Garage sale. 9am-2pm, Friday/Saturday, 5/2-3. Lots of collectible doll. 901 23rd Street.

HILLCREST, San Diego. Yard sale. 8am-12pm, Sunday, 5/4 only. Clothes, furniture, printer, microwave, stereo, nice

San Diego. Garagesale. 9am-3pm, Sunday, 5/4. Collectibles, furniture, housewares, etc. 4612 Arizona Street Draper).

SAN DIEGO. Yard sale. 8am-12pm. Table, chairs, refrigerator, old 12-cup coffee maker, electric clothes dryer, large square! 1679 Ebers Street.

SAN DIEGO. Yard sale. 8am-2pm, Saturday, 5/3. Table, chairs, refrigerator, large microwave in excellent condition, large white, excellent condition, $100. Roper washer, dryer, stainless steel and stainless steel dryer, nice condition, $150.


HILLCREST, San Diego. Yard sale. 8am-2pm, Saturday, 5/3. Furniture, tools, sporting equipment, lots more. 635 Sea Lane (cross

PARK BY-PASS. Garage sale. 8am-5pm, Saturday, 5/3. Church Street.

EL CAJON BLVD. Yard sale. 8am-2pm, Saturday/Sunday. Lots of great stuff. Everything must go! Some cars and trucks slightly higher.

SAN DIEGO. Garage sale. 8am-5pm, Saturday, 5/3. TV, print-
er, printer, microwave, stereo, tools, lots more. 454 Bancroft Street #1 (in-

SAN DIEGO. Garage sale. 8am-5pm, Saturday, 5/3. Camcorder, printer, furniture, housewares, etc. 454 Bancroft Street #1 (in-

SAN DIEGO. Yard sale. 8am-2pm, Saturday, 5/3. Furniture, tools, sporting equip-
much, much more! 444 Westmont Court. 858-450-1888.

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SAN DIEGO. Yard sale. 8am-2pm, Saturday, 5/3. Furniture, tools, sporting equip-
much, much more! 444 Westmont Court. 858-450-1888.
SMOG CHECK $23.95

Rus 85.00 certificate. Vans extra, cash only.
Must present DEF renewal receipt.

*Prices plus tax. With this ad.

RADIATOR FLUSH $24.99

FUEL INJECTOR CLEANING $39.95

MUFFLER SPECIAL $64.95

CATALYTIC CONVERTER SPECIAL $109.95 and up

ENGINE STEAM CLEANING AVAILABLE

SMOG CHECK $16.75

Plus certificate. Most cars.

THAO AUTO REPAIR 3400 El Cajon Blvd. • (619) 640-4606 • (619) 640-4607 37th Park Blvd. • (619) 437-0653 Via • MasterCard • Special rates for auto body repair without insurance. All offers valid on most cars, with coupon. Exp. 5/29/03.

SMOKY'S CAR CARE 7835 ARMOUR ST • SOUTHWEST VALLEYS • (858) 565-7835

15% OFF TIER Polished Chrome Tires Available

S.M.A.C.O. Scientific Automotive Maintenance Company, Inc.

AAA-Approved Repair Center

TOMATO-TOMATO 30K/40K/60K FACTORY SCHEDULED SERVICES $99.99

FUEL INDUCTION SERVICE $32.99

FREE BRAKE INSPECTION

SMOG CHECK $24.75

We're Open 7 Days a Week!
Our #1 priority is honesty and your satisfaction!

OIL CHANGE $19.95

FREE TRANSMISSION FLUSH

A/C Tune-Up

4-Cyl. $29.95

3-FOR-1 SPECIAL

Catalytic converter Special $109.95 and up

4-Cyl. $34.95

6-Cyl. $40.95

*Includes oil filter and up to 5 quarts of Motorcraft oil

*Includes new oil filter and up to 5 quarts of Motorcraft oil

*Includes oil filter, up to 5 quarts of Motorcraft oil, and air filter

TIRE SERVICES

15% OFF TIER Polished Chrome Tires Available

15% OFF TIER Polished Chrome Tires Available

SMOG CHECK $24.75

We're Open 7 Days a Week!
Our #1 priority is honesty and your satisfaction!
MATTRESS ALL DISCOUNT. Mattress World in Hillcrest sells Sealy, Simmons, Spring Air, Avonloid, Lakes and 100% organic cotton and pure wool beds. Our prices are lower than the department stores and furniture stores. Our mattresses have at least 30% off all our inventory so call us or come in for great deals on mattresses. We will beat any store’s advertised price on any mattress we sell. Careful, some ad will sell unwanted or reconditioned beds, but we don’t. We are a member of the Better Business Bureau.


MATTRESS SET BRAND NEW! All sizes available, Full/Full $99, Full/Queen $119, Queen/Queen $214, King/Queen $214. MattressWorld.net. Phone 619-260-2257.


MATTRESSES, Sealy, Serta & Simmons Beautyrest. All sizes, full, queen, king, new, $399.95; queen, $136.95; king $156.95; queen, $129.95. Delivery, furniture vault or ship by freight, 619-905-7333.

MATTRESSES, 2 sizes. Sealy Posturepedic, $599; Serta Perfect Sleeper, $699. Call for availability, 619-977-0965.


MISCELLANEOUS. Antique, aquarium/figure, 2 ficus, 7'H, 25 gallon, $50. 619-481-4299.

MISCELLANEOUS. Tiny tike black iron bed, side by side, silver, extra pieces, $100. 619-291-6995.

MISCELLANEOUS. Large rattan chair, ottoman, $100. 619-481-4299.


MISCELLANEOUS. Baby dresser, $50. 619-292-9631.


MISCELLANEOUS. 1970s 3-drawer buffet table, $30. 619-464-9006.

MISCELLANEOUS. VHS player, $50. 619-292-9631.

MISCELLANEOUS. Full bedroom set, $250. 619-481-4299.

MISCELLANEOUS. Large table, 4 chairs, $450. Washer/dryer, combination, $400. 619-477-1573.

MISCELLANEOUS. 8' patio door, $25. 619-451-1158.

MISCELLANEOUS. Table, 4 chairs, $450. Like-new pine table with 6 chairs, $450. 619-264-3271.

MISCELLANEOUS. Antique, aquarium/figure, 2 ficus, 7'H, 25 gallon, $50. 619-481-4299.

MISCELLANEOUS. Large rattan chair, ottoman, $100. 619-481-4299.


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### Lead Stories

- **An April Wall Street Journal** report highlighted the state's efforts to control housing prices that have reached "sky-high levels," policies that have banned "hotly"-priced homes, "meek," and pointed gossip, and encouraged the state's "little kids a language of sensitivity and tolerance. However, one prob-lem some kids fear from such training and lan-guage is that, as they move up to middle schools and run into other kids who will be baffled by such sensibility, the tolerance-trained kids are even more likely to get beaten up.

- In mid-March, as war started in Iraq, a res-olution was introduced to the Senate. The Coun-cil offering support for U.S. troops. However, some council members wanted to use the reso-lution to express opposition to the war, while others said they had to go to Baghdad to re-command the war itself. When the council agreed on a bland enough resolution on April 14, it meant that the members had been fighting over the wording of the resolution for a longer time than it took U.S. troops to enter Iraq and cap-ture Baghdad.

### Readers' Choice

- A 17-year-old boy lost sight in both eyes in a "potato gun" accident in Denton, Texas, in April. The "gun" (a length of PVC piping) that the household explosive is ignited, propelling a potato out the other end — although in this case, it was not a potato but a frog! — was being experimented with by several teenagers. A friend of the victim, who had been a bystander, stepped up to have a look down the pipe to see what might have gone wrong, just as the gun fired.

### The Continuing Crisis

- According to an Associated Press report, six candidates for city offices in Charleston, W.Va., missed their party affiliations in their offi-cial filing forms in January. Among the vari-ables were “Democrat,” “Republican,” “Repub-lican,” and “Independent.” Two of the city’s cur-rent incumbents had, four years earlier, also declared themselves to be a “Democrat.”

### More Things to Worry About

- In December, Saskatchewan’s Court of Queen’s Bench upheld a ruling of the province’s human-rights commission that four Bible verses (referred to in a newspaper ad) created illegal hate speech because they denigrated gay men and women. The ad consisted of citations to verses that are considered by many Christians to condemn homosexuality, and a silhouette of two men hold-ing hands inside the symbol for prohibited behav-iour (a red circle with a red line through it).

### Unignited Deaths

- A 77-year-old man drowned in February while fishing, after a tow from a car in a nearby auto accident, hitting him on the head and knock-ing him into a canal (North Highlands, Calif.). And boulders estimated at five tons each rolled down hills and killed people near Honolulu in August (a 26-year-old woman asleep in bed) and Navajo Lake State Park, N.M., in February (a 26-year-old man). And a 67-year-old man was crushed to death in Shameah, Pa., in Jan-uary when two paramedics, carrying him in his wheelchair up about 20 steps, accidentally dropped him, and one fell on top of him.

### Smooth Reactions

- In December, Saskatchewan’s Court of Queen’s Bench upheld a ruling of the province’s human-rights commission that four Bible verses (referred to in a newspaper ad) created illegal hate speech because they denigrated gay men and women. The ad consisted of citations to verses that are considered by many Christians to condemn homosexuality, and a silhouette of two men hold-ing hands inside the symbol for prohibited behav-iour (a red circle with a red line through it).

### Animal Heads in the News

- Palmer, Mass., construction contractor Antonio Battista, 43, was arrested for allegedly torturing and killing a cow. He had allegedly killed and then disposed of the cow’s body. In fact, Battista was immediately arrested for not having met her. (Temporary restraining orders are usually granted by judges without investigation.)

### More Than a Month...

- A British rock-music fan offered to sell his own organs to raise money for the McCartneys’ Battle of the Bluff (the fan said he caught it from a backseat session with McCartney), via either a coughed-into-plastic bag or a vial of blood. McCartney was also introduced to the idea of a foot-high inflatable church that he said Angli-can Church vicars could carry around with them to recruit parishioners (www.anglicalchurch.com). And to express their new religious freedom, Iraq Shi’ite pilgrims celebrated a long-suppressed holy day by the traditional, bloodily slashing-open of their heads with swords (Karbala).

Send your Weird News to Chuck Shepherd, San Diego Reader, P.O. Box 85833, San Diego, CA 92186 or newsweird@aol.com

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<tr>
<td>Emissions testing</td>
<td>$35.95*</td>
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<tr>
<td>Engine misfire diagnosis</td>
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结束
They had good hearts and hard cars, and the hard bird gets the worm.
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| 619-797-3634 | Automotive Mobile Window Tinting

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Good Friday

Sometimes Holy Week seems to last forever. From Palm Sunday through the Easter Triduum of Holy Thursday, Good Friday, and Holy Saturday, Catholics commemorate the last week in the life of Christ on earth. Palm Sunday morning, my husband Jack and I gathered our five children around us to prepare to process into church. “Why are we holding the palms today?” my four-year-old year-old boy asked as he waved the palm frond an usher handed him.

Benjamin, who is two, reached out and tried to grab Johnny’s frond. Johnny gripped the frond tightly. “NO! BEN!” he barked.

“I had it first,” Ben barked back, although, in fact, he had not had it first.

Ben handed his own frond and turned back to Johnny. “When Jesus came into the city before He died on the cross, the people gathered along the side of the road and waved palm fronds at Him,” I explained.

Johnny waved his own palm frond more tightly. “Like that!”

“Just like that.”

“Do you think we’ll be able to get a seat?” Jack asked as he eyed the growing crowd outside the church.

The usher assured me they were holding the first five rows on either side of the aisle for people who process,” I said.

Lucy, Angela, and Rebecca held their palm fronds and looked bored. Father Armando came out of the church. He read a gospel passage about Jesus’ entry into Jerusalem, then blessed the palms. We followed him into the church singing, “ Hosanna.” Benjamin smiled and bounced in Jack’s arms. He waved his frond at the people seated in the rear pews as we walked down the aisle.

Half an hour later, as we stood for the reading of the Passion, Ben squirmed in his pew and complained. Angela leaned over and whispered to me, “Mommy, will this take a long time?”

“Probably,” I thought to myself. At 8 a.m. Sunday Mass, the reading of the gospel takes about two minutes, tops. On Palm Sunday and Good Friday, when the priest and different members of the congregation take roles in and around the account of Christ’s passion and death, the reading takes about 10 minutes. To children, the long reading must seem like an eternity.

Angela sighed and rolled her eyes. “Can I sit down? My knees hurt.”

“Okay,” Benjamin rolled through my purse and took out my wallet. As the reading went on, he pulled all my credit cards out of their slots and put them back in upside down.

“I can have some coins?” Johnny whispered to me.

“Sure, if you don’t make any noise,” I answered, opening the coin pocket and handing Johnny a few quarters and pennies.

“I want some coins,” Ben said.

“Why would you be a nice way to ask?” I whispered.

“I can have some coins?” Ben whis-pered back.

As we walked down the cross, Ben and Johnny lined up their coins on the pew.

Forty-five minutes later, Mass ended, and we walked back out into the sunshine. “One down,” I told Jack.

Tuesday and Wednesday, I took the kids to daily Mass before school. Thursday night, we attended the bilingual Mass celebrating the Last Supper. Mass started at 7:30, a time when we’re usually heading upstairs to get the kids ready for bed. Johnny got sleepy and leaned his head against Benjamin. Benjamin literally danced in the aisle to the lively Hispánic liturgical music.

Friday afternoon, we drove to the Benedictine Abbey in Oceanside. In a beautiful stone chapel on a hill above the ocean and the San Diego Bay, we attended Good Friday services. At 2:30, the monks, dressed in brown robes, proceeded in silence. They chanted some of the sacrifice they sang. Benjamin tried to dance to the chant. His arms flailed and he hopped around like a court jester. The girls and Johnny tried to suppress their giggles. Ben danced harder. Johnny dropped a coin three or four times on the hard tile floor. A man in front of us turned around and glared. I took Johnny and Ben out into the courtyard in front of the chapel and let them run laps on the flagstone path.

At the end of the service, we stood in the courtyard and chatted with some of the monks and other friends. The crowd dispersed. High white and gray clouds drifted in all the orange. We set off down the hill to a mesa south of the chapel to watch the Stations of the Cross. The 14 Stations are a Catholic tradition that reenact the carrying of Jesus’ crucifixion.

At each station, we stopped and prayed. Rebecca and Angela took turns reading from a book that explained each Station. Along the way, the girls gathered wildflowers, daisies, and mustard and lupine, to place at the simple wooden plaques that depict Christ’s condemnation, the times He fell, the people He helped, and the hill He climbed.

When we had finished, we sat on a wooden bench under a large white cross and looked out over the valley. Friday commuters backed up along the 76. Traffic on the 5 soared quietly in the distance. Rebecca held Ben in her lap. Johnny stood close to Jack. Angela and Lucy snuggled in either side of me. I held them close and chatted. I closed my eyes and sweetly and fell down to the beach and earth still damp from the recent rains.

“Where is Easter?” Johnny asked.

“The day after tomorrow,” Jack said. “Let’s go home.”
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