One thing I've learned: go looking for fire eaters and you don't know what you'll find. After putting out the word that I was looking for fire eaters (I have a few, um, unique friends in San Diego), after Internet searches, after placing an ad in a newspaper, I found two fire eaters in San Diego and got several more leads on fire eaters in San Diego County and Tijuana.

Story continued on page 34

"The cops hate niggas from our neighborhood." See Blurt
Busy Rice
I am writing to strongly disagree with Naomi’s recent review on Rice at the Hotel W (“Rice, Not Riko,” May 29). As a regular customer there, I was very disappointed in her opinions and mistakes! I have disagreed with her before, and I think that you should get other people to do your restaurant reviews. Rice is always so busy, and I don’t think it is just because of the ambiance and the hot hostesses!! The food ROCKS!!!
Moe

Funny Boorishness
I am glad I saw A Mighty Wind before I read Mr. Shepherd’s review in the May 29 issue of the Reader. I enjoyed A Mighty Wind because it made me laugh; especially when Ed Begley, playing the part of a Swede with blond hair, spoke Yiddish. To me, the show was a satire poking fun at boorishness, much like Ring Lardner did in his essays.

Certainly Mr. Shepherd’s criticism is valid, but I feel that the purpose of the film was to entertain, and I am almost sad to say that was the funniest movie I have seen in two years. I wish I could say that I had seen funnier. But that’s Hollywood.

I like Mr. Shepherd’s work and look forward to reading his reviews every Thursday.
Charles Edmonds
Downtown

Stressed Out
Your reporter, Don McCullah, in quoting Tommy Flanagan, in particular, gave an accurate picture of the situation of the teacher in the SDUSD (“The Secret Life of Teachers,” May 22). I noticed that some of the teachers interviewed so feared administration reprisals (and justly so) that they would not freely express their true feelings about their teaching conditions.

I retired last year after a 33-year teaching career, 25 of them in the SDUSD. I had been considered by most to be an excellent teacher. I didn’t let the administration run me off, but the last years of my teaching experience in the SDUSD were stressful and unpleasant for me.

I was and am extremely concerned for the children in continued on page 76
Death Pays Off for Patient Brokers

By Don Bauder

Ben Franklin said that time is money. Fast-talking stockbrokers and other investment peddlers say it a different way:

The elderly are a ticket to quick riches.

If an old person suffers an unjust monetary loss or goes into arbitration or court, the brokerage house, knowing the old folks have little time left, often go into a stall. And in any case, arbitration is stacked in favor of the brokerage house, points out San Diego attorney A. Kendall Wood.

Older people are more vulnerable to a fast-buck pitch because they come from a more trusting generation. And they’re lonely. But there’s another reason: Most don’t use the Internet. Regulatory bodies such as the Securities and Exchange Commission and National Association of Securities Dealers warn of sleazy investments on their websites, but old folks often don’t tap in.

Consider, for example, promissory notes that are peddled to unsuspecting investors. The SEC warns that promissory notes (issued by corporations to raise money) are seldom sold broadly to individual investors. Such notes “often turn out to be scams” aimed at the elderly, warns the SEC. Salesmen make commissions of 20 or perhaps 30 percent.

In 1993, Lewis Simon was 84 years old and his wife Bessie was 87. They gave their only child, Ruth Parton, power of attorney over their estate, according to an arbitration filed by attorney Ron Marron. In 1997, with her father blind and terminally ill, Parton went to the San Diego offices of Spelman & Co.

According to the complaint, broker Randy Howell convinced Parton to sell a risk-free U.S. Treasury note and buy a $210,000 promissory note with an annual yield of a seductive 11 percent, representing 43 percent of the elderly couple’s liquid assets. But Howell never told Parton that the note was secured by a bunch of used-car installment contracts in Texas.

The issuer went into bankruptcy and the family lost a bundle, but Howell and Spelman raked in $17,500, according to the complaint.

The attorney defending the claim refuses to comment.

Then there are James and Christine Demshok, both in their 70s, James has been diagnosed with cancer. James Reyes of San Diego’s Allen James Financial, representing himself as a financial planner, recommended that the Demshoks invest in a promissory note of McGann’s Allstate Financial. It was said to be a conservative investment paying 9 percent.

Almost as soon as the Demshoks invested, McGann’s filed bankruptcy in Tampa. It turned out that Pennsylvania had issued cease-and-desist orders against McGann’s. Nevada later did the same. Arizona had issued a cease-and-desist order against so-called estate planners selling McGann’s promissory notes. McGann’s had been ordered to pay $1.8 million in restitution to investors. The lawyer handling the defendants’ case refuses to comment.

“What I find egregious about the Demshok and other McGann’s cases is that the investment product is being represented to the client under the guise of estate planning,” says Jeffrey P. Lendrum, the attorney handling the Demshok complaint.

Contact Don Bauder at 619-881-2395 or don.bauder@mac.com
Many Sad Cases
By Joe Deegan

A fog of paranoia surrounds the U.S. Department of Justice’s Immigration Court in San Diego. The mentality suffuses not only the Bureau of Immigration and Customs Enforcement (the former INS) in its constant watch for terrorists and smugglers but also the minds of immigrants the bureau hauls into court — and the lawyers who defend them. Immigration attorneys often speak furtively about cases in which officials are abusing their clients. Yet they rarely discuss details or encourage the clients to talk, for fear that the publicity will cause the government to retaliate. And that’s when they’re polite. Inquiries to the formerly by the Defense Department, the immigration attorney who also teaches at California Western School of Law, says, “The aggressiveness problem with my counterparts at immigration enforcement” is that they have no autonomy compared to us. They are bound by government policies. And decisionmakers in the agency often use discretion in the application of policy. That results in Velasquez’s immigration law permits the government to detain any incoming aliens. It chooses to do so only selectively.

The former INS also used selective enforcement during 1996, says Velasquez, to restrict aliens’ right to work in the U.S. This was a time when then—California governor Pete Wilson and others were making immigration reform a political issue.

The bureau’s behavior has resulted in what Robert Schneider calls “many sad cases” of harm done to good people and their families. Five months ago Schneider, who is now 62, began practicing as an attorney before San Diego’s Immigration Court, whose judges he calls “the only thing we have to protect our clients against the aggressiveness of the [bureau].”

Like Velasquez, Schneider acknowledges, “The government counsel has to do its job honorably. They have to vigorously prosecute their cases.” But according to Velasquez, immigration law officers have to vigorously prosecute their cases.

The Loose Cannon
By Jim Morris

The best book so far about Special Forces in Afghanistan is Robin Moore’s The Hunt for Bin Laden. It will probably stand for a long time as the definitive book on that campaign. But the guy on the cover isn’t an active-duty Green Beret, nor is he National Guard. He’s a “former” Special Forces operator, who goes by the nom de guerre “Jack.” On the cover he’s striding across the desert, flanked by two mujahideen, the jacket of his desert uniform open, to catch the breeze, checked kaffiyeh knotted around his neck, AK-47 swinging loosely in his hand. He stares at the camera through the darkest shades. He is one bad motor scooter, and he is one of my dearest friends.

Perhaps I should pause and explain and the expression “former” Green Beret is essentially meaningless. They don’t take out your brain, and they don’t take out your heart when they let you out of the Army. If you travel this world, looking in all the wrong places, everywhere you go you’ll find guys — maybe toting guns, maybe wielding scalpels, maybe getting it all down on a laptop — who have an old, faded, dirty, worn, rat-bites-on-the-sweatband green beret in their suitcase, or maybe at home atop a bust of Beethoven on the mantel.

They’re doing pretty much the same work: they always did, without the encumbrance of a military chain of command or the advantage of U.S. supply lines, medevac, air support; they’re a great breed, the proud owners of their very own foreign policy.

It would be easy to do a book about the exploits of “ex” Green Berets, most good, some not so good. But, even in this rarified atmosphere, my man “Jack” stands out. The list of people who hate his guts is long and scary. It includes some other Green Berets, both former and active. It includes the FBI, the CIA, the Department of Justice, Russian intelligence agents, and absolutely everybody, anywhere, who ever tried to cross him. He’s all over Moore’s book. No active-duty SF guy gets the number of mentions “Jack” does, primarily because SF works in teams, and Jack was on his own. There is, mortaring the Talibin, single-handedly breaking up a mob scene (Afghans storming the quarters of international-aid workers), debriding (cutting away traumatized flesh) and stitching gunshot wounds, breaking up a traffic jam in a tunnel through a mountain in the Hindu Kush, which saved about 200 people from freezing to death when night fell.

He swears he was once within hours of encircling Bin Laden, when a CIA drone fired its Hellfire missile at OBL’s meeting. That broke up the meeting and Osama got away. Remember the tapes of Osama’s terror school, the tapes Dan Rather broke on CBS? Jack captured them. They showed the usual Arabs going through the confidence course. They also showed a rehearsal for an assassination of “world leaders” on a golf course. It was actually kind of funny, this bogus golf course set up in the middle of the desert, and guys in camouflage Arab dress playing “golf” with sticks, when suddenly their caddies rip AKs out of the golf bags and hose their customers down, then jump in the getaway jalopy, which steams up by prearranged signal and whisk them away.

Not so amusing if they use these skills to break up your game.

On these tapes Osama said flat-out that he was the prime mover in 9/11. Rather interviewed “Jack” and alluded to his “murky” past. “Murky” is a euphemism for four years in the federal pen, framed like a Picass by the continued on page 13
Patient brokers continued from page 4

Both the SEC and NASD warn on their websites about variable annuities. These are insurance contracts with a death benefit and deferred benefit payments. But annuities are sold, not bought. Salespeople get a juicy up-front commission. There can be front-end and back-end sales loads, administrative and mortality-risk charges and fees, warns the NASD. Of critical importance are the securities that go into the variable annuity. During the raucous 1990s, salespeople sold annuities that were loaded with high-risk mutual funds. San Diegan Garner Stroud, 86, and his wife Inez were sold a variable annuity by their estate planner, Jeffrey E. Reed, according to an arbitration filed by Marron. Reed told Garner Stroud that he could make 10 percent a year through a variable annuity with portfolio investments of only moderate risk. But according to the complaint, the underlying securities in the annuity were 100 percent in risky equities. The annuities plunged by 50 percent.

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Patient brokers
continued from page 6

The attorney representing
Reed and other defendants
did not respond to a request
for comment.
Irene T. Schmitt, 88, in-
vesting through Wall Street’s
Salomon Smith Barney, lost
$200,000, partly by putting
money in variable annuities
check-full of speculative
stocks, according to an arbi-
tration filed by Wood.
But she lost in the more
traditional ways, too — par-
ticularly churning, by which
brokers rake in commissions
through rapid buying and
selling of customers’ stocks.
During the first six months
of one year, the annual
turnover rate of stocks in her
portfolio was a staggering
300 percent, according to the
complaint. Smith Barney
claims that Schmitt had re-
quested more aggressive
investing.

Importantly, elderly cus-
tomers of modest means
should not be put in specu-
lative stocks. Chester F. Hin-
richsen, 83, of San Marcos
was put into gamy equities,
although he stated he wanted
to take only moderate risks,
according to an arbitration
filed by Marron. One mutual
fund was billed as “balanced.”
But 10 percent of the money
could go into extremely low
quality junk bonds and 15
percent into illiquid securi-
ties. A full 25 percent could
be shorted — a bet that
stocks will go down. That’s
gambling.

Also, the broker, Thomas
E. Westlake, and his employer
would share in a 10 percent
kickback on a less-than-liq-
uid real estate investment
trust, according to the com-
plaint. The defendants’ at-
torney did not answer
queries.

While still in their novi-
tiates, brokers learn about
suitability. The customer’s
risk tolerance and assets are
key. That’s particularly true
with elderly people who may
not live long enough to see
highly volatile stocks swing
back up from periodic funds.

In 1999, Judith A. Biggs
took to the estate of her very
ey elderly par-
ents. It was invested in low-
risk mutual funds, fixed-in-
come securities (such as
bonds), and cash, according
to a Superior Court suit filed
by Del Mar’s Timothy C.
Karen. In early 2000, broker
Philip Gair of La Jolla’s First
Wall Street convinced Biggs
and her father, 88, that the
account should be shifted to
stocks that could grow at 10
to 12 percent a year with lim-
ited downside risk.

But then Gair stuffed the
account with mutual funds
that were heavy in volatile
technology and telecommunica-
tions stock, according to the
complaint. Over the next two
years, Gair (who is no longer
with the firm) bought and
sold similar speculative mu-
tual funds — mostly paying
fat commissions — as losses
were absorbed. Biggs and First
Wall Street amassed $61,000
in fees and commissions in a lit-
tle over two years, according
to the complaint. Meanwhile,
the account had plummeted
from a value of $878,000 to
$357,000. Biggs’s mother has
wa, but her daughter suf-
sfers insomnia, depression,
nauses, and migraine
headaches as a result of the
stress, according to court
records.

“The case is completely
meritorious,” says attorney
Brandon S. Reif, represent-
ing the defendants.

continued on page 13
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Sad cases continued from page 5

...to Schneider, they seem to be “trying to sweep as many people as they can into deportation proceedings and move them out.” And Schneider thinks the public supports it. “It’s a mindset,” he says. “There is a feeling in the public now that, ‘Gee, we’ve got these aliens out there, and they may be terrorists.’ A group of bad people has smeared over everybody who is an immigrant, even Hispanics.”

Schneider himself worked nearly 30 years for the U.S. Department of Justice, the last 7 of them as an administrative law judge. In that capacity he heard employment discrimination and sanctions cases for the Executive Office for Immigration Review, an agency that also oversees the work of Immigration Court. Since his retirement in 1995, he has taught constitutional and immigration law for Los Angeles School of Law, Ventura School of Law, and Thomas Jefferson School of Law. Currently he teaches for Western Sierra School of Law in San Diego.

In his brief service to immigrants so far, Schneider has seen “people who have been here most of their lives and suddenly find themselves with a one-way ticket to Colombia or Guatemala, where they’ve never been before. And their families get torn apart.”

For 20 of his years in the justice department, Schneider worked as a federal district prosecutor in Missouri, where he also did a 2-year stint as a state prosecutor. “In that work,” he says, “you’re a mean person. I put some very bad people in prison — organized criminals, drug dealers, murderers, rapists. And there is a satisfaction in getting those people off the street. It’s in the late afternoon, the verdicts come back, and those people are off the street. They’re no longer going to hurt people, and you feel, if you fought for weeks, that finally you did something good.”

“But I find the immigration work, in some ways, more rewarding to me than anything I’ve ever done,” Schneider continues. “Because when you help somebody who’s been in jail for a long time but is not a criminal, and you bring... continued on page 14
Sad cases (continued from page 13)

their family together, it’s a tearjerker. Everybody comes up to you and hugs you and they love you. As a prosecutor, nobody loves you.”

Schneider admits that evil as well as good people turn up as respondents in Immigration Court. A visitor on December 10 of last year might have claimed to see one of each in Judge Joseph Ragusa’s courtroom in the basement of the Federal Building downtown. A bailiff led them both into court in their orange prison uniforms.

Lilia Antonia Hernandez Cortez, from El Salvador, looked frightened as she sat waiting her turn before the judge. A man closer to the bench kept turning to look at her strikingly pretty face. Members of Cortez’s family had tried to get approved for her a Form I-130, which can permit an alien to remain in the U.S. on the basis of connection to relatives who already have legal status here. But something in her case — information that could not be discerned from the back of the courtroom — made Judge Ragusa declare her a “deportable or inadmissible alien.” After he questioned whether she had any fear about returning to El Salvador, Cortez agreed to “voluntary departure” following a short time longer in custody. “This is no black mark against you for the future,” said Ragusa. “But entrance into the United States is a privilege, not a right.”

Mohdar Mohamed Abdullah followed Cortez to the respondent’s table. On October 3, Abdullah made national news when federal court in San Diego sentenced him to six months in jail for helping the 9/11 terrorists get drivers’ licenses. The court then turned him over to the INS for removal from the U.S.

On this day Abdullah was in Immigration Court to contest charges of staying too long on his B1 visa for “nonimmigrant visitors.” The government asserted the former SDSU student to be a Yemeni, but Randall Hamud, his attorney, told the court that Abdullah is a Somali citizen who was born in Italy of Yemeni parents. Hamud and Judge Ragusa made references to additional details in the file that were hard for a visitor to follow, such as charges against the respondent of moral turpitude and fraud. The judge asked Hamud to complete some paperwork and come back with his client on January 28 to set a trial date. Abdullah, who denies he ever knowingly assisted terrorists, was still hoping to obtain relief from removal.

Whether Lilia Cortez is entirely innocent or Mohdar Abdullah is an evildoer is not an easy judgment for untrained outside observers. Although Immigration Court in San Diego prides itself on making the hearings on its master calendar open to the public, a great deal of information about its cases remains hidden. Much of what goes on in the courtroom is mysterious discussion between the judge and both government and respondent attorneys, often involving forms identified by number only. If transcripts are sought later, one is told that they are not kept in San Diego but sent to the court’s headquarters.

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continued on page 18
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Sad cases continued from page 14
in Falls Church, Virginia. To see them requires submission of a federal Freedom of Information request. Even then, the federal Privacy Act might prevent their release. Officials on the East Coast decide which of these legal tools has priority.

Even immigration attorneys have difficulty getting information they need to defend their clients. That is largely because Immigration Court is not a criminal- but administrative-law venue. "There is no discovery in these cases," says Robert Schneider. He is referring to what is called the "Brady rule," which requires prosecutors in criminal courts to open their files so the defense can't claim concealment or exculpatory evidence.

"But lawyers who represent immigrants have to file Freedom of Information requests for the documents they want. A lot of this work is documentation — trying to prove who they are, who their family is, and whether they're citizens or not. You may not get everything you'd like to get, yet the government won't open its file to you. Meanwhile, your client's in jail, and you can't really plead to the allegations or give advice to your client until you know everything. Sometimes you're told they've been convicted of things they haven't been convicted of."

"That happened to me two days ago," continues Schneider. "The government said my client had been convicted of a drug offense, and the judge was about ready to use that as a basis for denying me some relief. Fortunately I had a copy of the sentence, and what had happened is that my client was charged with that, but it was dismissed, and he pleaded to a misdemeanor. Well, you see, if you don't have that document in front of you, you can't represent your client. So for me and for the court — the court is trying to protect due process — there is frustration in getting the records. And it can take weeks and weeks and weeks."

"They say this is a civil procedure, but we've got people in jail, in a maximum-security prison. It is hard to believe how people they call 'detainees' are treated. They're in hand-cuffs, they're colored uniform, and they're marshaled in and out. I mean, that is not a country club down there [the Correctional Corporation of America in Otay Mesa]." Schneider worries that the government's behavior jeopardizes "liberty," a crucial concept in the 5th and 14th Amendments of the Constitution. "Even aliens are protected in the 5th Amendment for due process of law. But their liberty is being taken away from them. And that's why bond and judicial fairness are so important," says Scheider. But Immigration Court judges have jurisdiction over bonding only when aliens are caught in the U.S. If they are caught "entering," then the Bureau of Immigration and Customs Enforcement sets the bond. Sometimes no bond is set at all, or it is set so high that the aliens can't afford it. If either happens, they may spend as much as six months in jail waiting for the resolution of their cases. —

Loose cannon continued from page 5
Federal Bureau of Investigation, for a crime he did not commit, and which they knew he did not commit. The FBI agents who helped frame him were KG8 moles Earl Edwin Pitts and Robert Philip Hansen.

I first heard of "Jack" in 1986, when I was editing an adventure mag in New York, a Soldier of Fortune clone called Eagle. Jack was running a school for SWAT and commando tactics. Most of his clients were U.S. government agencies, police agencies, or foreign-government

continued on page 20
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Loose cannon continued from page 18

agencies who had been referred to him by the Department of Defense. But he also took private clients and

needed publicity. He sent me
great color photos of a live-
fire reaction course in a
swamp, stuff that I could use
to illustrate a lot of stories.
All he wanted was a credit for
his company. Whatta guy!
We didn’t actually meet
until 1993, when I went to
Fayetteville, North Carolina,
to produce a television doc-
umentary on Special Forces.
When I met him he had a
beer in his hand and a track-
ing device on his ankle. He
was out on bail.

In 1991 Jack had gone to
Lithuania to train their fed-
eral police commandos. He
ever admitted working for the Department of De-
fense, but they were aware of
the operation and approved
it at the highest level. He won
the heart of the Lithuanian
cops by outshooting their for-
mal dinner, which is to say
a lot of vodka with some food
on the side.

They shot in a basement
under police headquarters. It
was neck and neck until Jack
suggested they fire the last or-
der in total darkness. In that
environment he creamed the
guy.

They liked and trusted
him so much that they let
him in on their best case.
They had bust some for-
mer KGB and GRU (Soviet
military intelligence) types
smuggling enough fission-
able material to make six
“suitcase” nukes. That they
cought them was the good
news. The bad news was
that this was the third shipment.
Nobody knew where prior
shipments had gone, but the
leading contenders were Iran,
Iraq, and North Korea.

With Lithuanian help he
also went to Moscow to talk
to friendly elements within
what was now the former
KGB, the FSK. They con-

firmed what the Lithuanians
had told him. They did this
at the risk of their lives, be-
cause those complicit in the
smuggling went high in the
FSK.

Jack brought this infor-
mation back to the States, and
the Department of De-
fense hosted an interagency
meeting to discuss the mat-
ter. Jack had brought with
him from Lithuania Major
General Jouzas Rimkevicius,
head of the federal police
commandos.

CIA counterintelligence,
under the traitor Aldrich
Ames, was the first U.S. ac-
tion agency. Naturally
enough, in hindsight, they al-
most got Jack’s agents killed.
The case was tossed to the
FBI.

Jack’s agents asked for his
promise not to reveal their
to names. They told him that
CIA and FBI counterintelli-
gence were penetrated by the
former KGB. This was true,
but nobody in the American
government believed it.

The FBI insisted that Jack
tell them the names of his
agents, and he refused. So, to
make a very long story short,
they framed him for wire
fraud, and he went to prison
for four years.

And about once a week
he was told, “Give us the
names and you’re outta
here.”

I can’t prove his inno-
cence, but I can tell you why
I believe in it. I wrote a three-
part story about him for Sold-
der of Fortune. When I
turned it in, I said, “You bet
continued on page 22
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ter have your lawyer check this out. It’s potentially libelous, and the people libeled would be FBI agents, if this isn’t true.”

They failed to have the lawyer check it out. In those stories I accused FBI agents of perjury, by name. I accused the FBI crime lab of falsifying evidence. If I hadn’t been right, I could have been ruined. We never even got a phone call.

At the same time, Jack’s cause was championed by Gary Scrurka, a television producer who had worked for every major magazine show on the air, had 10 Emmys and 70 other major awards to show for it. The guy was big-time. He invested over a quarter of a million dollars of his own money into three trips to Lithuania and Russia, tracking the story.

He says he knew for sure it was true when Fawn — Jack’s first wife — stuck with him through almost all of it. She was convicted as an accomplice and got 17 months in women’s prison. She lost custody of her son from a previous marriage. She was stand-up until she got out. Fawn likes guys. She found one, a young sergeant in the 82nd Airborne Division.

After it all shook out, Jack and Fawn were not friends. But when Gary asked her outright, she said, “He’s a son of a bitch, but he wasn’t lying about that. He’s not guilty.” She’d served her sentence. She had nothing to gain, and she really wanted to hurt him. But she wouldn’t lie.

One night in prison, Jack refused to leave the TV room until he saw the news. He knew it was coming. He saw Earl Edwin Pitts, the man who had orchestrated his persecution, led away in handcuffs. Jack did a little dance on the table in the TV room.

But the FBI has never admitted the mistake nor apologized.

Nonetheless, when President Bush called on all Americans to do everything they could in the fight against terror, Jack bought a ticket to Tajikistan, skipped over the border, and became senior military advisor to the Northern Alliance.

**CITY LIGHTS**

Loose cannon

continued from page 20

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CITY LIGHTS

Loose cannon

continued from page 20

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**CITY LIGHTS**

Loose cannon

continued from page 20

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Smock agrees, "There'll be bigger and bigger bass caught. The world record hasn’t been broken since 1932."

The regulars must be excited, knowing that maybe, "Today will be the day I’ll break the record!"

"Oh, yeah. That’s what makes a lot of the regulars. We’ve had newspapers and ESPN and people from all over contacting us about the fish that was caught. That was the fourth-largest bass ever caught in the world."

"Do you have a feeling when the record will be broken?" He does.

"It’s hard to say." Smock says. "Jed’s fish, he’s the one who usually puts them in, you can’t take them out."

"It seems unfair. You truck in captive fish," says Smock. "We feed the bass very well, and Dixon Lake is a very clear lake. The water and climate conditions are ideal for bass."

"Bass eat trout." Smock chuckles. "We feed the bass very well, and Dixon Lake is a very clear lake. We don’t put them in, you can’t take them out."

"Oh, yeah. That’s what makes a lot of the regulars. We’ve had newspapers and ESPN and people from all over contacting us about the fish that was caught. That was the fourth-largest bass ever caught in the world."
DENOMINATION: Wisconsin Evangelical Lutheran Synod
Address: 3030 Valley Street, Carlsbad, 760-729-6272
Year founded: 1992
Senior pastor: Reverend Silas Krueger
Congregation: 280
Staff: 2 full-time, 1 part-time
Sunday school enrollment: 45
Annual budget: $340,000
Weekly giving: $6500
Singles program: yes
Diversity: white, Hispanic, Asian
Dress: dressy casual to dressy
Services: Sunday worship, 8:10 a.m., 10:30 a.m.

“People wanted to be part of our church. There were quite a few incidents of that. Up until World War II, most of our churches did their liturgy in German. There was this belief among some people in America that the German language equaled Nazi.”

Last Sunday I went to Carlsbad to visit Beautiful Saviour Evangelical Lutheran Church. Senior Pastor Silas Krueger, tall, deep-voiced, talked with me about his denomination, the Wisconsin Evangelical Lutheran Synod, the least known and most conservative of what Lutherans refer to as the “Big Three” Lutheran denominations.
I visited Reverend Krueger’s church because liberal Lutherans had been in the headlines. On May 2, 23-year-old Daniel Bondeson, a resident of New Sweden, Maine, shot himself. Police discovered that he’d laced the coffee pot at Gustaf Adolf Lutheran Church in Arnesic. Sixteen people were hospitalized. One died. This story hadn’t quite expired before the presiding bishop of the Evangelical Lutheran Church in America announced that in late May he would wing his way to the Middle East to meet with Arab. I wanted to see what the most conservative Lutherans were up to.

Last Sunday, it turned out, was Confirmation Sunday at Beautiful Saviour. In the narthex, eight adolescents fidgeted. Six boys. Two girls. The boys tugged at the ties and lapels. The girls, in pretty summer Sunday dresses, projected more self-confidence. In the nave, around 120 people wedged themselves into pews for the big event. The Order of Worship began with everyone singing. “How Great Thou Art.”

Because they’re well-grounded in their theology, Lutherans, liberal or conservative, are interesting. (I asked Reverend Krueger what the Wisconsin Synod held as necessary for salvation: “Believe in the Lord Jesus Christ and trust him as your personal savior.”) The Wisconsin Synod has, however, cherished its particularisms, like preserving Communion only for its own members and for other Protestants who share the Synod’s precise beliefs. Last Sunday at Beautiful Saviour, I felt I could still get a good glimpse of the Reformation’s radical earnestness.

During the Children’s Message, Reverend Krueger held up a black paper heart. “This is what your heart looks like when other kids are mean to you, when they tease you or make fun of you,” he said.
His tiny tow-headed confirmants stared bug-eyed at the black heart. They nodded.

“That’s not how God wants your heart to look,” Reverend Krueger said. He jiggled the black heart. “God wants you to forgive and love those kids.”

Elsewhere during the liturgy, everyone stood and said aloud, “I believe that God still preserves me and guides me and daily provides clothing and shoes, food and drink, house and home, wife and children, land, cattle, and all I own, and that I need to keep my body and life....”

Land, cattle. Such a brass-tacks liturgy doesn’t slip when it comes to Confirmation, but before the congregation could celebrate that rite, Reverend Krueger lauded out some hard facts in his sermon entitled “Pray for Our Confirmands!”

“Recent studies have shown that of all Lutherans confirmants, 5 percent drift away from the faith within five years after their confirmation. Why is that? It’s one thing to pray for these young people while they’re here before us today, but how many of you will continue to pray for them afterward? What do you do to help keep them strong in their faith, to show them that their continued presence is wanted and appreciated? How many of you will take the time to approach young people in this church, shake their hand, give them a hug, and say, ‘I’m glad you’re here. Your being here means a lot to us?’”

A few moments later, Reverend Krueger placed his hand atop each confirmant’s head and intoning for each child a different Bible verse. The Lord’s Supper followed and then in the social hall, a Wisconsin-size lunch buffet of cold cuts, chili, pasta and fruit salads, and several enormous sheet cakes.

I pulled Reverend Krueger aside and asked if he worried about the retaining the young people in his church. “The Wisconsin Synod’s statistics are a little better than those for Lutherans in general. I think about 40 to 45 percent of our young people drift away after Confirmation. I’m a realist. I know that when they get to high school, my influence over them is greatly diminished. They’re among their peers. Part of that’s normal. I can do only so much. I also know that of that 45 percent who drift away, about half will want to check on kids once they’ve gotten to college. I worry about them. I’m their pastor. I worry about them.”

I asked if he felt any sort of parental anxiety about his confirmands. “I’ve driven across the state of Wisconsin to check on kids once in a while.”

Of course I’m anxious during Confirmation, I worry about them. I’m their pastor. I worry that I haven’t done enough. I worry that I might have done better. So, given my responsibility as their pastor, do I have anxiety about the kids I confirm? Of course I have anxiety.” — Abe Opincar
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MORALS

Dear Aunt Trudy,
My husband’s sister, who is quite elderly, recently sold the house she has lived in for decades. As she is getting on in years, she wanted to move into a retirement community near the beach, and she got on a waiting list for the one she likes. She was not up to looking after her house — cooking and cleaning and so on — anymore. Her house sold very quickly, and she is still not quite at the top of the waiting list for the retirement community. So my husband invited her to stay with us till her number comes up. My husband works full-time, and I am a housewife. We don’t have any children, but now I have to take care of “Alice,” her sister. She never goes anywhere, so I give her breakfast, lunch, and dinner. She’s been with us three weeks, and I am getting weary of having a houseguest. She’s perfectly nice, but she’s quite old and a bit deaf and not too independent. Alice made a big bundle on the sale of her house, and she could easily afford to stay in a hotel till she moves into her own place. Even a weekend away might refresh your spirits. Or if she is able to stay alone, perhaps you and your husband could take a week or so during this interim period. My husband’s sister, who is quite elderly, my husband says he won’t hear of it. She could stay with. Why is this entirely up to him and I have nothing to say about it? Can you find out how long she is going to stay? We aren’t thrilled with who he intends and this friend of his have a love/hate relationship. They get into arguments frequently. I’m not crazy about this best man. I love to water-ski, but when these two invite me I make excuses because I don’t want to be around their bickering. I suggested my boyfriend choose someone else for best man, but he says it is his decision, his alone, and no one is going to change his mind. I want the wedding day to be lovely, unmarrred by arguments. What do you advise?

GOING TO THE CHAPEL IN DEL MAR

Dear Going to the Chapel,
I’m no wedding-etiquette authority, but I think the choice of best man is really the groom’s decision. I’d suggest you tell your husband-to-be that you respect his wishes in this matter, even if you aren’t thrilled with who he picked to stand by him as the vows are exchanged. Then tell him nicely and lovingly that you want the wedding day and its events to go smoothly and provide all assembled with only happy memories. With that in mind, ask your boyfriend to make an effort to keep his pal on good behavior. Let him know you’re counting on him not to get into any tiffs with the best man and not to allow the guy to act up in any way during the festivities. As a kind of footnote to this issue, you may want to ask yourself whether your boyfriend is able to compromise when you two have a difference of opinion. I hope so. And I also hope that it’s just this one friend of his you so veheently object to and that his entire gang of buddies doesn’t rub you the wrong way.

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 8580, San Diego CA 92186-5803; 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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A lot of the construction paper is not acid-free, so the color is going to deteriorate.

**EVE KELLY**

At the end of every day, my sunroom looks as if a hurricane of kid-craft debris just blew through. Crayons, stencils, scissors, and sheets of construction paper lay scattered around the table and floor. I accept this mess as a necessary result of my little van Gogh's creativity and keep a constant supply of art products at their table. It's a little sacrifice I make to encourage art. My friend Bernice takes the same approach with her kids. Recently construction paper has been a hot topic between us. The construction paper that I buy from the $0.99 Only Store [Pacific International, $0.99 for 36 sheets of 12˝ by 9˝] fades so quickly," she complained. "For most projects I don't mind, but some of my kids' drawings I would like to save." I had also noticed my children's artwork fading within weeks and so I took up the paper hunt.

"Construction paper is probably the cheapest of the cheap," explained Joseph Porteous, salesperson at Warwick's. "It is used for real crafty-type work. A lot of the construction paper is not acid-free, so the color is going to deteriorate, fading over time from contact to light."

Are there other differences between construction paper and other heavyweight paper?

"Of course, heavyweight paper is really smooth on the outside," continued Porteous. "A lot of the colored construction paper is not real smooth. Card-stock [another thick paper] is not considered construction paper. It is a heavier paper and a lot better quality paper.

"Construction paper is staple; every-body buys it," said Steve Hermsen, regional sales manager at Pacon Corporation, a paper company. "Here at Pacon, we carry colored construction paper. It is a heavier stock [another thick paper] is not considered construction paper so I left it behind. Most papers in the school industry are not lignin-free because of the cost of removing it. But craft stores will carry lignin-free paper. If it is not lignin-free, with time it will discolor a photo."

So when would you recommend the groundwood paper, when the sulfite paper?

"For a preschool daycare that is looking for paper for a project that they are making and taking home today, they would want to use groundwood construction paper. For junior high and high school students who are making projects that should last a period of time, you should use a sulfate sheet, which is a stronger sheet."

What type of sheet would you find at Wal-Mart?

"Mostly what you get at a Wal-Mart is the groundwood construction paper. You also will find a difference in the weight of the paper, the thickness of the sheet. That can range anywhere from about 74 pounds down to about 45 pounds per 500 sheets of size 24˝ by 36˝."

I headed off to Wal-Mart to see for myself what was offered in the line of construction papers. They carry a RoseArt Construction paper, ($1.97 for 40 sheets of 9˝ by 12˝ plus 16 stencils) and acid-free Heavyweight Construction Paper Pad by Riverside ($1.87 for 48 sheets of 9˝ by 12˝). In the craft section, I found MPR's Paper-abilities Starter Paper Pack ($3.97 for 50 sheets of 8˝ by 11˝). It was acid-free and lignin-free but not actually construction paper so I left it behind.

Michaels sells acid-free Crayola Reversible Construction Paper ($3.99 for 50 sheets of 9˝ by 12˝) which has a white color on one side of the paper and multi-colored marbled design on the opposite side. They also carry CDS Construction Paper, including a ten-brush set and an eight-watercolor set ($3.99 for 40 sheets of 9˝ by 12˝).

Lakeshore Learning Store in Hazard Center sells the Pacon Groundwood Construction Paper ($1.99 for a 50-count of 9˝ by 12˝) and the Pacon Peacock Colorburst 100 Percent Sulfite Construction Paper ($1.49 for 50 sheets of 9˝ by 12˝).

In Little Italy, The Art Store has on its shelves My Jumbo Art Pad by Alex, which had 32 sheers of construction paper plus 80 sheets of white doodle paper ($10.99 for the 12˝ by 18˝ pad). A smaller 4-in-1 Activity Pad by LeFranc & Bourgeois contains construction paper, scribble paper, tracing paper, and drawing paper ($3.75 for 63 sheets of 9˝ by 12˝).

The Art Store also offers the Pacon Construction Paper Pad ($3.97 for 50 sheets of 9˝ by 12˝).

The deal of the day came at Costco. They sell acid-free Class Pack Heavyweight Construction Paper by Riverside Paper Company in a whopping 660-sheet pack for $8.89 for 9˝ by 12˝. /2
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Story continued from Front Page
Actually, I found one fire eater in San Diego, and she was willing not only to demonstrate her craft to me but also to teach someone else, to initiate another into the society of fire eaters. Therein lies a good deal of this tale.

Let me tell you something about the initiate first. JunkBoy is his name, and I’ll hereafter refer to him as JB. It doesn’t say “JunkBoy” on his birth certificate. It’s his stage name, his nom de plume, his alter ego. He’s a born-and-bred San Diegan, about five feet ten inches, has medium-length sandy hair, wears one of those tiny beards just below the middle of his lower lip, and looks younger than his 38 years — and this is a man whose body, as you will see, has taken more than the usual wear and tear.

One of the first things JB said when we met was “I strap large amounts of explosives to my body and blow myself up.” Trying to act nonchalant, I scanned the room for the nearest exit. Given what’s going on in the world, this did not strike me as a good act for your average cabaret. I want to make it clear: he hasn’t done this publicly since 9/11. JB may be a little crazy (judge for yourself), but he’s not dumb. A machinist by trade, he’s made himself a steel chest protector. Very importantly, JB has access to professional pyrotechnic materials supplied to him by a man known as PyroBoy (natch). You could never get PyroBoy’s real name from JB, even if you used grisly torture. (Whereas, you could get from me JB’s real name if you worked me over with a rubber hose made of whipped cream.) As you will see, he is almost impervious to pain.

This is what he does: he hot-glues four or five rows of brick firecrackers to a black powder tape called quickmatch, which he then glues to the breastplate. Then he adds several “gerbs” — devices that shoot out sparks. Then some percussion devices (“Not so much an explosion as noisemakers”). Next, he attaches all this to a nine-volt igniter box (“with a safety switch”). He puts a sheet of Mylar over the explosives and puts a shirt on over it all. He says it’s a little bulky, but if he wears a coat it’s hardly noticeable. He plans a route to and from the place of his “performance,” always the kind...
GANGSTER
IDIOTS RUIN
SCHOOL

Ra Raymundo was born in Olongopo City, Philippines, and is a 17-year-old senior at Morse High School. Her plans for graduation night? “I plan to go to a few graduation parties. Then, since I’ll be 18, the clubs. After that, I’ll be packing for my road trip to Canada.”

What will you be doing after you graduate?
“Most likely college and a part-time job.”

Do you believe high school has prepared you for college?
“No, because I still don’t know what to expect. Though I’ve been to the career center, talked to my counselor, and been enrolled in college-prep programs sponsored by the school.”

Do you know what your GPA will be upon graduation?
“Yes, 2.3.”

Do you think high school could have prepared you better for college?
“Yes, I think that if there was an offered class specifically designed to explain the process of enrolling in college, requirements for graduating high school, etc., it would help everyone.”

Who was your favorite teacher in high school, and what did they do that was so special?
“I don’t have a favorite teacher.”

What do you think is the most valuable thing you learned in high school?
“High school confirmed my theory that things are assigned to us based on the fact that we need to do something and keep ourselves occupied to stay out of [trouble].”

What is the worst aspect about high school?
“I believe that high school in general is the worst thing. It’s a government conspiracy. The government requires minors to remain in school for 12 years while they spoon-feed information to those pupils while their ability to learn is at its peak.”

Are you glad to be leaving high school behind forever?
“Yes, just the high school environment. No, because I’ll miss the people.”

Are you worried or excited about life after high school?
“Yes, because I don’t know what to expect. I’m afraid that I’m going to fail at all of these new opportunities.”

In what ways do you think you’ll change after high school?
“I think I won’t be in as much trouble at home after high school, but aside from that, I think I’ll only change in the social part of my life.”

How many high school friends will you keep in touch with?
“Most likely five to ten, if any at all.”

What did you do for the first time during your senior year?
“Skip class on a regular basis.”

What did you decide not to do during your senior year?
“Illegal narcotics; take AP [advanced placement] courses, when I could have been in a few.”

What’s the best thing that happened during your senior year?
“I got my own car and was able to drive myself anywhere I want.”

What’s the worst thing that happened during your senior year?
“Realizing that my success is buried under the restrictions of my age and school.”

What’s the best thing that happened to a friend during your senior year?
“Promoted at work, and I think that’s about it.”

What’s the worst thing that happened to a friend this year?
“One died, another raped, and the other one moved.”

What song will always remind you of high school?
“ ‘Graduation,’ by Vitamin C.”

What movie will always make you think about high school?
“The Breakfast Club.”

Michelle Bruan, an 18-year-old Morse senior, was born in Seattle, Washington. Is she glad to be leaving high school forever?
“Yes and no. Yes, because now I have a chance to make decisions on my own, and it’s my chance to start over. No, because I know now that if I fall, no one is going to give me a hand to hold. I have to learn how to pick myself up and keep trying.”

What will you be doing after you graduate?
“Working and attending college.”

Do you believe high school has prepared you for college?
“Both educationally and socially, yes, I think it has.”

Do you think high school could have better prepared you for college?
“To an extent, I think they should’ve offered classes that are more challenging.”

Who was your favorite teacher in high school, and what did they do that was so special?
“For my male teachers, they would be Mr. Giardina and Mr. Scott. Scott was my AP U.S. history teacher, and his lectures were eloquently presented to the class. I could learn more in one day in that class than I could in some other classes. The other teacher would be Mr. Scott, my advanced American literature and advanced English literature teacher.”
He is a symbol of patience to me, and he was always open-minded to the ideas and opinions that my class had. Both Mr. Scott and Mr. G. were patient with me because I always had something to ask them. As for my female teachers, I would say Mrs. Brown and Mrs. Graham. Mrs. Brown is super patient, and no matter how many times I raised my hand for help in math, she would always explain it to me in a way that wouldn’t make me feel stupid. Mrs. Graham was a character. She always had funny stories to tell the class and always put in extra time on the weekends to make sure that you really understood what you were learning and to help you get ahead.

**What do you think is the most valuable thing you learned in high school?**

"That things change; learned in high school? What do you think is the worst aspect to be the way they were. Things aren’t always going to work will prevail." What is the worst aspect about high school?

“Drive a stick-shift car; I finally learned how to drive one this year.” What did you decide not to do during your senior year?

“I decided that I would not get senioritis. I wouldn’t let myself slack off.” What’s the best thing that happened during your senior year?

“Meeting new and interesting people, since I think I’m going out.” What’s the worst thing that happened this year?

“The start of the war in Iraq and knowing that I have several friends who have been sent there to fight.” What’s the best thing that happened to a friend during your senior year?

“When my friend came back from the Army and knowing that I got to spend time with his family and his friends. It makes me happy to know that my friends are happy.” What’s the worst thing that happened to a friend this year?

“When I found out my friend had cancer.” What song will always remind you of high school?

“Only the obvious one: ‘Graduation,’ by Vitamin C.” What movie will always make you think about high school?

“Zoolander, because I watched that movie at Mission Valley mall, and Mission Valley is where I used to go with friends to chill and to shop.”

**Seventeen-year-old Morse senior Vince Largoza was born in San Diego, at Balboa Naval Hospital. Is he glad to be leaving high school?**

“I like knowing I’ll never see these disciplinary-problem students again, but I’ll miss my friends.” What will you be doing after you graduate?

“I’ll be going to college.” Do you believe high school has prepared you for college?

“Yes; some teachers could have been a bit tougher and not so prissy.” Do you think your high school could have prepared you better for college?

“Yes; some teachers could have been a bit tougher and not so prissy.” Who was your favorite teacher in high school, and what did they do that was so special? Mr. Giardina. He showed me that just knowing the facts is not enough, understanding it and knowing how it applies to something is what makes you smart.”

**What do you think is the worst aspect about high school?**

“Knowing you’ll encounter those gangster idiots that make a big deal over everything and ruin high school.” Are you worried or excited about life after high school?

“Excited, because I don’t know what’s in store.” In what ways do you think you’ll change after high school?

“I feel I’ll work harder than ever because life is not easy.” How many high school friends will you keep in touch with?

“I hope that I won’t change. I want to be the same Michelle that people remember from high school.”

**How many high school friends will you keep in touch with?**

“I don’t know the exact number. Although, in the end, the ones that keep in touch are the true friends.” Tell me what your plans are for graduation night.

“Go home, have a big sigh, and say, ‘I did it!’ and then…PARTY!” What did you do for the first time during your senior year?

“Meeting new and interesting people, since I think I’m going out.” What’s the best thing that happened to a friend during your senior year?

“When my friend came back from the Army and knowing that I got to spend time with his family and his friends. It makes me happy to know that my friends are happy.”

**Vince Largoza**

*San Diego Reader June 5, 2003*
What did you decide not to do during your senior year?

“Debt, then get suspended, which probably would have made me lose all my privileges as a senior.”

What's the best thing that happened during your senior year?

“I met my girlfriend, and she is the best thing ever.”

What's the worst thing that happened this year?

“The worst thing is my AP government class and the teacher that’s so condescending and no one realizes it, and, plus, he is not funny.”

What's the worst thing that happened to a friend this year?

“The worst thing that happened to a friend is he almost lost his toe.”

What's the best thing that happened to a friend during your senior year?

“The best thing that happened was that the friend referred to in the previous question got to keep the toe.”

What song will always remind you of high school?

“Waiting,” by Green Day.

I’ve been waiting for graduation for so long.”

What movie will always make you think about high school?

“Amer ican Pie. It’s all true; everything in that movie depicts high school life perfectly.”

Gerald Briones, 17, also a Morse student, was born in San Diego. What did he do for the first time during his senior year? “I decided to start paying for my own lunch instead of scabbing off my friends. I think they were starting to get irritated when I’d always ask them for food.”

What will you be doing after you graduate?

“AFTER high school, hopefully, I’ll be going to college at Mesa College.”

Do you believe high school has prepared you for college?

“I believe high school has not prepared me for college, but it has taught me to be a responsible adult.”

Do you know what your GPA will be upon graduation?

“My GPA will be in the low 3.00s.”

Do you think your high school could have prepared you better for college?

“No, because of my laziness, and I procrastinated a lot. I feel that high school could not have prepared me any more.”

Who was your favorite teacher in high school, and what did they do that was so special?

“My favorite teacher is my journalism teacher, Mr. Meyer. Although he is always paranoid, he has taught me a lot about how life can be tough at times.”

What do you think is the most valuable thing you learned in high school?

“From high school, I have learned that ‘senior portfolios/exhibitions’ are a waste of my time. Instead of using my time to research for scholarships, I had to use that time for the ‘senior portfolios.’”

What is the worst aspect about high school?

“It’s been too stressful because of all the expectations of the administration of Morse and the San Diego school board. Are you glad to be leaving high school behind forever?

“I’m actually not glad about leaving high school; I don’t want to get older. I don’t think anyone does. I want to stay a kid forever.”

Are you worried or excited about life after high school?

“I’m worried about life after high school. I have no direction in life, and I feel that I’m not going to reach my full potential.”

In what ways do you think you’ll change after high school?

“I believe I will be less quiet after high school, since I feel like I’m one of the most talkative people in school.”

How many high school friends will you keep in touch with?

“Gerald Briones, 17, also a Morse student, was born in San Diego. What did he do for the first time during his senior year? “I decided to start paying for my own lunch instead of scabbing off my friends. I think they were starting to get irritated when I’d always ask them for food.”

What will you be doing after you graduate?

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Do you believe high school has prepared you for college?

“I believe high school has not prepared me for college, but it has taught me to be a responsible adult.”

Do you know what your GPA will be upon graduation?

“My GPA will be in the low 3.00s.”

Do you think your high
Hillary De La Cruz is an 18-year-old Morse student who was born in Jacksonville, Florida. She definitely know I will keep in touch with three or four of them, because I’m related to them. Tell me what your plans are for graduation night.

“I plan on celebrating my graduation with my family and friends; probably go out to dinner that night.”

What did you decide not to do during your senior year?

“I decided not to procrastinate as much, but I think procrastination is inevitable.”

What’s the best thing that happened during your senior year?

“The best thing that happened was getting into most of the classes I requested, like AP English, AP physics, and other classes.”

What’s the worst thing that happened this year?

“Rejection from a particular college, even though a lot of seniors were rejected by some of the colleges they really wanted to go to.”

What’s the best thing that happened to a friend during your senior year?

“They got into the colleges they wanted.”

What’s the worst thing that happened to a friend this year?

“A friend of mine ate too many stuffed jalapeños and had an accident. I felt sorry for him, but it happens.”

What song will always remind you of high school?

“Saved by the Bell theme song.”

What movie will always make you think about high school?

“Lord of the Rings, since almost everyone watched that movie when it first came out.”

Do you believe high school has prepared you for college?

“For the most part, I feel prepared, but I also feel that there will definitely be things I am not ready for.”

Who was your favorite teacher in high school, and what did they do that was so special?

“My favorite teacher was my algebra teacher in 11th grade, Mr. Long. I never thought I was any good at math, but he motivated me as well as other students to try harder.”

What do you think is the most valuable thing you learned in high school?

“The most valuable thing I learned in high school was ‘the higher the risk, the higher the reward.’”

Are you glad to be leaving high school behind forever?

“I'll be glad to leave high school because I feel that I am ready to be out in the real world.”

Are you worried or excited about life after high school?

“I am excited about my life after high school because I am ready to face new challenges and meet new and different people.”

In what ways do you think you’ll change after high school?

“I will definitely become more responsible, hard-working, and I will have to prove to others that I am a mature adult.”

How many high school friends will you keep in touch with?

What did she think was the worst aspect pertaining to high school? “Being surrounded by people who have no moral values, who did the stupid things they did because they thought it was fun.”

Do you know what your GPA will be upon graduation?

“It will be 3.1.”

Do you think your high school could have prepared you better for college?

“Yes, because there are some experiences that I know I will not be prepared for.”

What’s the worst thing you could have prepared you better for college?

“Some experiences that I know I will not be prepared for.”

What will you be doing after you graduate?

“I will be attending college and working.”

Do you believe high school has prepared you for college?

“For the most part, I feel prepared, but I also feel that there will definitely be things I am not ready for.”

Do you think your high school could have prepared you better for college?

“Yes, because there are some experiences that I know I will not be prepared for.”

What song will always remind you of high school?

“Saved by the Bell theme song.”

What movie will always make you think about high school?

“Lord of the Rings, since almost everyone watched that movie when it first came out.”

What was the best thing that happened during your senior year?

“The best thing that happened was getting into most of the classes I requested, like AP English, AP physics, and other classes.”

What was the worst thing that happened this year?

“Rejection from a particular college, even though a lot of seniors were rejected by some of the colleges they really wanted to go to.”

What’s the best thing that happened to a friend during your senior year?

“They got into the colleges they wanted.”

What’s the worst thing that happened to a friend this year?

“A friend of mine ate too many stuffed jalapeños and had an accident. I felt sorry for him, but it happens.”

What song will always remind you of high school?

“Saved by the Bell theme song.”

What movie will always make you think about high school?

“Lord of the Rings, since almost everyone watched that movie when it first came out.”

Hillary De La Cruz is an 18-year-old Morse student who was born in Jacksonville, Florida.
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“In my four best friends,”
Tell me what your plans are for graduation night.
“I’m not a wild person, so for graduation night I will probably be out having dinner with friends and family to celebrate.” What did you do for the first time during your senior year?
“For the first time during my senior year, I decided to get a job and work while I attended school.” What did you do to do during your senior year?
“One thing I decided not to do during my senior year was join any clubs or organizations and mainly concentrate on my schoolwork.” What’s the best thing that happened during your senior year?
“The best thing that happened to me during senior year was actually finding out what I wanted with my life, careerwise. It made me realize that I wanted to do something that involves math. I feel that I am pretty good in that subject.” What’s the worst thing that happened this year?
“The worst thing that happened to me was my experience with my back pains. It really affected my life because I couldn’t do some things I wanted or needed to do because I couldn’t stand the pain.” What’s the worst thing that happened to a friend during your senior year?
“The best thing that ever happened to a friend of mine during the senior year was he being accepted to the college of his first choice.” What’s the worst thing that happened to a friend this year?
“The worst thing that happened to a good friend of mine was her death. She died at the beginning of the year because of a car accident involved with racing.” What song will always remind you of high school?
“Goodbye to You,” by Michelle Branch.” What movie will always make you think about high school?
“Can’t Hardly Wait.” —Alecsis Ducusin, Morse H.S.

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Father Serra and Gaspar de Portola came to San Diego in 1769. To imagine what they saw, erase almost all of today's jets soaring over skyscrapers, of course, but also palm, pepper, and orchard trees, which the friars planted, and, believe it or not, every tall, stately eucalyptus. Walk through Balboa Park, Rancho Santa Fe, or National City, and you'd swear the eucalyptus must be indigenous. It isn't. It's an import, the majority begun as a get-rich-quick scheme.

Opinions vary about who planted the first in California, and when. Many nominate William Taylor, missionary from Australia, who brought seeds to San Francisco in 1863. Others say William C. Walker's Golden Gate Nursery, if not the first to plant, spread the word about "blue gum seedlings" in 1856. In Southern California, William Walskill of Rancho Santa Anita gets most credit for planting south of the Tehachapis. A "Mr. McCray" of Spring Valley grew San Diego's first, around 1878.

An early motive for eucalyptus may have been aesthetic. Robert LeRoy Santos: Australians"packed their belongings and boarded ships mostly constructed from blue gum timber. When they embarked from Sydney or Hobart Town, they brought with them a mental picture of their home-land's landscape. In California they saw barren hills and valleys. They could visualize how their lofty and majestic eucalyptus could change such a bleak picture."

By August 11, 1872, the Daily World boasted that the tree grows vigorously in San Diego, "but few realize how vigorously. Three years ago, Mr. E.W. Morse planted a eucalyptus seed in his garden, and from that seed has sprung up a tree that is now more than 18 inches in circumference and not less than 25 feet high!"

In the first year a eucalyptus can grow 12 to 15 feet, and 5 to 8 feet annually after that. There are now an estimated 800 varieties, but 80 percent of California's are "blue gums," which people first planted as an ornamental. Soon, however, its uses grew. In 1885, when the citrus industry began in Southern California, hot Santa Ana winds ruined orchards, so growers made windbreaks out of "wind-firm" blue gums. Many believed that a eucalyptus forest could change local weather, while others claimed eucalyptus oil was a wonder drug, and tea made from it could cure every ailment, including malaria. "California had malarial problems in the 19th Century," writes Santos — San Diego in particular. The eucalyptus could arrest malaria, but scientists didn't know why. Many assumed the tree's distinctive aroma "disinfected the air." As proof the eucalyptus was a "fever tree," they pointed to a grove in Bakersfield that cured the disease in 1869. The trees did their job, but not their aroma. Their roots drank up so much water they drained ponds where the Anopheles mosquito — the real cause of malaria — bred in abundance.

San Diego needed "usable" trees, and people saw money in the Australian intruder. Between 1875 and 1885, Frank and Warren Kimball planted tens of thousands around the National City area. The "indestructible" tree, they felt, could fulfill an ongoing need for firewood and piles for wharves. Leland G. Stanford: "Most of the homes in California had wood stoves for cooking and open fireplaces for warmth. Even great hotels like Horton House and Hotel Del Coronado had fireplaces in nearly every room. San Diego City directories of and before 1900 pictured ads only of wood stoves. They listed as many wood dealers as saloons and livery stables."

Because it grows fast and has "water-greedy shallow roots," by 1889 detractors called the eucalyptus a "weed tree." When civic planners wanted eucalyptus groves for Prospect Park and Coronado, facing Glorietta Bay, the San Diego Union worried that "If half is true which is told of them, we fear the view of the Pacific Ocean will be shut off from San Diego."

The eucalyptus always had enemies. In his novel Old Calabria, Norman Douglas calls it a "dirty tree" and complains: "No plant on earth rustles with such a horrible metallic fashion...like the sibilant chant of ghosts. Its oil is called 'medicine' only because it happens to smell rather nasty; it is worthless timber, objectionable in form and hue — objectionable above all things, in its perverse, inhuman habits.

In spite of some opposition, the eucalyptus enjoyed such a "blue gum mania" between 1905 and 1912, it became an industry. Santos: "Large eucalyptus plantations were created with the hope of reaping sizeable profits." Government experts, the media, University of California specialists, and "enthusiasts who gave lectures and published essays" — all sang the tree's praises. In 1907, the U.S. Forest Service announced that the supply of hardwood from Appalachia was waning. The problem — "timber exhaustion" — infected the nation like a virus. F.D. Cornell: "History shows that following in the wake of timber exhaustion, invariably will be found decaying civilization, race, disintegration, and national corruption." The eucalyptus became the solution.

Plantations grew. Del Whiting of El Toro planted 1000 acres of gray, red, and sugar gum eucalypti. Novelist Jack London, investing in wood for furniture,
planted 100,000 on his Northern California ranch. In 1909, George Peavy wrote a series of articles for California Weekly: in one he announced there were "fully 100 companies engaged either in planting eucalyptus seedlings, contracting to plant acreage, or selling stock."

In San Diego groves began at what is now UCSD, sugar and blue gums at Balboa Park — which, before the planting, was just a bald hilltop — on acreage in El booa Park — which, before sugar and blue gums at Balboa Park — which, before

In 1906, the Rancho Santa Fe Railroad paid no mind to a similar experiment by the Central Pacific Railroad in 1877. In a two-year program, CP planted an estimated one million seedlings in the San Joaquin Valley. Santos: "The program was a bust, though. Soon it was discovered that eucalyptus ties would crack and check if not seasoned properly. These ties could not hold a spike in place securely." Also, eucalyptus wood rotted easily. The Santa Fe Railroad didn’t know, or didn’t heed, the Central Pacific experiment — and got the same results. Around this time railroads discovered that Oregon fir, when dipped in creosote, made a much stronger tie. To cut its losses, the railroad sold the property for a residential development: Rancho Santa Fe, one of the first in California planned around a single architectural theme: Spanish Colonial. After World War II, a local ordinance warned, "Removal of eucalyptus is prohibited."

The eucalyptus boom hit the Escondido Valley — hard. The tree sprouted in back yards, parks, schools, and roadways. The Pratt Eucalyptus Company planned a "miniature Australia" — California’s first theme park, some say — north of town. In April 1909, they planted a “blue gum forest” on 700 acres. When the trees matured, they would import koalas, wallabies, and kangaroos to frolic amid the ‘leathery dark green leaves.’

In 1917, the Landreth Hardware Mill took over the "forest." Their goal: to make eucalyptus woodwork for houses and hope chests. They believed that the wood was "naturally moth-proofed" all it came near. Two years later, as discouraged as the original owners, they sold the property to the Pacific Toy Company.

Santos: “Eucalypti are among the world’s most flammable trees. They burst into flames when fire reaches a certain temperature because rapid vaporization of oils causes rapid ignition.” The tree’s explosive nature produces a "very intense fire that ‘crowns’ — leaps from treetop to tree-top." (Many accuse eucalypti as the major contributor to the Berkeley-Oakland fire of 1991, which killed 24 people and destroyed 3000 homes.)

In 1919, fire broke out at the Pacific Toy Company. The oil, bark, and litters of dry leaves became a combustion inferno that fueled the blaze. Flames crowned from tree to tree with fury. In a short time, one of the fiercest holocausts in San Diego history turned Escondido’s blue-gum bonanza into a forest of blackened stumps.

By 1912, the eucalyptus boom was over. Gas and electricity usurped its domain. Planters, eager to
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SANTOS points to a difference between Californian and Australian eucalypti. The latter grew in virgin forests hundreds of years old. The blue-gum wood that built Australia’s ships didn’t split or crack and was of far greater quality than the young eucalypti harvested here. “This misunderstanding meant economic ruin for some in California. It also gave the eucalyptus a bad reputation which still exists today.”

Kevin Starr, California state librarian: “Newcomers built their California dream, landscaping barren neighborhoods with eucalyptus and Monterey pines, trees never intended to grow in such an arid place, and planted shrubs near their homes — all fine fuel for fires. They built a natural environment that was not all natural. It was as beautiful as it was artificial, fragile, and dangerous. We are constantly reminded what an artificially engineered construct...and consequently how fragile.”

SOURCES:


charge $5 per tree, couldn’t wait the 10 to 15 years for them to mature. Mills closed. Scientists questioned the tree’s vaunted healing properties. Plus, the eucalyptus became a residential nuisance. Santos: “It grows too big, is messy, tears up sidewalks, and invades sewer systems. It is more suitable for a windbreak or biomass fuel.”

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Dad’s Got History

Born in San Diego in 1950, Michael Page was playing bass in local bands when a friend from New York City told him about Greenwich Village and the Bowery. The New York Dolls played at Max’s Kansas City, the Ramones at CBGB. Rock and roll was changing, and New York was the heart of the change. Page moved cross-country, met Sylvain Sylvain, and hung out with the Dolls until the band broke up. Sylvain and Page auditioned with Chubby Checker. Page told him about Greenwich Village and the Bowery. The New York Dolls played at Max’s Kansas City, the Ramones at CBGB.

Rock and roll was changing, and New York was the heart of the change. Page moved cross-country, met Sylvain Sylvain, and hung out with the Dolls until the band broke up. Sylvain and Page played in a group called the Criminals; then Page auditioned with Chubby Checker.

When Page got the gig, it was a dream come true. He toured the world, shoddied James Brown’s band, and played the Chicago Fest with Little Richard, Chuck Berry, and Bo Diddley. But the endless tour took its toll and Page finally said no more. Ready for a rest, he decided to play a little bit and then get out. During this time, he played in a group called the Dolls until the band broke up. Sylvain and Page played in a group called the Criminals; then Page auditioned with Chubby Checker.

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The next year, he played bass on Iggy Pop’s Party album. Michael Page was a part of rock and roll history. His story continues below.

* * *

When Iggy and I were in San Diego for our short vacation, something happened that I still hear about. In fact, I heard about it the other day.

What happened was that Iggy and I went down to Windansea. We were bodysurfing, enjoying the sun, and drinking a bit. A hometown event was happening at La Jolla High School, and my little buddy Markey McCoy showed up. Markey had a band from San Diego. One time I visited San Diego, and when I returned to New York, I brought Markey with me.

We drove his car from San Diego to New Orleans, and then on to New York City. Markey started getting a little career going in rock and roll. But he eventually ended up back in San Diego, and he was playing in a band at this homecoming. When he saw us down at the beach, he asked if Iggy would like to come and play a song with his band, and Iggy said yes.

So we walked up from Windansea. By then, we’d been drinking a little bit and had been in the sun all day. We made it to the football field, where the big event was, and it was all La Jolla alumni with their families and friends. Everyone was out on the football field having a big picnic. It was a family-oriented thing, and there were a lot of people there. Markey’s band was playing, and I think at that time he was into a Christian band, or whatever. So we set out and watched the band play.

Then Markey announced that he had a special guest that was going to play a song. I didn’t think that he announced that it was Iggy Pop. And that was a cool thing to do, because we didn’t want that to happen. We just wanted to make it a casual jam.

Now, the only song Iggy knows to play with guys he hasn’t played with before is “Louie Louie.” So Iggy went up on stage in front of all these families, the kids and the whole thing, and sang this quadruple, double X-rated version of “Louie Louie,” using unadulterated pornographic lyrics in front of all these families. And it was his way of saying, “Sure, I’ll come and jam with you, but you’ve got to take what you’re going to get.”

I remember being in the audience and watching it happen. I looked at the reaction of the people, and it was, like, oh, my God! Iggy was doing every vulgar swearword that you could do. He just made up his own swearwords to “Louie Louie.” And he did it as a mockery, because the original lyrics to “Louie Louie” are not filthy like everybody thought. When we were kids and “Louie Louie” came out, everybody invented their own words for the song that had nothing to do with the song. “Louie Louie” was about a banana plantation and was a Jamaican song. But the song was immortalized, even though nobody knew the words.

So Iggy used “Louie Louie” as his banner, his example of what rock and roll was all about. The words to “Louie Louie” were never bad, but people somehow had made them bad. And guess what? If you’re under the assumption that the words are bad, I’ll show you what bad is all about, and I’ll give you my version!

Well, his version was absolutely disgusting. With all the families that were there, it was the biggest insult that you could do. Half the people were, like, “Oh, my God,” and they’re putting their hands over their kids’ ears. The other half were just dying of laughter. They couldn’t believe it. Well, they pulled the plug on him halfway through and told him to get out, and Iggy was banned from La Jolla forever.

But I still hear about it to this day. I heard about it last week, and I heard about it yesterday when I went to Guitar Center to pick up an amp simulator. A guy at Guitar Center asked me my name so that I could get a discount, or whatever. When I told him I’m Mike Page, he said, “Oh, you’re that guy. You’re that guy who played with Iggy. I’ll never forget it for the rest of my life. I graduated from La Jolla High, and I was there at the football field when Iggy Pop sang ‘Louie Louie.’” And he said, “That was the wildest thing that ever happened to me. I couldn’t
believe it. My parents were there, and they died and freaked out, and me and my friends all freaked out. It was the coolest thing I’d ever seen happen.” So here you go again. Half the people think Iggy’s the coolest thing they ever saw, and the other half were ready to have him arrested and sent to jail.

Marky McCray had a really interesting thing happen. He pursued his musical thing and got hooked up with Belinda Carlisle, the singer from the Go-Go’s, and he toured with them for a while and then did a couple of other things.

But when Mark got into recovery and became a minister. And he was a legendary guy in La Jolla as the surfing rock and roll minister. He’d come out with a gown on and start his gospel thing, but he had a Stratocaster strapped on his back. And after he did his little thing for a while, he’d work up into a tempo just like gospel music, and then his band would kick in and they’re praising Jesus. He had a lot of good vibes with that, and he had an antidrug message.

I’ve got a clipping next to my bed that talks about Markey passing away, and I look at it every single day. When Mark ey we nt to New York, I couldn’t work as a missionary in South Africa, I couldn’t

Mark went to South Africa with his wife and newborn baby. They were finally successful at having a baby after several miscarriages, and he got a little miracle child named Connor. When Markey went to work as a missionary in South Africa, I couldn’t wait for him to get back so we could talk about mamba snakes and so on, because he spent time in a place that I’d spent a lot of time in.

But before he came back, I’d heard about nowhere that he’d gotten ill and had been diagnosed with cancer. So he came back. I loved him to death, and it was kind of hard. But when I saw him, I saw a look in his eyes that said his time was up. But he was really centered and focused. He was a minister, see, so he understood all this stuff, the way that things work and all.

Mark McCoy was right at the pinnacle of everything that was happening. He was doing successful Christian music, and he was one of those guys that just spread the good word. I think about him every day.

One of my favorite memories of Markey was when I took him to New York and introduced him to Sylvain. Sylvain told Mark that he had to dress differently now that he was in New York. So he put him in a sharkskin suit. He put grease in his hair to get his hair to stand up. He put motorcycle boots on top of the suit and taught Mark how to stand in front of a mirror just so. He’s got a little scarf thing in his pocket. Now we could go out.

So we went out and all of the girls said later, “Wow, you’ve got to bring back more boys like this from San Diego.” He’s a little surf guy with the white hair and all, and the girls just loved him.

Mark McCoy was 39 when he died, and a part of me went with him.

* * *

Whenever the Iggy tour came to San Diego, it was a nightmare. I always looked forward to playing here, because then I could see my friends and they could see me play these shows. But then the bumbling would begin. First of all,
we’d show up tired because we’d played someplace a day or so before. And as soon as we got here, I’d have a list of 50 different calls. All well-wishers. I’d really want to spend time with everybody, but it ain’t going to happen.

I’d finally get a little sleep and the phone would ring and it would be a guy saying, “My name is So-and-So, and I sat next to you in social studies at Kearny. And I’m not into what it is you’re doing, but my sister and her three friends want to see you play. If you could get eight tickets for that show, that would be great.” And it’s, like, “Dad, you know, you’re my dad and everything, and I love you, but look what’s going on here. It’s just chaos. There’s a hundred well-wishers, all trying to say hello at the same time, and we have this little tiny dressing room.” Whatever. My dad got mad at me for that and said, “Well, I’m your father. You should spend more time with me.” And it was, like, “Dad, cut me some slack.”

Another time we stayed at the Catamaran, and we did about three or four shows here in San Diego. The first one was probably the most fun. It was at the Roxy movie theater, because they’d put Iggy Pop on the marquee and my friends wanted the marquee to also say, “San Diego welcomes homeboy Mike Page.” They wanted to do that without asking Iggy if it was okay. And it was just a problem. That theater was fun to play at because he’s Iggy Pop, and he puts on the wildest show I’ve ever seen. You get every nickel’s worth of entertainment packed into that deal, and it’s the real deal you’re seeing.

Well, I saw my friends in front, and they’re all smiling, with the peace signs, saying, “Yeah, Mikey.” And then I’d watch them just get torn into the crowd and pushed back and a new group of faces would appear. It was so much fun.

Every place we played was sold out to Iggy’s fans, and they were just all different types of people. I remember we played at the Adams Avenue Theater once, and it was an interesting venue. There were a little too many people at that one too. Steve Jones from the Sex Pistols came down, and Clem from Blondie. And a couple of other interesting people. Tim Mays and Bob, the Paladins. Everyone!

It’s really hard to say what Iggy’s best venue was,
because you know what? He blew them away wherever he played. Most people found that he lived up to his reputation, and I never saw him do a lackluster show. I’ve never seen anybody do what Iggy does in one show, with total abandonment. Just throwing his body around the way he does. Obviously, a lot of his energy was fueled by drugs and alcohol. And that took a toll. It took a toll on all of the tours we did.

Our least supportive venue was opening for the Rolling Stones at Pontiac, Michigan. That is something I’ll never forget for the rest of my life. We had Clem from Blondie on drums and Carlos Alomar — two of the hottest guys, people, artists. I saw William Burroughs come and hang on Iggy’s every word. I’ve seen world heavies come and hang. They’re interested in what Iggy’s got to say. I don’t know if Iggy’s visionary. It’s hard to put your finger on it. But he has the art of communicating with people. And at the same time, he does not bait a hook.

The Pontiac stadium show was the best show that we were ever going to do, because we’re playing with the Stones. Kids slept in the snow to see that show, and by the time they came in after sleeping all night in the snow, they wanted to see the Rolling Stones, goddamn it. We opened, Santana opened after us, and then the Stones, and it was too much of a wait. It was too much pressure for these kids to wait to see the Stones. Each of us had our own private limousine. Wrong. I didn’t want that. I wanted to be around my guys, and I was scared. This is the biggest thing we’d ever done. Give me a band to talk to so I won’t be so scared. But they sent us people with their own limousines, and right off the bat, it didn’t start out right. Well, we got to the venue, but then we didn’t have any sound check. We were the sound check. And that was the first time I’d played a venue of that size, except for playing with Chubby at the Chicago Fest. But with Chubby, it was a huge sea of friendly, smiling faces, all doing the twist, with crowds of people as far as you can see, waving their hands in the air and smiling.

But here, the natives weren’t friendly. They were there to see the Stones. Iggy came out in a miniskirt, garters, a military helmet, and a leather jacket. He’d just hit the stage, and I figured it was close enough to Detroit that we’d be okay, because Iggy was from Michigan. That particular tour, a couple of people didn’t do well. Prince did really badly and got booed and bottled. And we got booed and bottled. Those kids weren’t there for Prince. They went for Huey Lewis and the News, and J. Geils did really well too. Bands like that that were not threatening.

Now, Keith Richards is a hard-core Iggy fan. Keith asked Iggy to be on his New Barbarians tour. He had Stanley Clarke on bass, and he asked Iggy to sing on that. Keith dug Iggy as much as he dug Mick Jagger, or more, because Iggy didn’t have all the pretension and stuff. Keith and Iggy were inseparable. When they get together, it’s for days. So we were opening for the Stones and getting ready to talk to so I won’t be so scared. They went for Huey Lewis and the News, and J. Geils did really well too. Bands like that that were not threatening.

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into our first song. I look at Carlos, and we start mak- ing our way down to the front crowds to see what’s happening, playing “Lust for Life.” And then the bot- tles started coming. Car- los wasn’t used to it. He’d played with James Brown and John Lennon, and he was on Mick Jagger’s solo album. Carlos was one of the musicians that was way up there in the world, but he wasn’t used to the bot- tles and stuff.

And they kept com- ing, and they were flying. I looked over at Clem, and a bottle had just smashed on Clem’s drums and split into little miniature grenades. The glass was just like scrapnel. I saw that Clem had all these lit- ing, and they were flying. I saw grenades. The glass was a bottle had just smashed tles and stuff.

And Iggy was obvi- ous. I’ve seen him fall off huge things where normal people would have their legs broken. So I got up to play again, and kaboom. Within the next five min- utes, another bottle was thrown, and it knocked my front teeth out. Some- how I got finished doing the show, and we went right from the stage to the infir- mary. They had doctors there that were treating the crowds for heat exhaustion. Whatever. But it was not what I thought it was going to be, like, playing with the Rolling Stones. It was a big drag. And we had to do it again the next night. I went up there with a bandaged-up nose, no teeth, and makeup. This was toward the end of my time touring with Iggy.

One of our last tours was called the Breaking Point tour. And we thought somebody was going to die on that tour, because the drug and alcohol use had gone to record pro- portions, and it was just out of control. But basi- cally, who’s going to tell you no when you’re the one calling the shots?

Well, about this time, I started thinking about retir- ing. It was just, like, you know, I’d done pretty much everything that I could do in the rock and roll thing. And right now, I’m tired. How much more can you do, really? How much more coke can you do? How much more can you drink? How many more girls can you meet, or whatever was happening? And I started getting a time clock that was ticking.

See, right towards the end I met a girl in San Diego. Now, I’ve met girls from all over, but this one I got serious about. She was a homegirl, and she knew what was going on with me, being a rock and roll guy from San Diego. Circumstances led to our meeting, and we hit it off right away. And it just so happened that I had a lit- tle bit of time off, a matter of days or whatever, and we developed a relation- ship. Then when I came back again and had a lit- tle bit more time off, our relationship got heavy. And I asked Charlene to marry me.

Actually, I asked her if she’d like to come to Paris, because I was going on another Iggy tour. And I got my great-grand- mother’s platinum wed- ding ring, and whatever. And she’s, like, “Yeah, go fig- ure. Yes, of course, dummy. I’ll marry you.” So she came to Europe with us. And I’m still honorable with Iggy, and I’m not going to drag her around with me. He’d hired me as a music- ian and didn’t want me to bring an entourage with me. We found it difficult to get married in Paris, but I cemented my relation- ship with her. And my buddy, Frankie Infante from Blondie — one of the most talented musi- cians I’d ever met — we bonded on that tour. Char- lene and Frankie and I went to the Louvre in Paris, and we did all the stuff that tourists did. Paris, Lon- don, like it would never end.

And I warned Char- lene about Iggy, that he didn’t really think anything about running around naked, so just get used to it. Whatever crazy, wild thing that could happen probably would happen. So just kind of stand behind me, take it all in, and relax. The next thing you know, there was a tap on the win- dow, and it was Iggy. We were up eight floors from a boulevard in Paris, and somehow, he’d gotten out- side. He was naked and banging on my window, saying, “Mikey, do you have toothpaste? We’re out of toothpaste.” So there he was. And I said, “Well, honey…Char…this is Iggy…Jim. And Jim, this is Char.”

Frankie and I ended up doing a couple of tours. We did the Australia and Japan tour and went to Hawaii for two weeks to rehearse for it. Charlene flew to Hawaii to be with me, so we rented cars and spent the day tooling around the island. And it was like it couldn’t have been better. Frankie became like a family member to me. So we do Japan. And I introduced Iggy to this girl, Suchi, who we’d met in Tokyo, and he brought her to Australia with him.

I’d gotten married by then, and after I got mar- ried, things were a little bit different with me and Iggy. That’s just what happens when guys get married. We used to clown around about it, and Iggy used to ask me, “Mikey, do you think maybe one of these days I’ll be like you, be a lucky guy, meet the right girl, and settle down?” We’d think about it for a little bit, and then say, “Nah. It ain’t going to happen.” And we’d laugh about it. But he’d finally meet the girl. He’d finally met Suchi and brought her back. And on the way back from Japan, I believe it was, we had a talk, and he was half drunk and stuff. But he said, “You know, she’s concerned. She thinks I drink too much. Do you think I drink too much?” And I went, “Of course not. You taught me everything I know about drinking.”

Then he told me that he was going to take a break. He was thinking about getting into acting, and he wanted to try his
hand at a couple of other things. And he said, “You know, it’s kind of hard for me to tell you this, and I don’t know how to say it, but I kind of don’t want to be your main boss any- more, for now.” And it’s, like, cool. At that time, I was burned out. I was ready to call it quits while I was still alive.

So we came back, and I think Frankie came with me. Iggy started doing a couple of movies and stuff, and I kind of got out of touch with him. He was living in Los Angeles for a while, and everything was new to him. He got married, and I kind of got out of touch with him. He was still alive.

To call it quits while I was burning out. I was ready to do some stuff. I had money. We’d just finished a couple of successful albums, and I’d done my share of world touring. Now it was time to settle down for a change.

Charlene and I ended up staying with my dad in Mendocino County for a little while, because my dad had secured this ranch up there. But we got married here in San Diego. We rented the Catamaran and the Bahia Belle and spent the day tooling around there. All of my friends from New York City showed up, and it just blew my mind. Marky and Andy and Vinnie and Rocca. It was just all the guys. And half of them brought their mothers. We had a wonderful, wonder-
derful wedding and ended up planning to have a family.

We had my daughter, Nina, up in the mountains of Mendocino. She was born in Willits, a little logging town, and it was just the perfect environment. Somehow my dad had secured this 16-bedroom racehorse ranch up there, with a full racetrack and stables for 30 horses. He’d gotten the job of caretaking this place. But it was a white elephant. He was on salary and sitting with European antiques in the middle of nowhere. Our nearest neighbor was 20 miles away. We had horses to ride, a stocked fishing pond, bear, pig, deer, and a 5000-acre ranch. And it was, like, well, here we are. This is it. And we had a baby on that ranch, the best thing that’s happened to me in my life.

Who did I think of as a star? I have a problem with that word. Sting. That friggin’ creep! I don’t know, you know. I guess I know a lot of them, but I don’t see them that way. And I think about that sometimes. It’s interesting. A star is someone who’s at least had some media attention.

As a kid growing up in San Diego, I bought magazines like Rock Scene, and I’d read about these people. I’m here in San Diego, and all this rock stuff is going on in New York. The guys in the magazines became rock stars to me. Then I went to New York, and the next thing you knew, I was there with them. And they didn’t consider themselves rock stars. But to some kid in Oklahoma with nothing else to do, looking through the magazines and seeing them on TV and stuff, they were stars — to them, anyway. I wouldn’t know. They were the results of the media thing, and most of them...
were pretty f*cked up in the head.

But they all had something, and they were unique. They definitely had something going, but it's hard to put your finger on it. I'm not like a motion picture mogul who could look at someone and say, "That guy has star quality."

There's a lot of people that I think have star quality that don't end up doing that. I'm into the people that I usually gravitate toward. I'm not friendly with them.

I was notified that I'd gotten into the Rock and Roll Hall of Fame by a kid in France who I didn't know who e-mailed me about three years ago. Yep, I'd won the "Legends of Bass" award with about 50 other guys. It was mainly guys like Paul McCartney and Stanley Clarke, so I definitely thought that it was some kind of misprint.

There are real guys on that list, like Jaco Pastorius, Les Claypool. There were all the guys that are in the big bands and stuff. Then there are a couple on the list who skated in on the skin of their teeth. There's the girl from Smashing Pumpkins — and I don't even know what her name is — who got in. But there's some real big names, too — Entwistle from the Who, and so on.

But Chubby had a talk with me about this, and he said, "You know, I'd prefer that you didn't do that. This is how it is. We're playing at the Nashville State Fair, or whatever, and we're doing it with Chuck Berry and Little Richard. And these kids come from a long distance away. They've got you built up in their minds as some kind of whatever it is.

"They don't even know you, but you're somebody else, and they go to great lengths to come to see you." Chubby's explanation was, you know, that you never knew when you might go solo. And if you think that those kids that you signed an autograph for aren't going to buy your records, then you're way off. But to me, it was like, well, that's your way of projecting record sales. I don't think like that. I'm a bass guy from San Diego, and this stuff makes me really uncomfortable. I got to work with some really, really heavy guys, and I don't consider myself a heavy guy at all. Maybe a little heavy around the belly these days, but that's about it.

I didn't realize how far I'd come from San Diego when I got that nomination because I was here in San Diego when it happened. I got the feeling that it probably didn't mean anything to anybody in San Diego, though. Somehow San Diego is like that. We've got some pretty cool groups that come out of here. Eric Clapton's bass player lives in San Diego, but you never hear about that guy. The band P.O.D. is way up there, but you never hear San Diegans say, "Wow, P.O.D.'s from San Diego." San Diegans don't do that. It doesn't really matter to San Diego that someone from Michael Jackson's band lives in Coronado. That's just how it is here in Avocadoland, and it suits me just fine.

But I retired from music, basically, when I went to Mendocino. It was a choice that Iggy and I talked about, and it was a natural chain of events that happened. It was time for me to be a dad. And that is probably one of the coolest things that I've ever done. I'm proud as hell of my daughter. She's a teenager now, and she's a knockout.

What advice would I give to musicians today? Number one, keep your day job. That's what I always tell them. You know what I'll tell you the truth. I don't really have any advice to give. Jeez, if I had listened to the advice that was given me, I would never have gone to New York. Except for the advice that came from Mrs. Fleet.

Don't ever lose your sense of humor. That's a big one. You know, the odds are stacked incredibly against you. I mean, it's a really competitive industry, and basically, you probably aren't going to make it. The odds of an individual turning into Iggy Pop are nearly impossibly small. It's just too many people who go out there with a preconceived idea that they're going to be really successful in rock and roll, except for Madonna or Britney or Pink. I'll take the Dragons at the Casbah any day over that shit.

I don't really have a clue about the state of rock and roll these days. But I heard David Bowie talking about it one time. I introduced my daughter and Charlene to David when he was playing here with a band, and I overheard David talking to an interviewer. David was telling him that he'd just had a confrontation with his son and yelled at him, saying, "You call that music? Turn that damn thing down." He was doing the same thing that his parents had done.

I'm getting older, and I do that with my daughter. One time, she had some rap music on her answering machine, and it was, like, "Honey, come on. You're my baby. Dad's got history. You can't do this to me. You can't play rap music." I'm basically clueless about all the forms of music and the new stuff that's happening today — hip-hop, rap, and so on. But it's here to stay. These are legitimate musical forms. All I can say is, I just don't understand them. Which cracks me up, because I'm about as open-minded as you can possibly get. And it's, like, those damn kids.

Obviously, I don't think anybody's into the prepackaged Britney stuff that we're supposed to accept as legitimate music these days. But probably one of the cool things that's happening now is that any kid with a computer can get out there, do their band, and then make their own CDs. It's a far cry from when I was younger and we were doing it. We tried to start our own independent record label in New York, Sing Sing Records, when I was with the Criminals. And I had to learn the process of how records were stamped, how you made sleeves, and how you put the whole thing together. Vinyl. I have a record player here, but I don't play my...
records very often.

I don't even have half the records that I'm on, and I definitely would never listen to any of them if I did. There's no point in listening to the stuff that you are already on. But everything has changed so radically. I don't think it really matters what advice I'd give, because this was all a shot-in-the-dark, lucky thing for me. For me, it was a matter of being in the right place at the right time and having the guts to pick up and leave a comfortable situation, of having the courage to move to lands unknown, with absolutely no guarantee that anything was going to happen. With just a couple hundred bucks. It's, like, go figure!

I still keep in touch with some of the guys that I've worked with. My buddy, Frank Infante — the Blondie guy who did some tours with me — he ended up working doing some other stuff. But Frankie has tagged along with me for over 20 years, and I don't see any end in sight.

And my friend Carlos Alomar. When he hooked up with us, he was David Bowie's musical director. Carlos wrote "Fame" with John Lennon and David Bowie. I'd hear people talk about how the song "Fame" was a James Brown rip-off, and I have to chuckle about that, because Carlos, when he was 14 years old, played with James Brown. He was the youngest guy ever to play the Apollo Theater, besides Stevie Wonder. Carlos is my soul mate, and he's stayed with his wife Robin for 30 years. Carlos has been with me for a good 20 years, and we've watched our children grow up together. And he remains one of my heavy, heavy soul mates.

I've seen Carlos's résumé and the groups that he's played with. With all my musical experience, we had some pretty hard-core music, and it was a theater-production trip. We were negotiating with Carlos when he was working for Sony. But then he got a gig working with Disney and worked there for a short time. Then he got the job he'd always wanted, being cochairman of the Grammys! It took him three years to land that gig.

On September 11, Carlos was flying out to Los Angeles to do the Latin Grammys, and Joe and I were supposed to meet him in L.A. for lunch. Then Joe called me in the morning, asking if I'd seen the news about the World Trade Center. That was like — holy moly, was that really going on? I was more focused on getting my ride arrangements to L.A. than on what was happening on the news, because that didn't seem like reality.

But it was a real scary situation. I couldn't get Carlos on his cell phone or through the Grammys or his wife. All the phones in New York City were shut down, and as far as I know, he was on one of those planes. I tried to trace what flight he was on, but I couldn't get ahold of the air-
lines. All of the airlines were basically closed down, and all telephone systems were down in New York City. I wanted to find out about a buddy. It turned out that my old drummer, Tony Machine, was in the World Trade Center when it happened, but Tony escaped all right. And my friends that are back there now — the guys that live in that neighborhood — they all say that, wow, things are really, really different.

Carlos didn’t call me for three days, so I assumed that he was on one of the planes. I lost sleep for days. But he finally called me back three days later, apologized like crazy, and said, “You can’t imagine the chaos. It’s not only that here I am for the first time. I’ve been working all these years to get the Grammys together, and I’m doing the Latin Grammys. And if there were 28 hours in the day, I wouldn’t have enough time to do what I’m doing. Then I get on the plane, and an hour later, when we are in midair, the event happens. When we landed in Los Angeles, not only security but the whole thing was just chaos.”

The Grammys were canceled, and everything was canceled. Nothing was more important than what was happening with the World Trade Center. But he apologized for not getting in touch with me and scaring me like he did. So anyway, he went back to New York, the Grammys happened later, and he had his first successful thing. But I’m in touch with some of the guys. Frankie will be down here tomorrow. He comes down here all the time. He loves San Diego, and he’s looking for a house here. Clem Burke — the drummer from Blondie that did my tours with me and stuff — he’s always playing somewhere. The last time he was playing with the Romantics, he opened at the House of Blues in Chicago. He’s played with the Eurythmics, and he’s booked all the time. He’s one of those working musicians, and that doesn’t happen all the time, again, like military intelligence.

But a lot of them right now have admiration for my situation in getting into film scoring, because I don’t need to do all the grueling tour work. I can be creative, do music, and work right here out of my own studio. I started from scratch and didn’t even know how you get involved with some of this stuff. I’ve been doing some films with students from State, and I’m fitting through to pick out the kids that are more serious. I’ve done a good five or ten films already, and I’m going to another independent film festival next week in hopes of picking up some more clients.

So that’s what I’m doing. And my rock and roll buddies are saying, “Wow, what a perfect thing for you to get involved with. You’re still doing music. You can watch visual things, and you can do soundtracks for films.” My friend Mike Andrews is up in Los Angeles right now. He’s done the same thing, and he’s really encouraging. He’s definitely took a really heavy toll on my personal life and habits. I’d never let any of this stuff go to my head. I mean, it wasn’t me doing the Johnny Carson show. I did it because I was playing there with Chubby. I didn’t do the Letterman show because the Mike Page nation wanted to see me. I was there because they wanted to see Iggy Pop. I just happened to be a guy behind the scenes on all this stuff. So I had all that stuff straight in my head. I’m a Dago bassman is all.

But something happened along the way, and I don’t remember what day it was or when it came about. But at some point, I’d crossed the line in my social drinking and developed into a hard-core alcoholic. Alcoholism is a progressive disease, and it used to be a bad thing to be an alcoholic. Now it’s, like, basically, if you’re looking for a record deal these days,
road, I found that these habits were continuing, and after a while, I developed shaking in the morning. And it progressed and got worse and worse. And the big deal now was it was different from when I was playing rock and roll. Now I was being domesticated, and alcoholism didn’t fit into domesticated life. I mean, financially, I didn’t need to work. So I had some spare time. And now I was killing spare time. And at some point — and I don’t know when or where — my alcoholism got out of control.

At first I didn’t really have a desire to get sober, because I thought I was doing okay. I picked up a job working for several guitar stores in San Diego for a while, and somewhere, at some point, the alcohol thing would rear its head. I’d get things under control. Then they’d get out of control, back under control, and out of control again. And it basically stopped being fun. I wasn’t drinking for the same reasons that I was drinking before. I was just drinking out of habit, to feel better.

The whole thing about drinking to feel happy — I’d drink and I’d feel sad. I’d drink for courage, but that didn’t happen. Yeah, it just stopped working. I drank to erase problems and saw them multiply. I found myself physically addicted, and I really wasn’t aware this happened. I tried to stop drinking on my own once, and about the third day, I had an alcohol-withdrawal seizure on the street. I had no clue about what was happening. I went down, knocked my head, and the next thing I knew, I was inside an ambulance. I knew I didn’t have epilepsy, but I still hadn’t come to terms with it being alcohol. See, I’d drank successfully for a long time.

People were concerned about me, but when you’re in that state of alcoholism, you don’t really think about that kind of thing. And you don’t think about harming people that you end up harming and doing the things that you end up doing. I’m not copping an easy way out by saying it wasn’t my fault. It’s just something that alcoholics...
first I was hooked. It was just like being that junkie on heroin. You know, it was legal, it wasn’t going to happen, you’re going to get to get you into some kind of treatment, because everything is falling apart. So he called up a guy who was involved in this 12-step program. And the guy talked to me for a minute and asked me if I thought I was done, and I told him, “I think I am. I think I’m done.” Finally, and he said, “Well, we’re going to get you into a treatment center tomorrow. I’m going to give you a backstage pass. I’ve got a backstage pass to the ten-day program at detox.” Well, he was talking my language, and it was a language that I could understand.

He said he knew a guy that knew a guy who could pull some weight. And that’s it. He was connected. So this guy Steve, you know, I’d never met before in my life, drove the next day from Imperial Beach all the way to El Cajon. He said that I was shaking really bad and saw what state I was in. He took me to the hospital, which is one of the prerequisites of the ten-day detox program, and got me a prescription for Librium. I was required to take that because of my history of seizures, or they wouldn’t let me in. Steve paid for the prescription himself.

And later, when I walked in the doors of detox, I’ll never forget what he told me. He said, “You know, all the stuff you’re going through now, everything that’s happening to you, when you walk through these doors, leave all that stuff behind you. You just need to listen to what they’re saying in here.” And he gave me a couple of bucks, a couple packs of cigarettes, and his phone number and said that I could call him whenever I needed to. Go figure.

He said that he was going to do a five-day detox and then the ten-day program where I would learn about the disease I suffered from. And I went through the five-day thing and didn’t have any seizures. Of course, now I’m being monitored, and I don’t have a choice about drinking. But I’m scared. I’m downtown with what I took to be skid-row bums. I’d been on the mattresses at 1111 Island three times in one month after being taken off the street. But I’m taken down there only of cigarettes, and his phone number and said that I could call him whenever I needed to. Go figure.
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- Hair Sensation $105 off hair extensions
- Healing Hands Face & neck photorejuvenation $199
- Dr. Robert M. Howard Eyecare Plus $6 pr. disposable contacts for $119
- Indigo Complimentary designer haircut
- Inner Balance Massage 1-hour massage $42
- Kathy's Garden $10 off Saturday spa service
- Dr. Susan Kaweski 15% off first skin peel
- S. Kerbs, D.O. $100 off comprehensive exam
- Philip Levy, O.D. $25 off eyeglasses
- Malini's Salon & Spa Free eyebrow design and wax
- Meridian Skin & Body Clinic 2 power or 2 chemical peels $111
- Howard Miletzkin, M.D., & Associates Laser hair removal $95
- MP Clinic Inc. $300 off Botox
- My Nails Day Spa & Nail Salon $60 Diamond Microdermabrasion
- The New Look Salon & Day Spa Microderm. oxygen facial $95
- New Tan Free tan
- North Coast Medical Spa Laser hair removal $250
- Oxford Hair Institute $500 free transplanted hairs
- Pacific College of Oriental Medicine Acupuncture: $20
- Pro Tan First tan free with coupon
- Rancho Palmar Dental Free child prophyl
d- Edwin W. Rener, M.D. 1/2 hour free
- Rejou Spa $50 off spotlight hair removal
- Ross Cosmetic Medical Group 10% off hair loss treatment
- Santé Day Spa Couple's Retreat $145
- Sansei Free shipping
- Drs. Kelby & Mecklenborg Contact lens exam $59
- Sonya of London Spa package $115
- South Coast Tan Free Mystic Tan
- Studio 60 Free aromatherapy package
- Suddenly Slimmer $10 off "Fat-Burner Wrap"
- Symmetry Salon and Day Spa Buy 1 tan, get 1 free
- Tannymaxx 5 tans only $39.99
- Urban Skin Care $10 off "Fat-Burner Wrap"
- Urban Tanning $25 off package
- Vista Wellness Medical Groups Botox $99 or collagen $249
- Votre Beauté Free home care kit ($39.50 value)
- West Coast Eyecare $10 off any product or service
- World Spa 10% off day spa packages

RETAIL

- A&E Forum Free art lesson w/supply purchase
- Action Cycles Free gift box ($350 value)
- Bicycle Warehouse 25% off purchase
- Black Mountain Bicycles Free bike accessories ($30 value)
- Boot World $10 off any item $30+
- Budweiser For You Free Sundae
- The Carpet People $5 off purchase
- Enhancer Jewelers Free bracelet
- Engravers Galore 50% off all sunglasses
- Eyewinders $4 off any jewelry item

FINANCIAL SERVICES

- Fitness Direct 10% off equipment or free delivery
- Guitar Trader
- Guitar strings: 3 for the price of 1
- Jay's Birkenstock
- 10% off Teva sandals
- La Jolla Embroidery $30 off setup fee
- La Mesa Village Antiques 25% off antique garden items
- Legends Home Furnishings Pay no sales tax with coupon
- McKeever Publishing 20% off meditation/spiritual books
- Off The Record $20 off any new or used CD
- Park Estate Company 23% off antique/estate furniture
- Pizzarestore 30% off used records & CDs
- Sangria & Optical Warehouse $15 off sunglasses
- Tara Picture Frames Buy 1 frame, get 1 free

ELECTRONICS

- Aqua Internet Services Free month of Web hosting
- ATS Computers, Inc. Free computer diag. & cleanup
- Audioroute Free paper 1 yr. svc., voice mail $99
- Car Audio Heaven Autopage car alarm $169 installed
- Deephoom free!
- Polo M. $5 off Motorola Bravo Plus pager
- Talk Wireless, Inc. $15 off any item
- Touchtone Wireless $150 gift cert., for Atomic Clothing

EVERYTHING ELSE

- Academy Rentals Free trailer rental
- Advance Tickets $5 off concert & event tickets
- Air Adventures Skydiving $20 off any first jump course
- Arthur Murray Dance Studio Free private lesson
- Atlas Tickets Free delivery ($30 savings)
- Aviation Adventures Free flight video
- Bridal Bazaar $5 off admission

City-Ballet 1/2 price ballet tickets
The Comedy Store 2 for 1 admission
De Anza Springs Resort Free visitor's pass
Derm & Laser Free Fare $3 off admission
Duffy & Rais Dance Private dance lesson $25
Kita Ceramics $5 off pottery seminar
La Jolla Residential Mortgage Free home appraisal
Live Oak Springs Resort 50% off dinner
Mission Home Loans 50% off appraisal
M&M Paintball Half day $20
Multi Media Arts Free voicewar class
Neo-Linguistic Programming Free "Master Your Destiny" tapes
Pacific Beach Surf Shop Free skate or bike rental
Pacific Elegance Limousines Free hour
Photopassport.com Free photography consultation
Real Personal Speed Dating $5 off
San Diego Limousine & Limousines 1 free hour
San Diego Pet Memorial Park 10% off any one service
San Diego Repertoire Theatre Half price tickets
Sierra Breeze $2 off admission
Skateworld 2 for 1 admission
Skydive Elsinore $35 off aerobatic glider ride
Skydive Elsinore $25 off freefall 1st jump course
Top Cat Limousine 1 free hour
Vertical Hold 2 for 1 Introductory lesson
I'M ONE OF THOUSANDS of men that will always owe a tremendous debt of gratitude to Pathfinders.

Before I came back — stuff that I had lost back in my life. I've never been closer with my daughter than now, and I've started a whole new career at my age. It still involves music and writing film scores, which is something I've always wanted to do, without the need for a drink.

Being in the ten-day program gave me time for the clarity. I got my health together a little bit, and I was able to listen to some of the suggestions that were being offered. But when I got out of there, I thought, it's cool that I've learned what I've learned, but I'm still only a couple of weeks sober. And if I go back out on the streets, am I really going to be strong enough to survive? I'd learned that alcohol is cunning, baffling, and powerful.

I'd heard about recovery homes while I was in detox, and probably for the first time ever, I started thinking that I probably wouldn't have a lot to lose thinking about something like that. And it was funny, because they offered me a place at a ranch in Des canso. Of course, I tried to sweet-talk the guys, saying, "Yeah, I'd be really useful at your ranch, because I lived on a ranch in Mendocino. I can shoe horses. I can fix barbed wire fence." But it wasn't that kind of a ranch. I heard it was a place where convicts come out of the joint, and it was in the middle of nowhere. But I went to talk with the guy, and he said, "Well, we're going to let you in." And I said, "Well, I've changed my mind. I have a daughter here in San Diego. I can't leave for long periods of time without knowing what's going on with her." And they said, "Well, then we've changed our mind too, because you told us you were willing to do anything. And now you're almost willing to do anything. We don't want you, and good luck. Do you know what your odds are? The odds of a hardcore alcoholic recovering are against you. With hardcore, it's only 20 percent that recover, or something like that. "So, good luck, buddy. You ain't going to make it."

Steve from Imperial Beach came to pick me up the day I got out. He's my buddy and I owe him. For a stranger to do something like that is unreal. He picked me up and took me to this place called Pathfinders. I'd heard of Pathfinders when I was in detox and that it was the oldest recovery home in California. And I'd heard that they had a pretty good success rate. I'd heard that it was in Golden Hill, but I didn't know anything about that. And I said to myself, just check it out and see what's happening there. Maybe, just maybe...

So Steve picked me up and took me to Pathfind-
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. Are you living with anxiety? Are you troubled by feeling anxious? Are you feeling nervous? Could you benefit from new treatment options? You may qualify to participate in a study to help evaluate the safety and effectiveness of an investigational medication being studied for Generalized Anxiety Disorder.

Do you suffer from RHEUMATOID ARTHRITIS?

If so, we are looking for men and women ages 18-70 who have been diagnosed with rheumatoid arthritis to participate in a discussion on June 17. You will be paid $75 for your opinions if you qualify and participate. These interviews are for market research purposes only. Your opinions will be kept in the strictest of confidence. There are no sales involved.

Call Luth Research at
619-234-5884 ext. 7101
to see if you match the criteria we seek for this RHEUMATOID ARTHRITIS study.
are you doing?” And I said, “Well, I’m just doing what I was told to do. I was told to wait out here.” And he said, “Well, look, man…” I don’t know what kind of response he gave me, but it was something like this was the most insane thing that he’d ever heard — that I was told to wait out here for a minute and now it was four o’clock in the afternoon.

But then he said, “What happened to the other guys?” I think he was expecting some kind of explanation from me. But I said, “I don’t know what happened to them.” And he goes, “Let me get this straight. You’re still here.” “Yeah, I’m still here.” “Did you bring anything with you?” “No.” And he said, “Then come on in. You’re in.”

I went inside, and I kept thinking Candid Camera was on. All these guys came up and were hugging me and telling me, “Welcome home.” I found out that there were 50 men living in three different houses at Pathfinders. One house you stay in for the first couple months, but we’re talking about a nine-month program here. Nine months is a lot of time to give out of your life. But when I looked back and looked at all the time that I’d wasted in my life, I realized that I needed a whole overhaul of my way of thinking. And I needed the time to do it.

So I told him, “You know, I have a daughter and stuff.” And they told me, “Well, you’re not going to be any good to your daughter or anybody until you take care of yourself. You need to start all over and build a new foundation, and we’re giving you the chance to do that here. You’ll have a room, shelter, and meals. Rent is minimal, and we’ll even help you pay your rent, if need be.” I kept wondering what the angle was. There’s got to be an angle here. And gradually I learned what it was. It was basically that that’s the only way alcoholism can be treated — one alcoholic helping another alcoholic. Even the directors and bosses here were just plain simple alcoholics helping one another.

So I stayed the whole nine months at Pathfinders and ended up working on staff at the place. And it was very difficult for me to leave, because getting sober was not an easy thing to do. It’s a daily thing, and I had to be force fed. I’ve heard it called a million-dollar program, shoved up your ass as a nickel at a time. And that’s the way I had to do it, with the supervision of going to meetings and doing all the stuff that was required. I learned how to make my bed and how to do other stuff, you know. And I’ll tell you what. I’m one of thousands of men that will always owe a tremendous debt of gratitude to Pathfinders. It changed my life radically. I have a life, I mean, and more will be revealed!

We had a guy come in maybe a month after I was in there. Of course, I’d been drinking, but I was sober a month, so I was being a big-shot professional about it now. I was the housemom there, and this new guy comes in. He was brought in from the ten-day program with a little note attached to him, saying, “Hey, Mikey, this is Tom. He’s one of us. Take him under your wing and show him the ropes.” And it was, like, “Yeah, come on in, buddy! I know what the hell is going on here now. Welcome home! Don’t worry about a thing. More will be revealed!”

I looked at him, and he was scared, shaking, underweight, and just beat. He came in, and now he’s the director. There’s another guy at Pathfinders named Stan who’s been there forever. They have a meeting every Sunday that I go to where there are a couple of hundred men, and there’s no horseshit. These guys tell it like it is. These guys are grateful to be alive, because they really shouldn’t be. They’ve beaten the odds, at least for that day. Their attitude is contagious. There are guys there with 40 years of sobriety, and there are guys with just one day. You know, I used to graviolate toward that element in rock and roll that I couldn’t put my finger on. It was all that energy and whatever else that was happening. And these days, I gravitate towards the energy of gratitude — that I can see the people who have been there, done that, and have lived through it. It takes a lot of courage, and the odds are stacked against you. But they are my people, and I share something in common with them. We’ve been to hell and looked the devil in the face, and we’ve lived to tell about it. And it’s an awesome thing that’s so radically changed my life that there are no words to even describe it. And it’s just, that’s it. Rock on!

— Barbara Palmer

### RESEARCH STUDIES

#### Research Opportunity for Women with Polycystic Ovarian Syndrome (PCOS)

If you have any of these symptoms:
- Irregular Periods
- Excessive Body or Facial Hair
- Infertility

Then you may have Polycystic Ovarian Syndrome.

Dr. Robert Henry and his associates at the VA San Diego are looking for female volunteers (both veteran and non-veteran) to participate in a research study evaluating the effects of a study drug for Polycystic Ovarian Syndrome.

**COMPENSATION FOR TIME AND TRAVEL UP TO $1600**

Call for details: 858-822-1339

#### Transdermal Placebo Patch Study

Women needed to participate in a

**Transdermal Placebo Patch Study**
With the California Skin Research Institute...

Women needed to participate in a clinical skin research study testing a new transdermal placebo patch. Earn up to $300 for participation. CSRI is seeking pre-menopausal women between the ages of 18 and 45 in good general health to participate. Subjects cannot have active skin cancer, any clinically significant chronic illness or history of significant sensitivity to transdermal systems. Study will screen on June 16, 2003. Location: TBA.

**IT’S EASY. JUST CALL TOLL-FREE AND ENROLL TODAY:**
1-866-857-SKIN (7546)
VISIT US ONLINE: WWW.CALSKIN.COM

#### BIPOLAR?

We’re looking for men and women diagnosed with Bipolar I Disorder. Volunteers at least 18 years of age are needed to participate in a clinical research study testing an investigational use of a marketed drug for the treatment of Bipolar Disorder, also known as Manic Depression. Patients suffering from Bipolar Disorder must be currently experiencing a major depressive episode. All necessary office visits, medical evaluations, and study medications will be provided at no cost to qualified patients.

**For more information about this study, please contact:**
(619) 688-6565

#### Depression

If even happy things leave you blue...

participate in our research study for DEPRESSION.

Have you or someone you care about been experiencing some or all of the following symptoms for at least a few months?
- Hopelessness
- Sadness
- Loss of interest in daily activities
- Loss of energy
- Difficulty concentrating

If so, participants between the ages of 18 to 64 may qualify for a research study of an investigational drug for the treatment of DEPRESSION. All office visits and medical evaluations related to this study will be provided to qualified participants at no charge.

To get more information about taking part in this study call:
(619) 688-6565
Does Your Child Have Asthma?

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

If your child:

- Is 6-17 years of age
- Is currently being treated for asthma
- Has never smoked
- Is willing to participate in a clinical trial
- Is willing to complete up to 7 clinic visits over 14 weeks

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

Coughing, Wheezing, Difficulty Breathing, Chest Tightness, Asthma?

We are screening patients 12 years of age and older who require asthma medication or controller therapy. If you/your child qualify, you/your child will receive at no cost:

- Investigational medication
- Study-related office visits
- Study-related physical exams
- Reimbursement for your time and travel

If interested, contact:
Dr. Gary Cohen's office at 858-271-1151

Does Your Child Have Asthma?

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

If your child:

- Is 6-17 years of age
- Is currently being treated for asthma
- Has never smoked
- Is willing to participate in a clinical trial
- Is willing to complete up to 7 clinic visits over 14 weeks

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

DO YOU HAVE TROUBLE SLEEPING?

A nationwide research study is currently underway to study an investigational medication for patients with insomnia.

You may qualify for this study if:

- You are 18 years of age or older
- You have trouble falling and staying asleep
- You have trouble functioning during the day as a result of sleeplessness

Qualified participants will receive study drug and study-related physician visits at no charge. If you would like more information or think that you may be eligible for this study, please contact:

AFFILIATED RESEARCH INSTITUTE
(619) 688-6565
8989 Rio San Diego Drive #350
San Diego

SLEEP RESEARCH

Do you normally sleep 9 hours or more a night in order to feel refreshed and ready to take on the day?

OR

Do you normally sleep 6 hours or less a day and have no problem with drowsiness during the day?

If you answered yes to one of these questions and are a healthy adult between the ages of 18 and 59 with no history of alcohol or drug abuse or psychiatric disorders, you may be eligible.

Volunteers will be compensated financially.

Contact 619-553-8410 for more information.

Brain Imaging Researchers at UCSD and the Veterans Affairs Medical Center in La Jolla are interested in the effects of sleep deprivation on the brain.

For more information, visit:
www.longshortsleepers.com

Is Depression Affecting Your Relationships With Others?

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

Volunteers suffering from depression are needed for a clinical research study of an investigational medication. 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

Feighner Research Institute
of club where edgy acts take place, climbs on the stage unannounced, behaves boorishly until he starts getting heckled, and then he hits the switch. The explosion is designed to take place right on his chest, with very little outward thrust. He makes sure he’s several feet from the first row. Sometimes, he says, “My shirt usually catches fire.” He runs out and disappears a few seconds after the explosion.

I am one of those people, employed by a university English department, who still believe language is not the Betrayer, that, though not perfect, it is still by far the best way we have of communicating with each other. So I asked him what he called what he did.

“Gosh, performance art, shock art, hit-and-run art.” I thought to call it Rubber Neck Art: like looking at a car crash — we may not want to, but we must. I remembered the performance artist who covered her body with slices of bologna — a euphemism for her talent? Most performance art I’ve seen over the years struck me as banal and pretentious, and usually with a PC point as subtle as a sharp stick in the eyeball. It always whiffed of narcissism, an excuse to climb onstage, preferably alone. It always seemed to me to lack discipline, a true passion to make something — Why study dance or singing or even writing when you can jump on a stage, act self-indulgently, and call it art?

But there was something very different about JB and his motives. Namely, he doesn’t seem to have any, at least not consciously. After blowing up, he doesn’t hang around waiting for applause. And, as you will see, there is nothing self-flattering about any of the other feats he performs. He is aware of the extreme commercial limitations in what he does. Indeed, he is much more at risk of being fined than of getting paid for his work. “I do it; remember, he is referring to not only exploding but also other feats as yet unspecified for the reaction; that’s what I kind of get off on.”

He loved horror movies as a child and seems to have of communism. He was a little jumpy. He became obsessed with Houdini. He taught himself magic and was good at sleight of hand but “always too fast.”

Lest you’re wondering about his childhood: pretty normal. His parents were divorced when he was a young teenager, but he’s close to both of them and a brother, and he visits his grammy regularly. He had a monkey for 27 years, recently deceased, whom he mourns. The monkey was fed LSD by previous owners and therefore was a little jumpy. She (her name was Obsessed with Houdini: much of his early career was spent hanging around with freaks and other sideshow people. JB knows the movie Freaks almost frame by frame. He taught himself many escape acts. He loved magic and was good at sleight of hand but “always too fast.”

Research Studies

Normal Sleeper?

Do you typically sleep well at home?

Have you ever tossed and turned in a strange bed?

Before a big deadline/exam?

Or on a “red eye” flight?

We are looking for adults (ages 30-65), who might occasionally have difficulty sleeping, for a clinical trial using an approved medication.

Participants will receive a health exam and spend one night in a sleep lab. Urine drug screen required.

Volunteers could receive a stipend of up to $250.

California Skin Research Institute needs you!

California Skin Research Institute needs you!

ARE YOU SUFFERING FROM ACNE?

SEEKING:

• Males and females ages 13 years or older who have facial acne to take part in a research study testing a cleansing soap used twice daily

• Screening: June 14, 2003, between the hours of 4-7 pm

• Study consists of 2 visits

• Must currently be using Benzagel, Benzamycin, Benzac or other Rx therapies for Acne Vulgaris

• All study medication and office visits at no cost

• Compensation up to $100

A DIVISION OF

CALL OUR RECRUITING DEPARTMENT TO SEE IF YOU QUALIFY!

TOLL-FREE:

866-857-SKIN (7546)

WWW.CALSKIN.COM
They met and fell in love over fire eating.

You may be eligible to participate if you:

• Are a current or former smoker with a significant smoking history (2 packs/day for at least 5 years or 1 pack/day for 10 years or the equivalent)
• Are between 30 and 80 years of age
• Have experienced shortness of breath, a regular, productive cough; or slowing down in your daily activities
• Are not using oxygen therapy or inhaled corticosteroids
• Have experienced COPD symptoms (such as cough and/or shortness of breath) for more than 12 weeks
• Have experienced shortness of breath; a regular, productive cough; or slowing down in your daily activities
• Are currently diagnosed with bipolar disorder

We may currently or in the future have research programs available where qualified candidates can try investigational medications for the conditions listed above and be reimbursed for time and transportation.

You may qualify to try an investigational medication while participating in a research study and be reimbursed $35 for your screening visit, $50 for each inpatient hospitalization day you receive study medication, and $100 for your day 21 outpatient visit.

For more information call (858) 566-8222

The California Neuropsychopharmacology Clinical Research Institute, LLC “CNRI, LLC”

Schizophrenia, Schizoaffective, Bipolar Disorder, Major Depression and Alzheimer’s

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:
Medical Associates Research Group
(858) 292-7527

We’re looking high and low for people who have Manic Depression.

We’re conducting a clinical research study of an investigational drug for manic depression. If you have bipolar disorder give us a call.

For more information CALL TOLL-FREE: (888) 588-4ARI

Do you have a nagging cough due to smoking?

If you are a smoker or you have a smoking history, you may be eligible to participate in a clinical research trial using an investigational medication for smoking-related lung disease.

Schizophrenia, Schizoaffective, Bipolar Disorder, Major Depression and Alzheimer’s
years old, a visiting scholar at UCSD. Her field is political science, with a special interest in women in politics. She's writing her dissertation on Simone de Beauvoir and on women and the Algerian War. Beauvoir was a French novelist, philosopher, and protofeminist who wrote the groundbreaking book *The Second Sex*. She was a lover of, among others, the French existentialist Jean-Paul Sartre. Brilliant, immensely gifted, independent, Beauvoir always reminded me of Lou Andreas-Salomé, a woman about a generation younger and a lover of both Rilke (the poet) and Nietzsche (the philosopher) and a protégé of Freud (the shrink). She told Rilke to eat rocks (he was a whiner) and found Nietzsche breathtakingly neurasthenic and needing a whip. What I love most about her, though, is that when she was old and knew she was dying, she was pissed off. Not afraid, sad, etc. Pissed off. She had too much more to do.

Shelby will be a professor in a few years and is married to a young professor of linguistics at UCSD. She did her undergraduate work at the University of Louisville in Kentucky and learned to eat fire from a woman named Liz Carter, the wife of a University of Louisville dean. Carter asked (it was at an outdoor gathering) if anyone wanted to learn to eat fire — not your usual invitation at a student/faculty picnic. Shelby and a few others stepped forward. The others backed off when the reality of putting a flaming torch in their mouths and closing their lips and teeth around it sunk in. Shelby's an attractive brunette, very articulate, and one of the most naturally and continuously ebullient people I have ever met. Ten minutes around her could pull the darkest person out of the deepest funk.

I met Shelby and talked to her before she gave me a demonstration. I was struck by her normalcy, particularly in comparison with JB. (Notes to principals: Shelby, By normalcy, I don't mean bland! JB, Am I right! — the last thing you want is to be thought normal.) I asked Shelby if she was an eccentric child. "No, I was a smart kid, got good grades…but I did follow my own mind." She has no ambitions to further her fire-eating career — she does it only a handful of times per year, usually at a party or picnic. Her father and mother (divorced since she, too, was a young teenager, and, respectively, a mortgage...)

I told my wife I'd like a picture of myself with my tongue on fire.
baker and a sales manager) are blase about it, but her husband, Eric Bakovic, loves it. In fact, they met and fell in love over fire eating. They were both at a baby shower while graduate students at Rutgers University when Bakovic first saw her. She was beaming. He approached her and asked what she was smiling so broadly about. Not a bad opening line — it’s simple, plausible, original enough, and made it clear he was attracted first to an element of Shelby’s personality rather than just to her looks. Shelby responded, “I just ate fire.” Even better answer. He was fascinated, impressed, and BAM, just like that, he was a goner. I asked her if she still liked that she ate fire. She said, “Oh, he’s very excited when I’m going to eat fire!”

I got a close-up demonstration of fire eating in the kitchen of my rented condo in Coronado. I was a little nervous about this. The woman next door had, obviously, been elected (by a landslide!) to the office of Village Scold and took her responsibilities seriously. There’s a note from her on the refrigerator of my condo that says “No eating after 10 o’clock.” She’d left a note once saying I opened and closed my door too often. I pulled the shades. “The kitchen floor is tiled and the ceiling’s high,” Shelby said, and, “I like the proximity to water.”

There is one unspoken but well-understood rule about fire eating: you don’t reveal its secrets unless you pass them along, teaching another to eat fire. You can explain technique, but the real secret to eating fire is not technique — that can be pretty much figured out by close observation. The secret is in the sauce, the flammable liquid that the torches are dipped into and that’s then lit. Shelby calls it, appropriately, “secret sauce” and never revealed to me what it was. I had considered trying to learn to eat fire myself, but after I met JB and learned (1) he’s nuts and (2) he very much wanted to learn, I decided: Better him than me.

First, Shelby showed me her tools, including a jar of the secret sauce. It’s a light blue-green, somewhat viscous, and smells a little like airplane glue. Its most important properties? It burns at a lower temperature than most flammable liquids and is extinguished more quickly than most flammable liquids when deprived of oxygen. She had a few

**HEALTH AND BEAUTY**

**BOTOX** $84

WRINKLES ON FOREHEAD • FROWN LINES • CROW’S FEET

Price per treatment area with the purchase of 5 treatment areas. Cannot be combined with any other offers. FDA Approved.

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Gently Reshape Your Body

Per area

$1199 *

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• Reduce unwanted hair from virtually every part of the body
• FDA Approved

Price per treatment area for the treatment of cheek, chin, lip, or ear area with the purchase of a package of 6. Prices may be higher for other treatment areas. Cannot be combined with any other offers.

**Laser Collagen Skin Rejuvenation**

• Fine Wrinkles • Acne Scars • Large Pores

Price for the treatment of a 4x4-centimeter area of the face with the purchase of a package of 5. Prices may be higher for other treatment areas. Cannot be combined with any other offers.

**Photofacial Treatment (IPL)**

• Age Spots • Acne • Pigmentation

$199 *

Price for the treatment of hands or feet with purchase of 3 treatments. Prices may vary for other treatment areas of the body. Cannot be combined with any other offers.

**Microdermabrasion**

$45 *

Wednesday only

**Laser Vein Removal** $249 *

• Spider Veins • Blue Veins
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Price for five minutes of Laser Vein Procedure. Cannot be combined with any other offers. Limited to one Microdermabrasion. Regularly priced at $84 per treatment with the purchase of a package of 5.

**Products**

- Skin Rejuvenation
- Laser Hair Removal
- Photofacial Treatment (IPL)
- Microdermabrasion
- Laser Vein Removal

**Gently Reshape Your Body**

6950 Friars Road
Suite 110, San Diego
(opposite Fashion Valley Mall)

**Laser Skin Rejuvenation**

• Fine Wrinkles • Acne Scars • Large Pores

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ounces of it in a squat wide-mouthed jar. She showed me her three torches, which she made herself. She takes a 16- to 18-inch dowel, about the circumference of a fat pencil, and paints it black. Then she wraps lantern wicking three or four times around the top of the dowel and nails it in place with thin, tiny nails. It’s very important to drive the nails deeply into the wicking (but not so deeply they go through the first layer) and into the dowel: you don’t want the nails to get hot when you light the torch. The torch head was about the size of, say, a golf ball. She put a small candle on a plate, laid down another plate on which to put the torches, and that’s all she needed. She dipped a torch into the secret sauce. You want it “squishy” but it: for a few seconds a blue, wavering fire (maybe ten times the size of a candle flame) rose from her palm. She snuffed it (after four or five seconds? — I never counted) by closing her hand. Gotta tell you: very cool to see this, particularly for the first time. She demonstrated several feats, my favorite of which was lighting her tongue on fire. I wondered how she timed how long she let a flame burn on her hand or tongue. Did she count seconds? No, “but you need to remember that when the secret sauce is burned up, the fire will commence to burn something else, i.e., your skin.” I kept thinking what a great picture it would be in the dark: a woman’s face lit by a fire on her out-thrust tongue. Or a man. I’m not investing this with metaphorical implications. Just a wild picture. I told my wife I’d like a picture of myself with my tongue.
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on fire. She said nowa-
days one could create
the same effect on a
computer; it would
look just the same. I
said I thought that
might defeat the point.
She then, smart
woman, said something
flattering about my
tongue, and before I
knew it I’d promised
not to set it on fire. I’ll
detail the fire eating
further when Shelby
initiates JB by revealing
to him the secret sauce
and teaching him to eat
dragon fire.

First, I had to go to
Tijuana for a day. I’d
heard there were fire
eaters there, and I was,
in particular, interested
in finding a 12-year-old
boy who breathed fire
by night and often did
a juggling act in parks
during the day. He was
called DragonBoy.
DragonBoy used diesel
fuel to blow his fire. I
had learned earlier this
important distinction:
the people who fill
their mouths with a
flammable liquid and
then spew it out and
over a flame to create a
dramatic fireball are
not fire eaters. They are
called fire breathers.
I’m sure some people
both breathe and eat
fire, but fire breathers
don’t put burning
torches into their
mouths. I’m sure those
who both eat and
breath fire take special
care to wash out their
mouths thoroughly
after breathing fire and
before eating fire! In
fact, flames (should)
never come near a fire
breather’s mouth, but
they might if he sprays
the liquid too slowly or
it lacks the proper
mistiness. Fire breath-
ing is considered the
easier skill. JB could
already do that stand-
ing on his head: he
wanted to eat it.

I wanted to find
DragonBoy. My Span-
ish is poor, and I don’t
know Tijuana very
well. So I decided to
invite JB to come

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along. I’d get to talk to him more, and his Spanish was better than mine. Which meant we had about 12 badly mispronounced words between us instead of my 4.

So off we went. We knew we were unlikely to see anyone breathing fire in daylight, but we got to TJ about 3:00 p.m. to check some parks and to try to find DragonBoy juggling. When fire breathers do their business in TJ, they must be quick about it. Sometimes they work the border’s waiting lines, but mostly they set up at an intersection, and when the light is red, they run out, blow fire, try to get tips from drivers, then scurry off of the street when the light turns green. They can’t work a light, or anywhere, very long: the cops chase them away. We checked out a few parks where we’d heard the kid might be. No kid, no juggler, no fire. We walked and walked, often asking people with sign language and a few words. We knew fuego meant fire. I found out later that the correct Spanish word is tragafuego. Literally: to swallow fire.

Most people seemed to know what we were talking about and would say, Yes, yes, on this corner, on that, Oh, yes, the boy who juggles and spits fire. We walked and walked. Turns out JB didn’t know TJ that well either, but we didn’t care; we were on a quest; we were chattering away with each other. Near the end of a run-down street we saw a few guys sitting on the curb shooting drugs. A few yards later, at a corner, a Tijuana police van with three cops screeched to a stop and braced us. They figured out pretty quickly we’d wandered into a wrong neighborhood. When we explained what we were looking for (their English was strong), one laughed, one rolled her eyes, and the third looked as if he wanted to run us in for being dumb. They, too, gave us directions to where we might find DragonBoy.

It was getting dark; we felt our luck was bound to change when we saw two jugglers/acrobats in clownface working an intersection. While the light was red, one stood on the other’s shoulders and both juggled, singly and with each other. They had about 45 seconds to work and another 15 to cop some change. We talked to them. Neither was DragonBoy, but they seemed to know exactly whom we were looking for and where he was. We followed their directions: nada. We asked taxi drivers. After a lengthy example of miscommunication we figured out one taxi driver thought we were looking for an arsonist. He was more than willing to take us to one. Another cabbie thought we were looking for a place where a woman set her nipples on fire. He knew of a place like that. No, gracias. We walked; we wandered; we ate a few meals; waiters would tell us, Sí, sí, you will find them here or there. Everybody had seen fire breathers, and several seemed to know DragonBoy. We walked miles and miles, the only people in TJ searching for what we were looking for.

Let me tell you some other things about JB: he’s a fun walking companion and raconteur. He’s chipper. He’s indefatigable. And regarding his imperviousness to pain, the day before our excursion, he had, while cutting a piece of thick plastic with a power saw at his machinist’s job, shot a three-inch shard into his upper right groin. About the size and shape of a small knife blade. He didn’t notice he was impaled until its protruding end caught on the corner of a workbench. He pulled it out and debated whether to stitch it up himself or go to the doctor’s. Once he learned his insurance would cover the visit, he went and contented himself with supervising the physician. On the trolley home from Tijuana, he was happy to show me the nasty little stitched-up wound.

You’ve guessed by now we never found DragonBoy. If we hadn’t been looking for him we would have found him easily. As we were walking up the ramp to the border, still on the Mexican side, I saw a quick, large gust of flame a few hundred yards away in the lines of cars jerking forward. A few seconds later: again. I could barely make out the silhouette of the person blowing the fire. DragonBoy? We never knew. We kept walking across. JB had bought a few Day of the Dead figurines as a birthday gift for his girlfriend. When asked what was in the bag, he said just that and was waved through. We were probably in the ...

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minority, crossing late on a Friday night: stone sober, carrying no mood-altering or other pharmacological substances, and utterly chaste. When the customs officer asked me if I was bringing anything back, I said, “Only a headache and a sense of failure: I could not find an eater of fire.” Without a blink, she waved me through.

I was a little disconsolate on the way back to San Diego but heartened by a promise JB made to me: he’d blow himself up tomorrow.

The next day he took me to a large indoor space, a small warehouse-like structure in an area I was asked not to disclose. When we went inside, JB excused himself and said he’d be right back. I assumed he’d gone to the can. He came back into the room in a few minutes. I was looking at some pictures on the wall and turned to see him walking toward me, maybe 15 feet away. He’s changed his shirt, I thought. In midstride: KABOOM! I jumped about a foot in the air and about two feet back. I had to smash myself on top of the head a few times to get my heart back out of my throat and down to where it belonged. Smoke was everywhere, my ears rang, paper from the crackers was floating to the floor. JB grinned. I’d grown rather fond of the lad and thought it was time to pass on a little avuncular advice: “YOU CRAZY MOTHERFUCKER, DON’T EVER DO THAT AGAIN!” I calmed down a bit: “Or don’t do it without some kind of advance warning — maybe ask each audience member to bring a doctor’s note — and not without good insurance and a good lawyer. Somebody will...
have a heart attack! Somebody will be strapped and shoot you five times in the head!” JB looked at his left sleeve, which was burning at the cuff. He tapped it out as if he were mock-slaaping the wrist of a naughty child. “Want to see me strap you and shoot you five times in the head!”

Somebody will be somebody, given the circumstances. I said, “Not today, thanks.” He was just kidding, though. He does skewer himself with different implements, but “Hang by my arm from a meat hook? That would hurt,” he said.

After we made plans for his fire-eating lesson the next day, I went home and called my cardiologist. Shelby had invited JB and me to her house and then hang by through with a meat sleeve, which was burning at the cuff. He chatted for a while: an old professor (me), a young professor (Bakovic), a soon-to-be professor (Shelby), and JB, who was there to learn but had a few things of his own to teach us.

Bakovic, who clearly adores his wife, not only loves to watch her eat fire but also loves to watch other people who are seeing her eat fire for the first time. Bakovic does know the secret sauce. Shelby didn’t tell him for a long time and then let it slip by accident. Bakovic’s response to my inquiry about this was “But I’ve developed amnesia.”

At one point in our getting-to-know-you conversation, JB described his butane/smoke/bubble feat. Shelby said to JB, “It’s not for me, like it is for you, an exercise in the imagination — ‘What if I tried to do this, or that?’ ” The “this or that” is the part of JB’s psyche that pushes him to do things most of us would need mushroom rooms to imagine or antinausea pills to watch. (On a videotape of JB’s club act, different people yell out, several times, “YOU SICK FUCK!”) I loved the contrast: sweet, learned, gracious Shelby chatting with and about to teach JB — a sweet nutcase and autodidact — to eat the fire. Another contrast was very evident when I transcribed the tape of this conversation: the refinement and good taste of women versus the goofy crudeness of men. Here’s a snatch of conversation (verbatim but for a few stage directions indicating tone). Me, to Shelby: “JB does some really weird things.” Shelby:

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Giggles, nervously. Me: “He puts an electric drill up his nose.”
Shelby: “Gosh,” politely.
Me: “He also pounds a spike up his nose.”
Bakovic: “Yeah!”
Shelby: “Wow.” (Just about any woman reading the above will know the tone of this “Wow!”) Bakovic: “Isn’t that called ‘blockhead?’” (the technical name for this kind of sideshow act). Shelby:

Shelby: “Wow.”
Bakovic: “I totally have to see this!” Shelby: “Would anyone like some water or juice?”

JB mentioned his self-skewering feats and, while showing Shelby scars from them, Bakovic suddenly remembered something: as a child he’d occasionally taken a needle and thread and carefully sewed little patterns under the skin of his fingertip. He was surprised to remember this so suddenly, and he’d, of course, never told Shelby. Can JB and what he does bring up his and others’ unconscious something primordial, atavistic? Do the heebie-jeebies open up the back door to the monkey brain?

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We decided to have the initiation/lesson in the garage, because the back patio was too bright. While Shelby was showing JB how she sets up the sauce, the candle, and the plate for the torches, she leaned toward him and whispered in his ear the secret of the sauce. JB, who has more than a layman’s knowledge of incendiaries and flammables, looked a little surprised, and then the “Oh, yeah, why didn’t I think of that?” look came over his face.

She talked him through some of the basics. Rhythm and timing are important — dip torch, light torch (never let it touch wax of candle), tap lit torch on palm, let burn for a few seconds, close hand. How to stand when actually eating fire: one foot forward, head tilted back so the torch head goes almost straight down the throat (with the flame away from it). NEVER inhale: that takes the flame down your throat and sucks in oxygen with it, making it burn even hotter. The technique is simple but hard to do. The basic human instinct about fire is: don’t put it in your mouth! But you must enclose your lips and teeth completely around the burning torch head and the dowel. You don’t want to let the torch burn too long before you eat the fire; the dowel will get too hot. I kept wondering why no one seemed concerned with how hot the fire was. A regular torch fire would burn at about 2000 degrees Fahrenheit. Sure, the secret sauce burns cooler, but it’s still burning at several hundred degrees. When you’ve closed your lips and teeth around the torch head, you exhale “from your diaphragm” and blow a puff of air outward. Fire eaters learn how to do this almost instinctively. They don’t want to give the impression the flame is blown out. It’s not. That helps a little, but mostly the flame is extinguished by lack of oxygen. Remember, too, upon exhalation, there is less oxygen: your body just used it to feed your blood.

JB is a natural. First of all, he’s fearless. Two: as he said, “I’ve put a lot worse things in my mouth.” He ate fire on the first try, but not flawlessly. His exhalation was too loud, and he couldn’t yet close his whole mouth around the torch. He did, more or less, blow it out. But in a few more tries, he nailed it. Shelby taught him the tongue-on-fire trick. She said to JB: when you tap your tongue with the torch, you kind of s’woosh it on. This took him three times to nail: he could light his tongue easily enough, but he couldn’t withdraw his burning tongue back into his mouth (could you?), so he’d give a kind of Bronx cheer and blow/spray it out. Fourth try he got it. JB was excited; he had some new material for his act, and I could tell he was already beginning to work out extensions, variations, twists, nutty perversions on his new skill.

After he’d eaten one torch, I said I’d heard a little ssssss sound. He said he’d shave closer next time, trim his nose hair, maybe even lose the world’s smallest beard, all of which got singed slightly. I brought up the sauce again. I wanted more information. Long-term effects? Shelby said, “I still have all my taste buds.” JB said, “You couldn’t beat it out of me.” Which I didn’t doubt for a moment. I imagined JB in another century brought up on blasphemy charges before Inquisitors and suggesting to them more efficient ways to torture him, if only for his
amusement and to save
time and stress on the
torturers. Then Shelby
added, “It is a carcino-
genic substance.” JB, I
assume, considered this
a plus.

Shelby was a ter-
rific teacher — patient,
thorough, firm on the
fundamentals, not
cheap with praise. JB
learned very quickly
but was impatient. I’d
understood what he’d
meant when he told me
earlier he could do
sleight-of-hand tricks
well but “too fast.” They
have to be fast, I
thought. But too fast
can screw up the trick
just as easily as too
slow. I loved this
dichotomy in JB: a
recklessness combined
with sweetness and
sense of wonder. He
does exhibit a childlike
sense of wonder — but
what he wonders makes
you wonder.

The lesson over, it
was time for JB to show
us some of his feats. We
had set up chairs in the
open garage, our backs
to the street. JB doesn’t
warm up much: he
plugs in the drill, turns
it on, and up his nose it
goes. As he worked it
in — for only six to
eight seconds — he
wriggled his nose a bit
and made a face similar
to the face one makes
when suddenly over-
whelmed by a bad
smell. On the tape,
Bakovic and I are hoot-
ning and laughing, and
Shelby says, “Wow.”
Again, every woman
knows the tone. Then
he pounded the spike
(his made itself,
stainless steel) into his
nose. Then he pulled it
out with the claw end
of the hammer. What
surprised both Bakovic
and me about these
feats was that the drill
and the spike were
angled so they went
almost horizontally
into his face, rather
than upwards as we
expected. What Bakovic
and I saw as a pleasant
surprise (the angle of
the drill, the spike) and which we felt increased the impressiveness of the act made Shelby uncomfortable. The one word from the professors over and over, usually with exuberance, sometimes a qualifier, and always with an exclamation point was “Cool!” Shelby is not heard on the tape for quite a while — I think she excused herself. Then JB did his condom-sniffing act, and Bakovic and I (remember: we provide higher education for your children!) went nuts, laughing our asses off while JB snorted a condom in one quick inhalation, held on to one end hanging out of his nose, and worked the other end out his mouth, then proceeded to pull it back and forth, in an action similar to someone buffing a shoe. He could blow the condom up while it was in his nasal passages, so a huge bubble grew from his mouth or nose. He blew large condom bubbles out of both nostrils at one point. How he did that I don’t know. Bakovic (remember, he’s a professor of linguistics) asked JB what it felt like, passing what it felt like, passing the condom through his nose and out his mouth. JB said only one part felt weird — where he could feel it pressing against something that caused discomfort. JB had never studied what was going on up there in his nasal passages, but Bakovic did know: “There’s a hard part — the palate — at the top of your mouth, and you can feel, with your tongue, behind it, it gets more soft and fleshy. That’s actually a valve that closes off the nose passage from the mouth. It’s called the velum. When you drop the velum, then air can go from your lungs to your nose and also out your mouth. It’s how we make different kinds of sounds, by opening and closing the velum, so what you’re doing is opening it a little bit to get a passage. There are

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some nerves there that aren’t used to being touched by anything but air.” JB said, “Cool.” Bakovic said, “That’s cool, even though I know what’s going on, that’s very cool.” He then suggested JB look at something called a midsagittal section diagram. It’s essentially a picture of a head cut in half (not a real head!) so one can see all the passages and connections. JB clearly liked the idea of a picture of a head cut in half.

Several minutes of the tape consist almost entirely of Bakovic and me howling with laughter. And, a little farther back from the recorder (when he doesn’t have something up his nose), JB is yelping too. The boys were having a ball! Laughter begets laughter; it’s good medicine, I believe, so I listen to this part of the tape if I’m feeling too serious. There we were, on a beautiful Sunday afternoon: the professors — Bakovic and me — and JB (for whom a title must be invented by someone with an imagination better than mine), and we were three happy guys, one of us in love with a woman who eats fire (also happy but, at the moment, absent), another delighted he’s learned a new skill to which he can add his own demented variations, and me feeling grateful, glad to be walking up and down on the planet. “Lucky life. Oh lucky life.” wrote the great American poet Gerald Stern. “Oh lucky lucky life. Lucky life.”

— Thomas Lux

Thomas Lux holds the Bourne Chair in Poetry at the Georgia Institute of Technology. His most recent book is The Street of Clocks (Houghton Mifflin). He lives in Atlanta.
I am a teacher of 34 years with San Diego city schools, and I’d just like to say that in your article “The Secret Life of Teachers” (May 22), Tommy Flanagan, the teacher from MacDowell Elementary, he is exactly correct on our district. I commend him for being so bold. Everything he says is true. I am so grateful that the Reader has written this article, as is every other teacher I know. We’ve all been on the phone saying, “Finally, more information is coming out.” The Reader seems to be the only resource that tells it like it is, that we are all getting nailed, shall we say, by Alan Bersin.

Name Withheld

Jacquelyn Talbert

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As administrators in the San Diego city schools, we have received many texts on leadership. Schools are complex organizations that demand that their leaders have or develop the necessary qualities to effectively bring about much-needed change. I dare say that in general, schools have not kept up with the dramatic changes that have taken place in the world. The text that Mr. Flanagan refers to in his interview with Mr. Mc- Cullough is a book titled “The Leadership Engine,” and yes, chapter eight of the ten chapters in the book is titled “Edge: The Courage to See Reality and Act On It.” Essentially, this chapter encourages (school) leaders to “face the hard facts and make the tough calls” when necessary.

As educators, we are all under tremendous pressure to perform. The stakes for our students have never been higher. Research shows that excellent instruction is the single most important factor in raising student achievement. I believe that the leadership in San Diego city schools would agree that teachers are our most valuable asset; they are at the heart of the work that we do in schools. I try to celebrate teachers’ accomplishments at every opportunity I have. But as an administrator I feel it is my moral obligation to address the difficulties a teacher may be experiencing in the classroom, both to support that teacher, but more importantly, because our students deserve the very best instruction we can afford them.

Rocio Weiss

Scared Swiss
Re: “The Secret Life of Teachers” (May 22). As a foreigner (Swiss) and as father of three little kids, I am really touched

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Scared Swiss
Re: “The Secret Life of Teachers” (May 22). As a foreigner (Swiss) and as father of three little kids, I am really touched
by your article. We have enrolled our children at a public school here in San Diego, and we are very happy with this school. On the other hand, we were told about certain problems too. We intend to forward your article to them.

Franz (Paco) Boehm

Bersin’s Hostile Schools
Thank you for publishing such a truthful article on “The Secret Life of Teachers” (May 22). These interviews, done mostly with San Diego city schools teachers, show the common feeling of despair that the vast majority of SDCS teachers feel. The reason is that under Alan Bersin’s administration, teachers feel very abused. It reminds me of a third world country where a ruthless dictatorship has been installed. How are teachers to be effective when their creativity and spirits have been crushed?

The administrators are required to be negative on a daily basis, to target large numbers of teachers for no better reason than to make the others afraid and, perhaps, to save money. Their power to cause misery has been honed by teams of attorneys that show how to be “on the edge” of the law. Harassment is allowed at work under many circumstances, contrary to what the public realizes. The older teachers (40 and up) seem to be special favorites of this approach, but enough younger teachers are harassed to cause question about this illegal activity based on age discrimination.

Basically, the environment at virtually all of the schools is openly hostile, and this is recent, only under Bersin. Teachers who have dedicated their lives and resources to children are being mowed down emotionally and physically by these deliberate and finely honed tactics. Many are now ill emotionally and physically from this highly negative environment, and some have even died as a result of enduring the extreme, unrelenting stress.

The board of education majority (Ottinger, Lopez, and Nakamura) supports this abusive status quo by keeping Alan Bersin in power and not questioning his tactics. In fact, they knowingly approved it by paying for the teams of lawyers the district uses to set up the attacks on teachers. The public finds it hard to believe that this can happen in America. It does and is happening.

Perhaps your truthful article will help build up our local public schools. Right now, Alan Bersin and the board majority are tearing down the very employees that the students and parents have so loved. This must be stopped. I ask for the public to object and to understand what the teachers need in order to do a good job. Number one is respect and to be valued, by providing a positive work environment. We need people on the board of education who support this attitude and hire administrators who understand this. In addition, I warn the public that the Union-Tribune articles seem...
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In our opinion, we see equal opportunity in education for black and brown students in our district. I have never seen such anger, disarray, protracted sadness, and bitterness on the part of so many excellent and dedicated teachers. Mr. Bersin not only is trying to scare brilliant, hardworking veteran teachers out of the classroom, but as an African-American educator, I am in dread as I view teachers of color running to other fields — I have been told by many black administrators in the district that they feel their jobs and their heads are on the chopping block. The number of these professionals has supposedly decreased from 36 percent to 18 percent. Dr. John Brown, head of the wonderful Increasing Achievement of African American Students, lost his position along with Dr. Francine Williams, director of the Race and Human Relations department at the district. This is racism, pure and simple. The placing of black and brown students in the genre program is segregation — has anyone in this district heard of Brown v. Board of Education? Francis Zimmerman and John de Beck both understand this discrimination against students of color and have fought the programs of Mr. Bersin. Personally, I am planning on getting a Ph.D. in any field and fleeing back to the South to a historically black college where I feel I will be appreciated and my talents honored, as opposed to this district where economically disadvantaged and students of color (who are in the majority in this

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state) are being lost in increasing numbers. Dr. Bertha Pendleton is looking really good right now. Our union had contractual difficulties with her, but the woman treated us like intelligent professionals — with respect and honor. I can now add “teacher” to the list of disrespected minorities I am a member of.

Peggy Maria Spates-Johnson
Spring Valley

Please Don’t Give Up
Re: “The Secret Life of Teachers” (May 22). Thanks to Donald McCullough and the Reader for shedding a little light on a subject that should be headline news every day in every paper in this town. Thank you to the teachers who were brave enough to talk about your experiences and share a personal glimpse into what it’s been like from your perspective. However, there was nothing surprising to be found in the interviews. As a parent with three children in San Diego city schools, I know firsthand the failure of the overreaching, unrealistic Blueprint. I am now home-schooling my two youngest children as a form of social protest against this “experiment” that has been undertaken at their expense.

Before it was implemented, it was easy for a majority of parents and teachers in opposition to the plan to conclude that its cost would be way too high, in terms of finances, humanity, and the educational experiences of our children, and that its projected results were questionable. Who can now be surprised that the reality of this situation has come home to roost? We tried to intervene before these policies took place, and Bersin and Alvarado mocked us with their “town meetings” where they both stood tightheaded, with their arms folded across their chests, demonstrating for all the world that they never truly intended to listen or consider the feelings of the parents or the teachers. And despite what some critics might have us believe, it isn’t a failure of the teachers opposing the changes.

Any attentive parent with a child in public schools has to be aware of the low morale of teachers and how this is affecting our children’s daily lives in government-mandated public schools. We know personally and
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strain you should never have bad to endure. We know that the majority of you are dedicated to “the little people,” our kids who almost make it all worthwhile. We appreciate the risks you take to continue to teach them in ways that your education and experience has shown works, even while you have to hide your methods and materials, because to reveal this would mean dire repercussions. And we know that some of you are leaving your life’s work because you feel that what you are being forced to do constitutes child abuse.

What’s happening in San Diego city schools is a microcosm of the democratic process in our country, and it’s past time the citizenry takes back what is rightfully ours. Our government no longer serves to represent “we the people” but instead, lacking popular control, reflects a corporate agenda that values profit above all else. These educational reforms and the money that backs them are not a simple local issue. I urge those who care to get informed and get involved. Over 2000 school employees, including more than 200 teachers and 30 principals, have opted out of continuing in this unbearable environment by taking advantage of the early retirement incentive the district offered. This doesn’t even take into account the over 1500 teachers who have resigned since Bersin took office. Doesn’t this bear looking at by the voting public concerned with education, at least as much as the test scores? If you truly care about what’s happening in our schools, support board members like John de Beck and Frances Zimmerman, work to oust the likes of Ron Ottinger and Ed Lopez (whose terms expire in December 2004), and keep a close eye on the newest board member, Katherine Nakamura, and see if her actions reflect the wholesome apple pie and mom persona set forth in her campaign. Pay attention to what the SDEA has to say and whom they endorse for these campaigns. Pay attention to what’s happening in San Diego/La Jolla!
White Art
Baja California’s Beautiful Brides

The brides of Yvonne Venegas go beyond beautiful. Yordana, in white, is stressed, standing at the top of a stairway that seems like a precipice. Another bride, her wedding day long passed, looks frazzled at her baby shower. And then there’s the “bride” in black — hairdresser’s cape, that is — waiting for her tint to take.

Born in 1970 in Long Beach, Venegas moved with her family to Tijuana as a child. She was taught by nuns at Colegio La Paz, then went to Southwestern College in Chula Vista. Her father, José Luis Venegas, was a wedding photographer to the upper middle class that is now the subject of his daughter’s art. By phone from Tijuana, Venegas, who has returned there after some years in New York, answered questions about her current exhibition.

How did she get permission from friends and others to make art out of their lives, especially at formal occasions, like weddings? “Only a few people understand it as art,” she said. “And actually the word ‘art,’ to a lot of them, sounds a little glamorous, so they’re flattered. Some joke, ‘Oh, my God, am I going to be in the Guggenheim?’ Besides, events like weddings are really the easiest place to photograph.” Because those settings are already theatrical! “Exactly. Of course, I can’t tell if they fully understand my intentions. But I think that many times they’re just happy with being part of a project about Tijuana. Also, they’re very trusting with me. When you’re kids, you’re just ‘you,’ not! There’s not all this masquerade. But so many people, when I see them again, reconnect with me and that childhood we shared.”

And none of them mind being shown in less-than-flattering lights? “No. Many times I have been asked, ‘Is this a critique of their lives?’ And there are a few images that I probably won’t ever exhibit in Tijuana, because it’s possible they would be misunderstood there. I find San Diego a safe distance. But I don’t think it’s unflattering; what I’m trying to convey is their humanity. Even though she hasn’t paired her father’s photos with hers, it’s easy to imagine what his look like. What has he made of her work? ‘My father is fatherly. He keeps telling me to make a living out of what I’m doing. That’s his main concern. But he does take time to sit and look, and he tries to understand. He says, ‘Okay, I get it. So there’s all this other stuff going on.’ Or, ‘Oh, my God, I would never do something like that.’ Or, ‘Oh, that’s so original!’ ”

As a kid, did she go with him when he was working? “Yes, at his photo studio, after school, my twin sister and I would sometimes have to wait till he took us home. A couple of times he had to take us to weddings, and it was awkward. Once, when we were about seven, we were there till one or two in the morning, falling asleep. It was a different world, going into a place where nobody knew us and we weren’t supposed to be, and there were all these dressed-up people, and we were in overalls.”

Has she herself ever done any straight wedding photography? “Very little. Yordana asked me to photograph her wedding, but it was a nightmare. Reality hit; the mother was, like, ‘Oh, come on, we have to do the tables.’ She hired me because she wanted it to be different, but when she saw the pictures, she kept choosing ones that were very traditional, very easy. Although she did choose that one of Yordana.”

Venegas said she hasn’t entirely escaped the life she has portrayed, nor does she want to. (Briefly married once, she was photographed, traditionally, by her father’s friend.) But she does try to keep it in perspective. “Considering my father’s friend.) But she does try to keep it in perspective. “Considering my family is — waiting for her tint to take."

At the opening, Venegas will be available to answer other questions. There will also be a DJ, wedding cake, and more.

— Jeanne Schinto

“The Most Beautiful Brides of Baja California”
Thursday, June 5, 7:00 p.m.
Museum of Contemporary Art, San Diego
1001 Kettner Boulevard, Downtown
Free ($3 donation welcome)
Info: 619-234-1001 or www.mcsd.org
**BAJA**

Mainly Mojave Festival 2003, this year’s musical extravaganza continues through June 22 at venues around the county and Tijuana.

**OUTDOORS**

Ocean Water Temperatures are rising into the mid-60s this month, perhaps just a few weeks before the 75s in August. The usual early-summer cool weather along San Diego’s coastline, disappointing to many tourists, is mostly caused by the sluggish warming of the ocean water. The payoff will come later as the ocean upwells heat absorbed during the sunny summer months, we’ll enjoy warm days and evenings well into autumn.

*June Glow*... the cool and inter- mittently overcast conditions likely to dominate the beach and coastal areas through the remainder of this month, mocks the already sizzling temperatures inland. It’s wise for the ocean’s enormous resistance to changes in temperature, the hottest weather along the coast would occur soon after our annual summer solstice — Saturday, June 21. Our warmest beach weather will probably not arrive until August or September, just about the time the ocean water temperatures are peaking.

Ages (a.k.a. century plants) are blooming all over, many summer gets this month. After a decade or more (not a century) of growth, the larger kinds of agave send up a tall, flower-stalked bloom stalk from a base of fleshy, succulent, thorn- tipped leaves. The stalk and basal leaves die, but suckers make new plants and begin the cycle anew.

Buckwheat, a late-bloomer among native plants in our area, is showing off its beautiful, inconspicuous clusters of cream-colored flowers this month. Several kinds of buckwheat, found in dry, sunny locations throughout San Diego County, are the source of the “wild buckwheat” honey sold locally. Near the coast look for flat-top buckwheat, com-

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Victory of the Desert

mon on south-facing slopes. Here it shares space with other low-growing shrubs of the sagebrush plant community like black sage and California fuchsia.

Western azaleas, a native rhododendron, is blooming this month and next in scattered locations throughout the county’s higher mountains. Fond of semi-shade, it’s often found growing along creeks and canyon bottoms. Like its ornamental cousins, western azalea’s fragrant white (sometimes pink or yellow tinted) flowers are borne in ornate clusters. Good places to look are along the Azalea Glen Trail in Cuyamaca Rancho State Park and between Doane Valley and Chumash Pass in Palomar Mountain State Park.

Camp With The Stars, an all-day, all-night, all-weekend star party is planned June 6 and 7 p.m. at William Heise County Park (#945 Heise Park Road), San Diego Astronomers Association hosts a view- ing in meadow on Friday night; sun storm viewing until sundown on Saturday, followed by 7 p.m. slide show and stargazing with interpretation.

Telescopes provided; you’re encouraged to bring telescopes and binoculars. Day-use fee: $2. 619-694-3049.

Explore the Extensive Grasslands, with interpretation.

Sundown on Saturday, followed by night; sun storm viewing until 10 p.m., visitors’ center. Free. Meet in front of Marron Adobe (2500 Haymar). Directions: From Interstate 805, exit on Regents Road. Bring drinking water for your pet. Join the group in the Kumeyaay Campground parking lot, Two Father Junipero Serra Trail.

Explore Carlsbad’s Remaining Open Space when the Environmental Trust leads a hike at Calavera Mountain Nature Preserve, Saturday, June 7, 8 a.m. to noon. Hike, repair trails, and see spring wildflowers. Wear hiking shoes. To reach the spot, take Tamarack Avenue east, turn left on Studebaker Drive, walk across Tamarack and down hill to west side of Lake Calavera.

See Lovely Wildlifers when naturalist James Dallie takes four miles of Ranch House and Boulder Loop trails for exploration of Daley Ranch, Saturday, June 7. Hike starts at 8:30 a.m. in main parking lot on La Honda Drive. Requested reservations: 760-839-4680. Free. No pets. (SUNDAY)

History Walk, Offshoot Tours offers hour-long history walk, blending Balboa Park history with its wealth of architectural and botanical treasures, Saturday, June 7, 10 a.m.; visitors’ center. Free. 619-235-1121. (BALDWIN PARK)

Get Grape In Temecula! Circle Temecula Valley’s picturesque wine country aboard Wine Country Shuttle 888-9-WINERY

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Zebra In The Bathroom? Panoramic Sunset Whitewater Views


Where Are El Salto Falls? Naturalist-guided tour of Buena Vista Creek Valley and the falls on Saturday, June 7, 8 a.m. Participants will learn about local natural history, endangered plants and animals. Meet in front of Marion A. Adamo (2400 Wayne) Directions: 760-434-5033. (CARLSBAD)

Explore Carlsbad’s Remaining Open Space when the Environmental Trust leads a hike at Calavera Mountain Nature Preserve, Saturday, June 7, 8 a.m. to noon. Hike, repair trails, and see spring wildflowers. Wear hiking shoes. To reach the spot, take Tamarack Avenue east, turn left on Studebaker Drive, walk across Tamarack and down hill to west side of Lake Calavera.

Kumeyaay Oral Traditions and history on offer when Heather leads four-mile hike, Saturday, June 7, 9:30 a.m., for San Diego River Group. Free. Required reservations: 858-674-2225 x31. (RESERVE)

On the Right Track, docent Dave Kiesel leads tracking hike, Saturday, June 7, 8:30 a.m., at Sycuan Canyon/Goodan Ranch Open Space Preserve. Participants will look for tracks and animals.

Way Of The Wildcat — 9 a.m. to 12 p.m.

Walk the Right Track in Sycuan.

Sycuan’s unique wildcat program, where the best Pomegranate Soup In Town? Find out when Patty Fares leads an Urban Safari walking adventure through University Heights, Saturday, June 7, 10 a.m. 819-944-9255. (UNDERSIDES)

Walk the Best View in San Diego.

Walk with the Best View in San Diego.

Where’s the Best Pomegranate Soup In Town? Find out when Patty Fares leads an Urban Safari walking adventure through University Heights, Saturday, June 7, 10 a.m. 819-944-9255. (UNDERSIDES)

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Walk with the Best View in San Diego.
DANCE

Celtic Dance Mania, Michael Flat-o’s Lord of the Dance — a classic tale of good versus evil based on old Irish folklore — continues through June 8, San Diego Civic Theatre (Third Avenue and B Street).

Performances: Thursday at 7:30 p.m., Friday at 8 p.m., Saturday, 2 and 8 p.m., Sunday, 1 and 6 p.m. Tickets: $24 to $65, available through Ticketmaster (619-230-TIXS). (DOWNTOWN)

Soiree Orientale, Cedar Cafe con- venes — with featured dancer and student showcases — Friday, June 6, 8 p.m., art/Dance Academy (1401 El Camino Real, at Ocean- side Boulevard). $5. 760-755-4470. (OCEANIDE)

Martha Wild Calls and Lime in the Harp makes music for con- tradancing, Friday, June 6, Trinity United Methodist Church (3000 Thorn Street). Dancing begins at 8 p.m., following beginners’ in- struction at 7:45 p.m. Admission: $7. Wear soft-soled shoes. 619-283-8550, (NORTH PARK)

“Bellydancing Fusion,” Urban Tribal Dance Company performs Saturday, June 7, 7:30 and 8:30 p.m., at Gargoyles Gallery (1845 India Street). Cover: $5. 619-234-1344, (LITTLE ITALY)

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day, June 9, 6:30 p.m., San Diego Public Library (1820 E Street).  619-236-5800. Free. In Spanish with English subtitles. (IMAX)

Sci-Fi Classic Logun’s Run screens for Carlsbad Library film series, Wednesday, June 11, 6 p.m., Schuman Auditorium (1773 Dove Lane). Free. 760-602-2026. (ADB CITY)

Kurosawa Films offered in conjunction with “The Living Line: Paintings, Prints and Drawings by Hokusai,” at San Diego Museum of Art. Kurosawa’s 30th and final film, Madadayo, screens Wednesday, June 11, 7 p.m. 619-232-7931. (BALBOA PARK)

Reuben H. Fleet Science Center, currently screening in the IMAX theater: Kilimanjaro: To the Roof of Africa, and Coral Reef Adventure (through summer).

“ Fridays at the Fleet” features $5 admission to IMAX films, music, food, admission to exhibits, on Fridays through July 4. See To the Limit (6 p.m.), Wild California (7 p.m.), Coral Reef Adventure (8:30 p.m.), Kilimanjaro (9:30 p.m.) June 11. Ticket prices and showtimes: 619-238-1233. (BALBOA PARK)

LECTURES

“A Visitor’s Guide to an Alien Planet: Washington D.C.” is topic when John Fund, “opinion editor” for the Wall Street Journal, speaks for Adam Smith Society, Friday, June 6, 7-30 a.m., at Doubledtree Hotel (7430 Hazard Center Drive. $35. Reservations required: 619-462-1776. (SAN CARLOS)

Hotel (7450 Hazard Center Drive. 619-236-5800. Free. In Spanish with English subtitles. (IMAX)

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In Person
“Farewell, Quinny Troupe, So Long, Esmeralda,” a night of “poetry, wine, and warming” promised, Thursday, June 5, 7 p.m., at Sokol (309 South Cedros Avenue). Troupe will read from his work. Free. 858-794-9016. (SAN DIEGO)

San Diego Reader June 5, 2003

Opening Day at San Diego Polo Club, June 6 (see Sports)
Roam-O-Rama

A Guide to Unexpected San Diego and Beyond • By Jerry Schad

In the lush, shady recesses of Big Santa Anita Canyon, just north of the San Gabriel Valley community of Arcadia, you can easily lose all sight and sense of the megamillions of people living in the L.A. Basin. At Sturtevant Falls, the waters of Big Santa Anita Canyon—rejuvenated this season after a several-year drought—are leaping over a 50-foot precipice into a shallow, rock-bound pool. June is a perfect time to visit, this year at least.

Popular for more than a century among local tourists, the falls and canyon were completely off-limits to the public late last year and early this year. This was because of wildfires in the lower canyon and the consequent damaging effects of winter runoff on the upper canyon’s only access, the road to Chantry Flat. As of April 16 that road reopened, but further repairs scheduled through summer could close it at any time. Any visit here should be preceded by a phone call to Angeles National Forest (626/744-5020).

From Interstate 250 in Arcadia, follow Santa Anita Avenue north. Continue to the end of the road, pass a sturdy gate (closed at night), and ascend along a curving and precipitous road through a shallow, rock-bound canyon west to Sturtevant Falls. The trees on both sides of the road are leafing, and gentle streams now flow where there was nothing but a 50-foot cliff and a deep, rocky basin. The road to the falls is well-paved and smooth, with room for two cars to drive abreast. The restrooms continue up a 0.6-mile segment of the Gabrielino Trail down to the confluence of Winter Creek and Big Santa Anita Canyon.

MIT-Trained Chemist and author Raymond Francis signs and discusses Never Be Sick Again: Health is a Choice, How to Learn How to Choose it, Wednesday June 11, 7:30 p.m. Smiley is Pulitzer Prize-winning author of A Thousand Acres, Horse Heaven, and Moo. Find the shop at 7812 Girard Avenue. Free. 619-795-8999. (NORTH PARK)

Magie Park Poets present poetry reading, Wednesday, June 11, 7 p.m., community room at Cal-Libray (1250 Cal-Vardey Drive). 619-434-2881. Fee: (FREE)

“Good Faith,” Jane Smiley visits Warwick’s Bookstore to sign and discuss her funny and moving new novel, Wednesday, June 11, 7:30 p.m. Smiley is Pulitzer Prize-winning author of A Thousand Acres, Horse Heaven, and Moo. Find the shop at 7812 Girard Avenue. Free. 619-434-0347. (LA KAILA)

“A Fiddler’s Travels: Yiske Labushakd” receives world premiere reading with music by film-maker, musician, writer, composer Yale Strom, Thursday, June 12, 7:30 p.m., Lyceum Space at Horton Plaza. $8. 619-344-1000. (DOWNTOWN)

Filipino Independence Celebrations with performances by Anthony Castelo, Julius Obsengen, After Image Band, Sissie Davis, Cherr Ong, Thursday, June 11, 8 p.m., at Sycuan Casino Showtime Theatre (5469 Casino Way). $20. 619-445-6002 x1139. (EL CAIDON)

SPORTS

Take Me Out With the Crowd, San Diego Padres host the Detroit Tigers in Qualcomm Stadium, Thursday, June 5, 205 p.m. The Minnesota Twins arrive for an inter-league play, June 6–8, at 7:05 p.m. on Friday and Saturday, 2 p.m. on Sunday.

The next road trip finds the Padres in Cleveland for games against the Indians, Tuesday and Thursday, June 10–12, 4:05 p.m. each day. Games June 6–8 and June 10 and 11 broadcast on Channel 4. Listen to games in English on KCOSO 600 AM and in Spanish on XEOM 860 AM. Tickets: $6 to $32, available by calling 877-374-2784. (MISSION VALLEY)

Queen of Surf, competition hosted by SGT Surf Snow Skate Girl magazine is Saturday, June 7, 7 a.m., at Pacific Beach Pier (at Felrazier Street). Professional and amateur competition, surf instruction. Free for spectators. 732-7254, (PACIFIC BEACH)

Larry Mahler Memorial Ride, this bicyclist was killed around two years ago while riding his bike. Knickerbockers remember the man during 30-mile ride for intermediates, Saturday, June 7. Gather at World Savings Bank (Baltimore and Lake Murray Drive). Free 619-644-3457 (LA JUNA)

The San Diego Spirit, one of the teams of the Women’s United Soccer Association, host Philadelphia Charmin Sunday, June 7, 7 p.m., at Torero Stadium at University of San Diego (5998 Alcalá Park). Tickets range $5 to $35, available by calling 877-476-2237. (UNIVERSITY HEIGHTS)

San Diego Cricket Club/CUSD Cricket Club second team hosts the Cal Bel Cricket Club, Saturday, June 7. Games begin at 10:30 a.m. and last until about 5 p.m. (being lunch) at CUSD’s Warren Field. Free. 619-515-1079 (LA JUNA)

Gromorama Surf Contest, Saturday, June 7, 6:30 a.m. to 5 p.m., at south jettty at Oceanside Harbor. Spectating is free. (5469 Casino Way). Free. 619-742-4151 or 877-374-2784.

Bomber Stocks, pony and street stocks, late-model sportmen, train races, and Legacy competition promised. Saturday, June 7, at Carlsbad Speedway. First race: 6:45 p.m., following qualifying runs at 5 p.m. The 3/8-mile track is located just off Gilippo Road. Take 1-8 to Highway 67, and use the Bradley exit. Drive left for two blocks, then right one block to the track entrance. Adult admission: $9 (west side) and $10 (east side); $5 for those 6 to 12, free for kids under 6 with an adult. 619-448-8890. (EL CAIDON)

Run or Walk, Fifty-Plus Fitness Association hosts a run walk, Saturday, June 7. Four-mile run starts 8:30 a.m. at 15th Street and Ocean Avenue, lasts two hours along the beach. Wear good running or walking shoes; all levels of ability welcome. 619-742-4151 or 858-454-5435. (EL MAR)

Hoops at the Beach, more than 30 courts set up at Crown Point Shores for the 15th annual Jack in the Box 3-on-3 Tournament, Saturday and Sunday, June 7 and 8.
Everglades

G.P. Putnam’s Sons, 2003; 333 pages; $21.95

FROM THE DUST JACKET: Doc Ford returns to his still house on Florida’s Dinkin’s Bay to find an old friend and one-time lover waiting for him. Her real estate developer husband has disappeared and been pronounced dead, and she’s sure there’s worse to follow — and she’s right. Following the trail, Ford ends up deep in the Everglades, at the gates of a community presided over by a man named Bhagwan Shiva (formerly Jerry Singh). Shiva is big business, but that business has been a little shaky lately, so he’s come up with a scheme to enhance both his cash and his power. Of course, there’s the possibility that some people could get hurt and the Everglades itself damaged, but that’s just too damned bad.

WHAT THE CRITICS SAY:

PUBLISHERS WEEKLY: This 10th novel in the series featuring ex-CIA spook turned marine biologist Doc Ford finds Doc wallowing deep in his own doldrums — out of shape, overweight, depressed, and dearly sometimes lies to us, maybe often lies to us.”

“I grew up, though, just adoring books but always hearing this small voice that told me I wasn’t smart enough or gifted enough. Perhaps it’s a voice that many of us hear. One of the great revelations was that that private voice that we trust so deeply was the same small voice that told me I wasn’t smart enough or gifted enough. Maybe I should work for a newspaper.”

“I was a telephone installer, and I thought, ‘Well, if I want to hire you.’ I called the person who answered said, ‘If you didn’t go to college and you have no...”

“Were you thrilled when you first started seeing that...”

“The Brisk Ocean Waters off Tamarack...”

“Sanibel Flats...”

“Carlsbad Triathlon...”

“The first novel under his own name, Sanibel Flats, was published in 1999. The novel was critically acclaimed and commercially successful. Mr. White now being enrolled in that list of Florida writers that includes the late John D. Mac-Donald, Carl Hiaasen, Tim Dorsey, Laurence Shames, Edna Buchanan, John D. Mac-Donald, Carl Hiaasen, Tim Dorsey, Laurence Shames, Edna Buchanan, John D. Mac-Donald, Carl Hiaasen, Tim Dorsey, Laurence Shames, Edna Buchanan, John D. Mac-Donald, Carl Hiaasen, Tim Dorsey, Laurence Shames, Edna Buchanan, John D. Mac-Donald, Carl Hiaasen, Tim Dorsey, Laurence Shames, Edna Buchanan, John D. Mac-Donald, Carl Hiaasen, Tim Dorsey, Laurence Shames, Edna Buchanan, John D. Mac-Donald, Carl Hiaasen, Tim Dorsey, Laurence Shames, Edna Buchanan, John...”

“Mr. White telephoned one newspaper after another. “For good reason,” he told me, “everyone said ‘No.’ They said, ‘You have no experience, you didn’t go to college, of course we’re not going to hire you.’ I called the Fort Myers News-Press, and the nice lady who answered said, ‘If you didn’t go to college and you have no experience, I don’t think you’re going to get a job in a newspaper,’ but Gannett just hired us, so you’ve got a real shot.’ I no longer worked for the Fort Myers News-Press. It was just one of the great experiences. I worked my tail off. I always knew that I had no control over my intellect or my talent, but I certainly had control over my work ethic, and I’ve been a hard worker.”

THE BRISK OCEAN WATERS OFF TAMARACK SURF BEACH: A TALE OF HUNGRY MASTODON, JACO BEACH, AND TANAROCK-FLAT:"I was a telephone installer, and I thought, ‘Well, if I want to hire you.’ I called the person who answered said, ‘If you didn’t go to college and you have no...’

We Eat What We Are

“In his glorious ‘Sheep and Goats’ column for the San Diego Reader, Abe Opincar makes a habit of reviewing religious services as if they were restaurants. So it only makes sense that his first book . . . finds him writing about food as if it were God. Sly, wise . . . full of piquant philosophical asides and fascinating culinary lore.”

— San Francisco Chronicle

Off-Beat . . . Delicious

“The writing is off-beat, achieving the trick of seeming at once grounded and untethered. Elemental acuity and burlesque combine here to delicious effect.”

— Kirkus Reviews

Ruefully Funny

“Opincar’s bites-of-passage vignettes are ruefully funny.”

— The New York Times Book Review
Mr. White lives on Pine Island, 15 miles west of Cape Coral, on Florida’s west coast. A photograph of this house can be seen on Mr. White’s website — www.DocFord.com. The house where he lives, he said, “is an old house, old for Florida, built in 1920. It’s a tin-sided Cracker house.”

“I interrupted to ask why a “Cracker” house. "Well, they called old-time Floridians ‘Crackers’ — they crack the whip.”

(Our conversation I searched out the origins of “Cracker.” The best I came up with was this, from “Cracking Up Cracker Myths,” by Rick Toney, printed in Halifax Magazine. “The name comes from the sound of the whip used to drive cattle and horses. Florida cattlemen cracked whips to flush their stock out of the palmetto scrub while settlers used whips to spur on oxen that pulled their carts and wagons. Cracker has been used in this sense since the early 1800s.”)

Cracker houses, Mr. White told me, were simply those houses built by Florida Crackers. His Cracker house, he said, “is built on short stilts, up on a Calusa Indian mound, on an acre of old tropical growth covering the bay, I can look out on an unobstructed view of the bay across that water and see Captiva and Sanibel, the islands where I was a fishing guide.”

“On the surface you find pottery everywhere you look that dates back 1500 to 3000 years. It’s just my life. I’ve been fascinated by the intricate interconnectedness. A man throws a leaf from a mango tree in the Everglades, the leaf falls in the water, it rots, a small mullet eats that rot, a snook, a slightly larger fish, eats that small mullet, an osprey — a fish hawk — comes down and eats that, and osprey that ate its own way of looking, not just at the world, but in to one’s interior — one’s own fears and failures. My interests have changed over the years. And one of my new great interests is windsurfing. I just love it. I own a sail and see a scene in Everyglades where Doc Ford takes off at night and windsurfs.”

“This incident is based on something real. I do go off at night windsurfing, which is not probably a wise thing to do. But I love it so. And it’s been seven months ago, just a few days after the story ended, she came zooming back in, and she said, ‘Oh my God, this shark followed me out and it would not leave. It just kept right after me.’”

“I needed some way for Ford to come face to face with this depression and this just kind of a sickening, sinking, wallowing in his own self-pity, so I had him go out windsurfing at night and come upon a shark.”

Mr. White’s novels sometimes are described as “eco-adventure” mysteries. Nature with a capital “N,” I said, in Mr. White’s novels is more than “setting.” Nature becomes a powerful and interesting character.

“It is indeed,” said Mr. White. “If you write about two people in Florida, you are dealing with three distinct characters. In fact, Florida may well be the most powerful character in the scene. It’s an extraordinary state with a variety of ecological and socioeconomic settings.”

After Doc Ford has his run-in with the shark, he says to himself that “to live fearlessly, one must first invite death.” I said to Mr. White that in Robert Stone’s recent novel, Bay of Souls, Stone’s protagonist, a war correspondent, says that “we’re up against a physical courage there is no moral courage.” Did Mr. White agree with this statement?

Mr. White: “It’s a whole to a whole. ‘Yes, I think that’s probably accurate. I think I live an ordinary life is as precarious as slow cancer. I generally believe that. Yes.’”

— Judith Moore

Mr. White will appear on Sunday, June 8, at the Open Book Fair in Ellicott; he will be at the Warwick’s booth at 11:00 a.m.

Visitors meet a shuttle bus at the Bayfront Street Trolley Station at the foot of the E Street and Bay Boulevard. 619-409-5983. (PACIFIC VISTA)

Computer Museum of America, “Secrets, Lies, and Teletypes: A History of Cryptology” develops the exploration of cryptography and code breaking from ancient times to the present, focusing on the role of machines and computers. The National Cryptologic Museum has loaned the German Air Force Enigma Machine; the three-rotor Enigma was used by the Nazis in World War II to secure messaging. Also on view, the M-209, a U.S. Army Signal Corps machine used by American troops in the Pacific and in Europe, and receive encrypted messages. Learn about the use of semaphore, punch card equipment, telekeys, and other machines.

Ongoing exhibits include vintage video games like Pong and Space Invaders, punch cards, a rare “millionaire calculator,” and a Hectotron, described as “a 1970s vacuum-tube, sound-responsive electronic kaleidoscope.” Find the museum at 640 C Street (at Seventh Avenue). 619-235-8222. (PACIFIC VISTA)

Flying Leatherneck Aircraft Museum, dedicated to the Marine Corps who provided air support, from the propeller-driven fighters and bombers of the 1940s to the modern jets and helicopters currently in use. Static displays of a variety of aircraft are included, along with equipment, insignia, paintings and reference books, scale models, and a research library. The museum is located in building T-202, at Marine Corps Air Station Miramar. 858-693-1723. (PACIFIC VISTA)

Gaslamp Museum of Historic San Diego, glimpse San Diego’s colorful past at the museum, where displays highlight Wyatt Earp’s San Diego days, the Peg Leg
One Day at a Florida Key

Here we are at Whitehorse Key. It is early morning. The tide is out. The sun is up. The day is brisk. In the north, there is a hard breeze. In the south, there is a gentle one. The wind is blowing. The sea is rolling. The waves are crashing. The sand is shifting. The beach is wide. The water is clear. The sky is blue. The air is fresh. The birds are flying. The fish are swimming. The plants are swaying. The animals are moving. The day is here. The day is passing. The day is going. The day is ending.

The day has gone by; it is early dusk. The sun is setting down through the clouds. The sky is darkening. The stars are appearing. The wind is dying down. The sea is calm. The land is quiet. The animals are sleeping. The day is over.

The day has gone by; it is early dawn. The sun is rising up through the clouds. The sky is lightening. The stars are fading. The wind is blowing. The sea is rolling. The waves are crashing. The sand is shifting. The beach is wide. The water is clear. The sky is blue. The air is fresh. The birds are flying. The fish are swimming. The plants are swaying. The animals are moving. The day is here. The day is passing. The day is going. The day is beginning.

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Identifying the Mysterious X

They played some loud music, and then they played some soft music.

The La Jolla Music Society (as we must now call it) ended its season with a Sunday afternoon performance by Antares, a quartet composed of violin (Vesselin Gelliev), cello (Rebecca Patterson), piano (Eric Huebner), and clarinet (Garrick Zoeter). The group was formed in 1996 in New Haven, Connecticut, under the name “Elm Street Ensemble.” Why and when they changed the name, and what significance they attribute to “Antares,” the program notes did not tell us. Antares is a first-magnitude star in the constellation Scorpio. Does the name mean that the musicians consider themselves stars? (I would agree.) Or scorpions? (Who knows?)

In fact, the program notes told us very little of what we might want to know. The program began with Ravel’s Piano Trio (the clarinetist sat it out), a work everyone is familiar with. And for this, the printed program provided two full columns of notes (actually, quite interesting ones). The rest of the afternoon was devoted to living composers, of whom — it’s to be supposed — virtually no one in the audience had heard before: Nicolas Bacri, James Matheson, Volker David Kirchner, David Schiff, and the Mysterious X.

About these, the program notes ranged from sketchy to nonexistent. James Matheson was declared to be “one of the most striking voices among composers of his generation,” but which generation that might be was something you had to guess (no birth dates were provided for any of the composers). The tiny Matheson note said nothing at all about the piece Antares performed, Buzz. (The clarinetist introduced it from the stage with two sentences. He quoted from the composer — “Buzz, because it does” — and added the insight that the piece was “like The Flight of the Bumblebee on steroids.”) The note on Kirchner said nothing about the composer, but at least quoted three of his own comments on his work, Exil. The note on David Schiff’s Diverimento from Gimpel the Fool was cursory, but it touched on the fundamental topics: where the composer studied, what his opera Gimpel the Fool is about, and — very briefly — how the Diverimento is related to it. Im Volkston by Nicolas Bacri had no program note at all (though the violinist did opine that the work was looking toward the past and the future, whatever that meant). And the Mysterious X is the name one might give to the composer of the substantial encore, which Antares played without a hint as to what it was or who wrote it. I’m griping about this for two reasons. The first is that when an audience is being introduced to unfamiliar pieces, by unknown composers, without a hint as to what it was or who wrote it, one might give to the composer an identito is related to it.

But first a few words about the musicians. They were altogether terrific, singly and as a group. Their command of their instruments was awesome, and their playing was filled to overflowing with youthful vibrance. Their zest was irresistible. On the other hand, in the one work that the Ravel tended, on first hearing, to the detriment of their performances, Messiaen’s Quartet for the End of Time. Here was a clarinet with a new voice. At times it had the quality of a jazz clarinet; at times it called to mind the lamenting slides and agitated squaling of the clarinet in a Klezmer band. Moreover, in all the works there were extended rapid passages suggestive of frenzied dancing. It would not have been surprising to learn that all the composers came from the same music school, and were contemporaries and buddies. Actually, that is far from being true: further reflection, and the investigations I was driven to by the deficient program notes, revealed that each of the composers possesses a distinct musical personality. Nicolas Bacri is a prolific (6 symphonies, 4 string quartets, 15 concertos) French composer, born in Paris in 1961, formerly an atonal serialist but no longer. His Im Volkston, composed in 1994, is a lighthearted, ironic, sweet-and-sour, and quintessentially French treatment of several traditional musical forms (waltz, march, toccata, crape-song, tarantella). Its language is reminiscent of Darius Milhaud (on steroids, if you will), and there are inescapable reminders of Stravinsky’s L’Histoire du Soldat as well, particularly in the clarinet part. David Schiff was born in the Bronx in 1945, and much of his music deals with Jewish subjects in an Eastern European idiom, although a work such as his terrific Scenes from Adolescence exploits the idiom of hop, jazz, and rock. Volker David Kirchner, a German, is the oldest of these composers, born in Mainz in 1942 (five years after the death of Ravel, it may be noted, and in a very different world). He writes in a late-Ro-
mantic style much stretched at the seams by post-Mahlerian Expressionism and by the Bartók quartet; his works — notably his operas, but also his purely instrumental Exil — are often about “alienation, violence, the decline of values, the abuse of power, and death” (Grove’s Dictionary).

There were two young Americans on the program, and this sample of their music gave an encouraging insight into what American composers “of their generation” are doing. The music of James Matheson, born in 1970 and living in New York, is happily free of the heavy academic orthodoxy that stifled serious music during the long decades when Webernian serialism was the key to respectability (although, not of course, to popularity). For Matheson, tonality is always a possibility, but it is a matter of feeling the parameters of architecture, and it can be used or not used, depending on the momentary expressive needs of the music. Dissonance is not dictated by an abstract principle, but is employed for emotional expression, as in those pieces with equal freedom — consonance. Form is guided by intuition, not by any externally imposed system; nevertheless, the composer’s focus on a central motivic or textual idea, imaginatively yet lucidly varied, insures that the listener can sense the work’s unity. Matheson loves the play of instrumental timbres, and they are always in the service of a human reality that the music is giving voice to.

Thus, in the six and a half minutes of Buzz, the obsessive flutterings and scurrying over brooding, slow-moving harmonies evoking in a phantom tasmarcic way the immediate energies and underlying sadness of life, the “buzz” activity struggling to overcome the inexorable laws of existence, but unable to silence them. (Both the idea and the form the composer gives it may show the influence of Ives’s The Unanswered Question.)

The same kinds of serious concerns, and the same inveniveness in finding musical means to embody them, dominate other Matheson works. His stunning River, River, River, commissioned by the Chicago Symphony, magically communicates the essence of an exquisite little symbolist poem by T.S. Eliot about a Virginia river on a hot summer day, the scarcely perceptible movement of the water suggesting the flow of time suspended in a moment of timeless consciousness. The piano trio Falling is a set of variations on a descending sequence, with once again a variously agitated and somber emotional atmosphere: the feverish assertiveness of activity (including the scurrying gestures that permeate Buzz) pitted against inevitable decline and degeneration.

The hypnagogic state of such music arises from a moment-to-moment drama that fascinates the mind and creates its own unpredictable structure. This is what one experiences in Matheson’s incredibly beautiful Gliss, an orchestral work, with its gradual evolution of basic melodic shapes within gorgeous clouds of shifting timbres; in Sleep, a concerto for violin and chamber orchestra, with its rich harmonies and textures and its profound expressiveness; and in Spin, a compact string quintet in which texture and line are the generative elements, but where there is still a pervasive sense of singing melody and evocative harmony. These works, and others, are available for listening — along with the composer’s extensive and eloquent program notes — on Matheson’s website (www.bo-fantastic.com). I urge you to take advantage of it, if you want to become acquainted with a truly impressive contemporary composer.

As for the unannounced composer of the encore, he is John Mackey (not the same as Steven Mackey, whose works were played at Summerfest in 2001), a New York composer who studied with John Corigliano and Donald Erb. From his picture and his manner, I would guess Mackey to be about the same age as Matheson. His works have a sassy, freewheeling attitude toward composition, and an impressively playful imagination, that I find exhilarating. Rhythmic drive, of a very American (and very urban) sort, is central to the exuberant spirit of this music. Piquant clashes of color contribute to the sense of flamboyant vitality (it’s no wonder that Mackey enjoys the clarinet so much). In a more, anything goes, in any direction, at any length, with any kind of sound, jumping from mood to mood, like the life of an uninhibited, jazzed-up young man in the Big Apple: it’s music that Frank O’Hara would have loved. And of course nothing could be further from the self-conscious radicalism of the avant-garde, Darmstadt.

He is a kick, this composer — as one could readily hear in the zany Mackey piece played by Antares. Dedicated three years ago to the Antares clarinetist, Garrick Zoeter, it’s called Breakdown Tango, or, alternatively, Dementia, or, alternatively alternatively, Fanfare Portrait. The titles tell a lot about what the music sounds like. Two wildly energetic sections form the beginning and end, and strangely surging between them is a slowy tango, something in the Piazzolla vein (Piazzolla on steroids). There is also a virtuosic violin cadenza quoting from the Tchaikovsky Violin Concerto and Scherzo Andante.

Why? Don’t ask. The only thing that could have intensified the sensation of inspired whimsy would have been to see the modern dance this piece of
music was designed to accompany (a great deal of Mackey’s music has been written for dance companies — in this case, choreographer David Parsons’ New York-based Parsons Dance Company). The composer remarks, “The choreography is really, really odd.” I’m sure he means this as a compliment. (Mackey, too, has a website from which you can download several of his works: www.dtdrum.com).

Kirchner’s Exil is a very different kettle of pharmaceuticals. Steroids are definitely not an issue in this dark exploration of “inward and outward emigration,” “withdrawal into isolation.” Prozac or lithium would be more in order. But depressing (Kirchner’s own word) as the music is, it makes — like all Kirchner’s works I have managed to listen to — a devastatingly powerful statement, which seems to rise less from the composer’s own anguished soul than from the relentless mutation of the human spirit on that slaughterbench of history, the 20th Century. In Exil’s second movement, the clarinet — played with profound expressiveness in this performance — takes on the role of Miles Davis’s trumpet, in an imitation of one of those slow, desolate reveries that Davis’s playing sometimes evoked in the ‘50s (before he immersed his imagination in bitches’ brews and the like). Without contradiction (since for Kirchner the Jew is the Diaspora and blacks in America are in a similar state of exile), the clarinet also makes references to the cantillation of the synagogue, with the lamenting motif of the falling minor third with what we were to hear in the poignant “Jester’s Song” of Schiff’s “Song” of Schiff’s Divertimento, and played by the same instrument.

There was one device Exil could have done without. In the 7th, a number of composers desperate for some new shift experimented with “theatricalization” of the performance situation, which meant forcing musicians with no histrionic talent to do various awkward things on stage, moving around gesturing, and interacting with each other or with their instruments or with the audience. This failed experiment will surface occasionally, and unfortunately it does so in Kirchner’s Exil (1995). The problem was not only that the Antares musicians, brilliant in their own profession, looked like klutzes when attempting to act depression. The real downer was that the clarinet disappering into the wings, the violinist and cellist moving to dark corners of the stage and playing in isolation) provided such a pathetically crude embodiment of the psychological themes that were expressed with so much greater subtlety and variety in the music. Did the composer believe that the heartbreaking forloriness of his writing for the instruments was insufficient, or that it needed to be reinforced by a childish panthymine?

This was not only the last concert of the Jolla Music Society’s 2002–2003 season, and the last concert of the season’s “Discovery Series,” but also the last “Discovery Series” concert altogether. These ex- citing concerts featuring new artists, which have offered so much enlightenment and pleasure over the years, have now been eliminated as an independent series. I deeply regret this decision on the part of the Society’s new management. At least Neale Perl’s admirable idea of retired with a performance of Holst’s “St. Paul’s Suite” (1923), which the orchestra performed at its May 17 concert. The problem was not only that the Antares musicians, brilliant in their own profession, looked like klutzes when attempting to act depression. The real downer was that the clarinet disappering into the wings, the violinist and cellist moving to dark corners of the stage and playing in isolation) provided such a pathetically crude embodiment of the psychological themes that were expressed with so much greater subtlety and variety in the music. Did the composer believe that the heartbreaking forloriness of his writing for the instruments was insufficient, or that it needed to be reinforced by a childish panthymine?

Music of the Romantic Era by Dvořák, Brahms, and Mendelssohn performed by Trio Lyrisce for Escondido Library’s First Thursday series, June 5, 7 p.m., Turrentine Room of library (229 South Kalinia Street). Free: 760-839-4529 (ESCONDIDO).

Mainly Mozart Festival 2003, this year’s musical extravaganza continues through June 22 at venues around the county and Tijuana. Festival orchestra performs selections by Mozart, Debussy, Bach, and Handel, and Grieg, June 5–7. Performances take place Thursday at Catedral de Guadalupe (at Calle Segunda and Ninos Heroes); on Friday at Saint Paul’s Cathedral (2728 Sixth Avenue); and on Saturday at the Neurosciences Institute (10640 John Jay Hopkins Drive).

Martin Chalifour (violin), Sarah Cleveland (cello), and James David Christie (harpsichord) perform works by Mozart, Bach, Rameau, Vivaldi, and Vitali on Sunday, June 8, 2 p.m., in Pavilion Room at U.S. Grant Hotel (326 Broadway).

The Festival Ensemble performs selections by Mozart, Wagner, and Berthou in Exil’s Day, June 11, at the Neurosciences Institute.

Keyboard Kaleidoscope, organist Dennis James and civic organist Carol Williams perform on the new 46-rank pipe organ, Saturday, June 7, 7:30 p.m., at First Unitarian Universalist Church for spring concert series. Find church at 4910 Folsom Blvd., 619-288-4580. Donation: $10 (FILLERESET).

“Take Me Out to the Ball Game,” the season concludes for La Jolla Symphony and Chorus with performances, June 7 and 8. Four short “American orchestral snapshot” by music and导学 Seeger are on program, along with excerpts from Casey at the Bat by William Schuman.

Concerts at 8 p.m. on Saturday, 3 p.m. on Sunday, in UCSD’s Mandeville Center. Preconcert lectures begin one hour prior to each performance. Tickets: $12 to $22. Reservations: 858-534-4637. (LA JOLLA)

UCSD Voice Students of Carol Plantamura present recital, Saturday, June 7, 4 p.m., in Eckard Hall (B-230) at UCSD’s Mandeville Center. Free. 858-534-4830. (LA JOLLA)

“The Creation” by Franz Joseph Haydn may be heard when the La Jolla Presbyterian Church Chancel Choir performs Sunday, June 8, 7 p.m. Find the church at 7325 Del Mar Avenue; 858-729-5531. Offering. (LA JOLLA)

South Bay Community Choral presents concert Sunday, June 8, 3 p.m., at Community Congregational Church (726 F Street). Tickets: $5 general, $3 for seniors and those under 10. 619-690-3302. (CARLSBAD)

Here Comes the Bride! Civic organist Carol Williams performs favorite wedding music by Mendelssohn and Bach in Spreckels Organ Pavilion, Sunday, June 8, 2 p.m. Free. 619-702-8138. (CARLSBAD)

“A Celebration of Rumi: The Music of Sufism” performed by Mohammad Reza Lotfi on Friday, June 13, 8 p.m., in Smith Recital Hall at San Diego State University. Born in northern Iran, Lotfi is considered a leading interpreter of traditional Persian music, master of the tar and setar (long-necked lutes). He’ll perform extended improvisations from the classical Persian repertoire. Tickets: $30 general, $10 students. 619-698-0688. (LA JOLLA)


**Calendar ART**

*Events that are underlined occur after June 12.*

**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 venue, and a phone number (including area code) for public information to READ ART, Box 85803, San Diego CA 92166-8583. Or fax to 619-881-2410. You may also submit information online at SanDiegoReader.com by clicking on the events section.

### GALLERIES

**“Paintings of the Antiques”** by GD Durany go on exhibit with reception on Friday, June 6, 6:30 p.m., in Boehm Gallery at Palomar College (1140 West Mission Road; 760-744-1150 x2204). See show through Saturday, June 28. (SAN MARCOs)

**Outdoors Eclectic,** a collection of watercolors by Walter Borden, is on exhibit along with “Selections” of oils by Melva Ryde, beginning with reception Friday, June 6, 6 p.m., at Artists Gallery (17423 Girard Avenue). 858-459-3844. Show closes Saturday, July 5. (SOLANA BEACH)

**“Fugue,”** an exhibit of work by Lisa Rankin, opens with reception on Friday, June 6, 6 p.m., at Basile Gallery (319 Island Avenue). Show closes Friday, August 8. 619-234-1117. (GALAPAM QUARTER)

**“Barefoot in the Park,”** San Diego Watercolor Society’s June juried show includes reception, Friday, June 6, 5 p.m., at Showcase Gallery (Studio Building, 2400 Kettner Boulevard). 619-338-0302. The show closes Saturday, June 28. (DOWNTOWN)

**“Hall Things,”** a “conceptual se- ries of new oil paintings on glass” by Marcella Garén, opens with reception, Saturday, June 7, 6:30 p.m., at Burbon Gallery (307 South Cedros Avenue). Show concludes Monday, July 21. 858-794-7204. (SOLANA BEACH)

**“Hula Girls and Holidays,”** this exhibit of new oil paintings on plain air Hawaiian landscapes by Daryl Millard and classic “Hawaiian” figurative paintings by Michael Troy, opens with reception, Saturday, June 7, 5 to 9 p.m., at Daryl Millard Gallery (142 South Cedros Avenue). 858-847-9030. Show closes Saturday, June 21. (DOWNTOWN)

**Re-Past,** an exhibit of free- standing and mounted sculpture by Neal Bociek and assemblage pieces by Joel David, opens with reception, Saturday, July 7, 7 to 11 p.m., at kimbo’s (1432 University Avenue). Show closes Sunday, June 29. 619-295-5393. (DOWNTOWN)

No Abstracts or Nudes were wel- come in the second annual juried show hosted by the Southwest Artists Association, on view through Sunday, June 15, in Gallery 23, Spanish Village. Juror was wildlife artist Joe Garcia. Awards reception: Saturday, June 7, 6 p.m. Free. 619-232-3522. (DOWNTOWN)

**Marine Life Art** Wylard joins six other artists for “trumotions” at local Wylard Galleries, June 7 and 8. Meet the group 6 to 10 p.m. on Saturday at Wyland Gallery (1025 Prospect Street; 858-459-8229). The artists will be on hand from 1 to 5 p.m. on Sunday at Wyland Gallery in Seaport Village (855 West Harbor Drive; 619-544-9995). Free. (SOLANA BEACH)

**Recent Abstract Enact Paint- ings** by Fran Watson are on view through June at Rancho Buena Vista Adobe Gallery (6151 East Vista Way). Reception: Sunday, June 8, 1 to 3 p.m. 760-639-6164. (OCTA)

### ART MUSEUMS

**Mingei International Museum of Folk Art,** “From the Kilns of Den- mark — Contemporary Danish Ceramics,” on view through Sun- day, July 20, includes studio pot- tery by 30 contemporary artist- craftsmen, the latest examples in the sectord’s 6000-year pottery tradition. Each featured craftsman demonstrates respect for historical context, pragmatic philosophy, and an analytical mindset.

Excellent Babel

“We are the sum of all the people who invaded us.”

In Arcadia, Tom Stoppard alleges that George Gordon, Lord Byron, stole his world-famous persona, and poetic style, from eccentric school chum Septimus Hodge. In Pentecost, currently at the Old Globe, David Edgar pulls a similar rug from under the “fountainhead of Western art,” Giotto di Bondone (1266–1337).

On the wall of an abandoned church, in the war zone of an “unnamed southeast European country,” Gabriella Pecs, curator, may have discovered the “Big Bang” of paintings. It looks like Giotto’s famous Lamentation over Jesus (1305), which ushered in Renaissance art. It must be Giotto’s, in fact, since he was the first painter to depict three-dimensional, individualized emotions on faces and use one-point perspective and foreshortening. But what’s it doing in a church founded (1266–1337).

Two questions focus world attention on the run-down church: (1) Is the painting genuine? (2) What should be done about it? For the latter, everyone has an exploitive agenda, including a Noah’s Ark of refugees who storm the building, take art experts captive, and threaten to “try the painting off the wall” if demands aren’t met.

Pentecost is something San Diegans rarely see: an XXL-sized play, brimming with ideas and controversies, that refuses to pander to its audience. Like fellow British playwrights Peter Barnes, Edward Bond, and Howard Brenton, David Edgar doesn’t just present a major theme, he hungrys after it. Act One is a latticework of those ideas. Edgar feels compelled to account for all sides of complex questions — not just about the painting, but also “turnaround” in the war-torn country and the authentication of both. In Act One, we watch an important piece.

Act Two almost feels like a separate drama. Edgar eschews theorizing. We follow the detailed unfolding of a human tragedy. The refugees come from hybrid pasts (the Bosni- ans may be Polish Gypsies; the German may be from the Ukraine). They speak a Babel of languages. As they pass the night waiting for the government’s reply, they use the arts of dance, music, comedy, and narrative to tell their individual stories. As Giotto (or the unnamed original) did for painting, Edgar gives his grime-clothed refugees three-dimensional faces and perspective.

First produced in 1994, Pentecost concludes with a horrific, preemptive “let God sort it out” finale you’d swear was written today.
One could quibble about the script’s need for a trim, or acting choices that bleed menace into caricature — e.g., the brute with the wobbly limb — and for exposition given in an almost incomprehensible accent. There’s also the CNN Effect (so many Iraqis or Afghans interviewed speak fluent English you’d think it the official language of the country) — that most of the refugees know English defies all odds. Overall, however, the Old Globe merits praise for the attempt and the achievement.

“Babel” is Edgar’s operative word, and the 20-person cast speaks maybe ten different languages convincingly. Even Merrily Murray Walsh’s costumes “Babel”; refugees trade clothing with the experts, so that almost everyone wears a Brueghelesque hedgehog-podge of mismatched apparel. Walsh visually illustrates the line “We are the sum of all the people who invaded us.”

Director Mark Lamos has done an excellent job of honoring the size and the particularity of what in lesser hands could become a monster. His work in Act Two is most noteworthy. When the refugees tell their tales, Lamos turns what could become a tacky mini-production into a fluid, spontaneous event.

There are playwrights’ productions, and directors’, and actors’. Pentecost is a designer’s. Lit by York Kennedy (everything from medieval murk to Giotto clarity), Michael Yeargan’s design — forgive the expression, but it’s the only one that applies — is awesome. The tall, stately interior of a Romanesque church becomes the site of creation and destruction. The ways Yeargan shows the metamorphoses on the rear wall — from workers’ propaganda to the original painting and the changes it undergoes — constitute, in themselves, a masterpiece.

Karen Finley brought her “lounge act.” Make Love, to Sushi last week. She, pianist Lance Cruce, and vocalist Chris Tanner dressed like Liza Minnelli: thick eyelashes, slinky lamé glitz, volleyball-sized fountains of black hair. The Liza trinity performed torch songs, cabaret-style, punctuated by Finley’s Tourette’s syndrome-ish outbursts. Finley warned everyone that the stage was a “red-alert area.” True to her word, she terrorized sacred cows.

Make Love baby boomers can hear an implicit “Not War” in the title — is Finley’s response to 9/11 and events since. Silver bags, the kind liquor stores wrap around expensive scotch, became the World Trade Center. To illustrate the change, Tanner sang “On a Clear Day” and “I like New York in June; how about you?” Memories of crumbling towers, and expanding clouds of rising dust, gave these songs a prelapsarian innocence.”

“It was such a beautiful day, for a tragedy,” she intoned, “such tragedy for such a beautiful day.” The event made New Yorkers act nice to each other overnight (“awful for our image”). It gave many the freedom to express childhood terrors “in the guise of national mourning.” It also instilled a sense of finality in people. Could a conversation with a taxi driver, on the way to the airport, be the “last meaningful one” you’ll have?

It was a good time to establish boundaries (“I’m not going to be your mother complex today”) — or to “get off the Program.” Or, as Finley uttered in a compelling fear soliloquy, “to smell the taste of gone-bad love.”

As if wary of public compassion, Finley would launch heartfelt remarks, then return to the surface. She’d readjust her wig and red feather boa to the surface. She’d readjust her wig and red feather boa, then return to the surface. She’d readjust her wig and red feather boa, and let out a shallow, lounge-ish laugh — giggle/inhale, giggle/inhale — which served as a sorbet from sensitivity. Then she’d dive back in, at
one point screaming in four-alarm decibels, "THIS IS NOT AGGRESSIVE!"

A subtext ran through the evening: oppressive fathers. Finley was quick to point out that the "Fathers" — i.e., the Padres and Petco Park — would soon demolish Sushi's home at the Carnation Building. Punk rock, she added, came out of "someone hating someone's father."

Finley then psychoanalyzed the President. He's "just a stupid little Bush," a "C-minus Bush" who was "told that his mother was the father of the country — and that he was never good enough."

That's why "he only feels potent when he's on the brink of killing." To alleviate the condition, Finley prescribed a Monica Lewinsky surrogate.

Act 2: HOMICIDE

In H.T. Productions' newest interactive mystery, everyone says Aunt Zella electrocuted poor Uncle Vern while playing "Feelings" on the accordion. Don't be so sure.

Shelley's Kitchen, 7888 El Cajon Boulevariad, La Mesa, Thursday at 7:00 P.M. For information call 619-865-8873.

Beehive

Those tall cans of AquaNet spray are back in the spotlight. As are the gigantic domes of hair, worn by the "Hives," in the Theatre in Old Town's ripoff of its 1992 hit show. Beehive 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 talented performers parody every song and vocalist. As in melodrama they exaggerate gestures and tones, from Lesley Gore to the Supremes (who break up before our eyes) and Pattie LaBelle (who, when she sold her heart to the "funkman," was far more serious than this!). Directed by Paula Kalustian, the production abandons its aura of overkill-silly as the '60s lose innocence. And the second half includes first-rate solo: especially Renae Mitchell as Tina Turner, and Joy Yandell as Janis Joplin. The show captures some of the texture of the era. Tell K. Mesareo's costumes are a history lesson (the times weren't the only thing "a-changing"), back then, styles made 180-degree turns about every three years). Jasper Grant's four-piece band keeps the evening cruising. To the young, however, Nick 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 '70s, they meant currency.

Worth a try.

The Theatre in Old Town, Open-End Run. Thursday through Saturday at 8:00 P.M. Sunday at 7:00 P.M. Matinee Saturday at 5:00 P.M. and Sunday at 3:00 P.M.

Cats

Broadway's "San Diego presents a touring production of Andrew Lloyd Webber's foline musical. San Diego Civic Theatre, Tuesday, June 10, through June 15; Tuesday and Thursday through Saturday at 7:30 P.M. Wednesday at 7:00 P.M. Sunday at 6:00 P.M. Matinee Saturday at 2:00 P.M. and Sunday at 1:00 P.M.

Chalk It Up to Murder

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


The Drawer Boy

North Coast Repertory Theatre opens its 22nd anniversary season with Brandon Thomas's drama about an actor doing research on a farm in Ontario. He digs deeper than expected. Martin Benson directed.

North Coast Repertory Theatre, 619-561-8673.

Eleemosynary

La Jolla Stage Company presents Lee Blessing's comedy-drama about the relationships of three "remarkable" women: a young girl, her mother, and her grandmother. Kris Clark directed.

The Stage at La Jolla Stage Company, Directed by Joel Levy.

SOUTH COAST REPERTORY THEATRE, 619-561-8673.

For Father's Day, Give Dad 6 Incredibly Talented Women!

JUNE 10, THROUGH JUNE 15; TUESDAY THROUGH SATURDAY AT 8:00 P.M. SATURDAY AT 5 & 8PM; SUN 3 & 7PM

www.theatreinoldtown.com

For Father's Day, Give Dad 6 Incredibly Talented Women!

SEGIESTROM STAGE, THROUGH JUNE 29; TUESDAY THROUGH SATURDAY AT 8:00 P.M. SATURDAY AT 7:30 P.M. WEDNESDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 3:00 P.M.

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Back on his feet.

sippi" Charles Bevel sings "Been in This Storm So Long," like a daze on a rainy day. Andrews is a sturdy fire in song after song. And vocal director Dan Whiteman gives his tunes a much-needed vocal edge. Unlike Myler's other efforts (An't Nothin' but the Blues, Love, Janis, and Lost Highway), Fire is more a concert than a narration. The music inspires, but the authors need to rethink how the piece gets told.

Worth a try.

SAN DIEGO REPERTORY THEATRE, THROUGH JUNE 8; THURSDAY THROUGH SUNDAY AT 8:00 P.M. MATINEE SATURDAY AT 2:00 P.M. SATURDAY AND SUNDAY AT 1:00 P.M.

Forbidden
Theatre of the Insane presents, says the press release, a play "for those with a thirst for a danger that was permissible in the '60s and '70s but stifled by today's quaint, politically correct sterility," written and directed by Tom Papitto.

4TH & PENN THEATRE, THROUGH JUNE 10; FRIDAY AND SATURDAY AT 8:00 P.M.; SATURDAY AT 2:00 P.M.

for colored girls who have considered suicide when the rainbow is enough
Shange's collection of monologues constitutes for the regular teacher (it's deemed too strict for contemporary students). In this were the first day of rehearsal, working exploitation, stereotyping of mountain people, and the ecological effects of strip mining. It could be a call to arms. Instead, it points to a different, though no less compelling, course.

Worth a try.

SAN DIEGO Repertory Theatre, THROUGH JUNE 8; THURSDAY THROUGH SUNDAY AT 8:00 P.M. MATINEE SATURDAY AT 2:00 P.M.

Moonlight Goes Hollywood
The Vista Foundation hosts a Hollywood-themed gala street party to benefit Moonlight Stage Productions. Festivities include an outdoor dinner, dancing, and a silent movie throwdown.

AV 회사 THURSDAY, 303 MAIN STREET, VIsta, SATURDAY, JUNE 7, AT 7:30 P.M. FOR INFORMATION CALL 760-630-7650.

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 Turks mangled defrocked Priests, while mums and dads yelled insults and grannies waved their handbags"). National Comedy Theatre, an offshoot of Johnstone's Theatresports (artistic director Gary Kramer says the two compare like "rugby and American football"), resembles an athletic event more than an improv. Teams wear uniforms and compete on AcT-o-Turf. The night I caught the show, three San Diego comedians played a "challenge match" against players from the San Jose franchise. Using suggestions from the audience, they played "Emotional Symmetry," "Shakespeare," "Blind Line," and "Freeze Tag," with judges awarding points to the best scenes. Blankets and gourds got hoed, quick wit, rewarded (one of the most refreshing parts of the contest: people acknowledged failure, abundantly, then forgot it). It made for a lively, often quite funny, evening. And Gary Kramer is one talented comedian.

Worth a try.

MARQUEE THEATRE, 2717 1ND STREET, MISSION HILLS, OPEN-ENDED RUN. FRIDAY AND SATURDAY AT 7:30 P.M. AND 9:45 P.M. FOR INFORMATION CALL 619-295-4999.

Pentecost
Reviewed this issue.

OLD GLOBE THEATRE, THROUGH JULY 5; TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. SATURDAY AND SUNDAY AT 2:00 P.M.
Prelude to a Kiss
Black Rabbit Theatre Company presents Craig Lucas’s romantic comedy, which asks, “What if you p"
The Fox Network re- aired The Simpsons’ 300th episode last month. The show featured Carlsbad skateboarder Tony Hawk and his own loft in a run-down building where Hawk and his own loft in a run-down Constance Harm and gets emancipated by Judge "Barting Over," Bart is In the episode, entitled Poway rockers blink-182. chickens@ix.netcom.com or e-mail your tip to at 619-235-3000, ext. 456, featured Carlsbad tips published in Blurt. Call us episode last month. The show aired The Fox Network

The Reader offers $25 for news about it, said blink-182 management assistant Chris Georggin. If the Blink format takes off in New York, radio insiders have speculated a copystick Blink station could pop up somewhere else. What leads one to wonder if a Blink radio franchise could happen in Blink-182’s hometown. If there was a local station named Blink, would other stations not play Blink-182 because it would give a free plug to the competition? "That would never happen," said Jeremy Pritchard, program director of 92/1. "That’s like someone not playing P.O.D. because there is a K-POD.

PMX 94.9 DJ Mike Halloran says calling a radio station Blink is a bad idea. "I would never name a station Flash' or 'Blink.' It seems like the station is destined for shortness." Meanwhile, 92/1’s Pritchard says Hollywood madam Heidi Fleiss will start her nightly sex talk show on his station “possibly in late June.” He said the May 19 launch was scrapped because of her European book-signing tour.

— Ken Leighton

Slick said about the Columbia recording artist. “He knows Mitchy has a family in San Diego.” Mitchy Slick, born Sean Mitchell, records for Las Vegas-based Presidential Records. He says he runs his own label, Wrong Kind Records, to help SD artists like Cricket, Lil C.S., and Damu. He says he still has deep roots in his East San Diego neighborhood Lincoln Park. “The cops hate niggas from our neighborhood so they slapped a gang injunction on us,” he told the Source. “Because I’m so high profile, they [the police] put my name at the top of that list.” I ask Slick if his magazine quotes are accurate.

“They slapped a gang ordinance on my neighborhood in ’98.” He said 25 Lincoln Park Bloods were named in the injunction. “I am still named. It is a real unconstitutioanal law. We’re just suffering through it until we can get all the legal support and knowledge to fight it. It’s killing us. We can’t go to high school events without permission from the principal. We can’t flag somebody down on the side of the street.”

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But what’s this about the “top of the list,” I ask.
The guy [91X’s 20th offices asking for City editorial Source’ the stuff I said.” Baker] just reworked some of album rock format (Foreigner the ‘80s” station. Until January to figure out a way to bring owner John Lynch was trying and Slightly Stoopid. the Used, Pete Yorn, Agent 51, of last week (out of Amphitheater has Coors Fest June 15 at S

MUSIC SCENE

D A call was placed to 1983, former NFL — Ken Leighton

LYNCH HAS 91X-FEST DEJA VU

safety-pin crowd. That summer he rented out Jack Murphy Stadium and hired Tom Petty, the Stray Cats, the Ramones, Modern English, Bow Wow Wow, and others for the first X-Fest. “We thought we’d pack the place. But the 50,000-seat stadium was only about half full.” “I pretty much lost my ass,” said Lynch. The question is, will that happen to 91X again? The KROQ multiband Weenie Roast June 14 at the Verizon Amphitheater in Irvine sold out all 15,000 tickets in less than an hour. It might be due to KROQ’s high-octane lineup (White Stripes, Foo Fighters, Deftones, and Godsmack), but it surely is not the ticket price. Tickets for the X-Fest are $41 to $67 with Ticketmaster charges. Weenie Roast tickets are more expensive, $50 to $65. Bryan Shock, program director of 91X, said the difference in ticket response between the KROQ and 91X shows is directly connected to greater L.A.’s population. “It all has to do with how many people live in this town.” So why not put the X-Fest in the smaller Cox Arena? “I did not pick the venue.” Shock, who admits that less than 1500 tickets have been sold, remains optimistic. “A lot of these [radio-sponsored shows] sell out in the last week.” And in response to the question about why KROQ gets so many good bands? “They get treated by kings [by the record industry].” Lynch now runs all-sports XPRS (1090 AM). — Ken Leighton

THE NEW JAVA JOE’S

Is Java Joe’s headed inland?

Joe Flammini, founder and namesake of Java Joe’s, is telling friends he will reopen his now-closed Ocean Beach coffeehouse to a beer-and-wine establishment on El Cajon Boulevard. Java Joe’s is credited with giving exposure to singer/songwriters like Steve Poltz, Gregory Page, and Lisa Sanders. Kelly’s Pub owner Lou Messina said he will ask the ABC (California Alcoholic Beverage Control) on June 17 for permission to transfer ownership of Kelly’s Pub to Flammini. “There is an offer on the table,” said Lou Messina. He says the transfer is all based on what the ABC says. “I don’t see any problems [with the approval],” he said. Messina said Kelly’s Pub currently has a stage that can hold one or two performers at a time and that his pub has a legal capacity of 142. Java Joe’s was located in two different locations in Ocean Beach, and before that, in Poway. The last venue on Bacon Street closed in October. Original plans to move Java Joe’s downtown last

“I fell through the floor once,” said Chris Hoffee about a memorable gig at Kelly’s Pub in 1986. Hoffee, formerly of the bands Five Crown and Blacksmith Union, currently fronts Atom Orr. He was 18 in 1986 when he played in a band called 13th Floor at Kelly’s Pub. “They had a small stage built of plywood. We were jumping up and down, and I went straight through the plywood. They were pissed at me, and I was pissed because I had to go to the emergency room. I had to get stitches for my knee. The stage was only eight inches off the ground, but when my foot got caught, I fell on a nail that was sticking up off the floor that my knee landed on.”

Was there a lawsuit? “No, I broke their stage; they broke my knee. We called it even.”

Hoffee recalled that Kelly’s Pub and Winter’s (another bar on El Cajon Boulevard, this one now a funeral facility) were both “drink-till-you-puke places” that hosted several SDSU fraternity and sorority parties in the 1980s. Hoffee appears with Patrick Dennis 8 p.m. June 27 at Dizzy’s. — Ken Leighton

It’s the smell of the dorms that lets you know you’re there. At 7:46 one spring evening, the place to be
was the fourth floor overlooking the “mirror quad.” One student, whose nickname I later find out is “Lunchbox,” passes my group as he is going up the stairs, trying to fool us into thinking he has friends up there.

8:32 p.m. – By now the two legs of Heineken have arrived and are already half empty. The smell of beer is present but distant compared to the odor of 30 sweaty students in a single SDSU dorm room.

9:28 – It is obvious that this party will go sour soon. The legs are dry; the same Dr. Dre song has been on repeat for the last 40 minutes.

Dr. Dre’s song has been on repeat for the last 40 minutes.

4:50 – Casualties of the party are enumerated. We follow the string of taillights into Rincon Valley, it is easy to follow the string of taillights and know where the party is.

10:51 – As we drop down into Rincon Valley, it is easy to follow the string of taillights and know where the party is.

10:54 – By this time most people have decided how they are spending their night. Some have disappeared into various bedrooms, some seek refuge in their passenger seats, but the majority is passed out on the lawn near the pool.

3:37 – A large crash followed by expletives rings through the night. A local known as CamShaft leaves the party, but his truck gets stuck on a steep dirt hill below the house. He gets out to push it further. “We leave Spew alone when he’s over there.”

11:11 – We make it to the back porch without talking to anyone else and see a half-empty pool and a steaming spa. Upon closer look, I see that there is one drunken teen in the spa and that a trampoline is lying on its side, half-submerged in the pool. As I walk on, a girl rushes to my side and stops me from going any further. “We leave Spew alone when he’s over there.”

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OVERHEARD IN SAN DIEGO: MISSION BEACH

I have an extra ticket to Pearl Jam. If you want it, I've really liked them for a long time now.

But show's like that, all the young girls will be there.

I've seen all the bands, so what does that have to do with whether you go?

JAY ALLEN SANFORD

It's just that all those hot sexy young girls at concerts make me feel old.

I mean, for me, the early '90s are already a distant old days.

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Kenny Chesney
Keith Urban - Deana Carter
June 18

Vans Warped Tour
Thursday July 10

Santana
Angélique Kidjo
Sunday July 13

Counting Crows
John Mayer
Maroon 5
Saturday July 19

Lollapalooza
Jane’s Addiction - Audioslave - Incubus
A Perfect Circle - Jurassic 5 - The Donnas
Sunday August 17

James Taylor
Friday October 17

Good Charlotte and New Found Glory
TOMORROW!

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Genocide Rhymes

“If the people are stupid enough to buy it, we’ll keep making it.”

Crowded into a small Parisian apartment with a bunch of musicians, I’m not quite sure how seriously I’m supposed to be taking my new friend Eddy Motherfuckin D. as mean, white French rap?

According to my friend Eddy, France is the second-largest producer of rap outside of the U.S., and though this may be true, I’m trying to figure out exactly what this means. Eddy has just released his first full-length English language rap album on a small French label called Panic Productions, a label that also produces funk and reggae. Eddy has a small in-home recording studio where he records several local rap artists who rap mostly in French, though some in English. Over a homegrown dubstep he explains, “French music is commercial for French people. It doesn’t sell outside of France. In English, if you sell a record, it’s a strong cultural identity in France. From the north Africa (coming from countries that were or second-generation immigrants from west and them. Most of the major French rappers are first-

The rap scene in France is a major way, particularly the suburbs of Paris and all that.

In English, if you sell a record, it’s a strong cultural identity in France. From the north Africa that they draw directly. Many argue that contemporary hip-hop gestures can be traced directly to the Peuls in Senegal and that their oral traditions reflect the rate, rhythm, and scansion of their oral traditions. After the U.S. and France, Dakar, the capital of Senegal, is the third-largest producer of rap music in the world, and this is where many contemporary French artists derive their inspiration. Akhenaten, the major voice of IAM, told a French magazine in 1992, “Rather than faking, like most of the Americans, the heroes of the Parisians, the Yankees, each member of our band link our names out of our fascination for Egyptology, Africa, and the East.”

For most Afro-French rappers, their music isn’t a matter of aping American artists, but going directly to the source: Africa.

This is one aspect of French rap; Eddie Motherfuckin D is another. Perhaps he’s a little more directly to the source: Africa.

Most of the major French rappers are first- or second-generation immigrants from west and north Africa (coming from countries that were under French colonial rule), as well as other parts of Europe, who, through rap, are able to assert a strong cultural identity in France. From the beginning these youths have used rap to voice strong political and social activism in the same way that most early American rap groups used it to reveal their inner-city plight. The song “Independence” by the group, one of France’s most recognized and acclaimed rap groups, begins, “My history of France began with genocide. These solemn thoughts romanticize an impossible revenge.”

Though French rappers took initial cues from their American counterparts, it’s from their personal and familial roots in Africa that they draw directly. Many argue that contemporary hip-hop gestures can be traced directly to the Peuls in Senegal and that their oral traditions reflect the rate, rhythm, and scansion of their oral traditions. After the U.S. and France, Dakar, the capital of Senegal, is the third-largest producer of rap music in the world, and this is where many contemporary French artists derive their inspiration. Akhenaten, the major voice of IAM, told a French magazine in 1992, “Rather than faking, like most of the Parisians, the Yankees, each member of our band link our names out of our fascination for Egyptology, Africa, and the East.” For most Afro-French rappers, their music isn’t a matter of aping American artists, but going directly to the source: Africa.

This is one aspect of French rap; Eddie Motherfuckin D is another. Perhaps he’s a little more like the Eminem of French rap. He has invited me over to his apartment, along with his director, dancer, and a few friends, for a private screening of his first video off the new album. Though he speaks with a thick French accent, I’m surprised by how much American slang he throws out in normal speech. When I ask him about it, he explains, “I think rap, it’s not even English, it’s American; it’s slang. West Coast slang, New York slang, and this is what we use, and this is how we talk.”

Eddy learned English by going to junior high in England and reading underground American comics. He speaks and raps in the African-American idiom, which he learned mostly from musical influences—Ice Cube, NWA, Cypress Hill, and Snoop Dogg are a few of his favorite American artists, and his album is an attempt to follow in their tradition, though he admits, “I’m not a black rapper born in Los Angeles.” As I’m talking to Eddy, now in his studio, he asks one of his “bitches,” a dancer from the video, to turn down the stereo. She gives him a dirty look but bats her eyelashes. A few moments later, he refers to her as his “pussy.”

Though Eddy tells me he is very socially progressive, even a feminist he says, his music is often misogynistic, racist (against whites), and homophobic. However, he seems to have no problem with the contradictions. He explains, “It’s not true but just songs about the white man, women, and homosexuals. All that is a commercial language. If the people are stupid enough to buy it, we’ll keep making it.” He is trying to reach a world market, and he feels he can do this only if he records in English using an African-American idiom.

Hip-hop and rap, both American and French, is one of the most popular genres of music sold in France and aired on Parisian radio. L’Energie and Skyrock are two of Paris’s top rap and hip-hop stations that give more than half of their air time to American artists. Perhaps they would offer more if the French government didn’t require them by law to air at least 40 percent of their music in the French language. This quota extends to all forms of media in the name of “cultural protection” — I heard this phrase twice.
while I was there — which, in the age of globalization, is an attempt to preserve cultural identity.

Skyrock’s programming includes the latest music from Jennifer Lopez, Busta Rhymes, Snoop Dogg, and Eminem. However, peppered throughout the station’s weekly top ten are a good number of French artists such as Sniper, Leslie Feat Sweety, and Magic System, with the top spot going to the Faint and Virgin Records.

However, peppered through-the nightclubs in Paris also reflect this freeness. Very few music halls or bars have a reputation for a certain genre of music. The same club might offer an R&B night followed by a punk night, which might include live bands or just a DJ. As for punk in Paris — there is virtually none.

“Paris has not a very musical scene,” says Eddy Motherfuck-in-D. “The police stopped most of the places playing underground music for making too much noise, and so these places would have to invest a lot of money so the sound wouldn’t bother the neighbors. Only the rich places have survived, and they play salsa or jazz. Others have dance music that attract a lot of people.”

The larger nightclubs, like Queens on the Champs Élysées, can be quite expensive, anywhere from 10 to 25 dollars for entrance. Just after leaving Eddy’s pad, after watching his new video (which included scantily dressed women in a barrage of different outfits), I stopped in on another friend of mine, Eric Mounguengui, an African immigrant to France and music producer for Parisian runway shows. I wanted to get his take on Eddy. He explains to me, “He has to sing in English if he wants to get all of France. To be taken seriously in the industry, any industry, it must be English or the audience will be very small.”

All of the runway music Eric records and produces is sung, if there are lyrics, in English as well. Like Eddy, he too draws his inspiration from America. “When I started music, my English wasn’t so good,” he winces as he tells me. “I used to buy American porn magazines and use the captions for my songs.” He shrugs, “I thought it was sexy.”

The two largest music chain stores in France, both have large independent music sections where one can get a hold of most U.S. independent labels. The Faint and Spiritualized currently have small displays in Fnac Paris, while other bands like Flaming Lips, God-speed You Black Emperor, and the Black Heart Procession can also be found all over the country. But Sidi, who has lived in California and has traveled in the U.S. extensively, explains further, “In Europe there isn’t such a separation between music. The genres aren’t so specific. People don’t dress like a certain music like in the U.S., where you have things like the ‘indie’ look or the ‘raver’ or ‘goth’ look. Of course it’s here, but small and not specifically. People don’t dress like a certain music like in Europe.”

Nicholas Sidi, a French funk, jazz, and rock musician who performs in Paris and Berlin, explains, “Young people, like, our age [25], don’t listen to the radio too much.… Music like the Strokes or the Black Keys, people like, our age [25], don’t listen to the radio too much.… The genres aren’t so specific. People don’t dress like a certain music like in the U.S., where you have things like the ‘indie’ look or the ‘raver’ or ‘goth’ look. Of course it’s here, but small and not specifically. People don’t dress like a certain music like in Europe.”

Music like the Strokes or the Black Keys, people like, our age [25], don’t listen to the radio too much.…
Leonard and Phil Chess arrived in Chicago from Poland in 1937 with their mother, joining their father Joe (né Yasef Ozyz). Leonard was 11 and Phil was 7. The two boys spoke Yiddish and Polish, no English, and knew little about the blues.

Peter Guralnick, one of America’s best writers about popular music, visited Phil Chess and Chess Records about 45 years later and describes Phil Chess thus:

‘Phil Chess, unlike everyone else’s uncle, is not in the clothing business.’

Phil Chess is like everyone’s favorite Uncle Phil, sharp, funny, family dispensable, a success. ‘You a Yid, too?’ he asked, when he finally caught my name. A sly smile of recognition crossed his face. ‘You don’t cut your hair like a nice Jewish boy.’

He reminded me of a dozen other Uncle Phils, all small-time entrepreneurs. Somebody’s uncle in the clothing business. Loan sharks. Self-proclaimed shyster lawyers. He had about him that air of the blatant huckster. But Phil Chess, unlike everyone else’s uncle, is not in the clothing business, he doesn’t sell on easy credit terms, and he never went to law school. Together with his late brother, Leonard, he made records for 25 years for an almost exclusively Negro audience, and he remains vice president of one of the largest independent-style record companies in America today.

‘We owned a club,’ he says. ‘Yeah, the Macomba Lounge. We heard some of the music and we started recording.’

When Joe Chess arrived in Chicago, most of the new Jewish immigrants lived in a small area around the intersection of Halsted and Maxwell Streets, two miles west of Lake Michigan and three miles west of the center of the city. By 1911, there were 100,000 or so, most of them from Eastern Europe, clustered in this neighborhood that would, over time, be referred to as ‘Jew Town,’ celebrated for its open-air street markets, especially along Maxwell Street. Long after most of the Jews had moved into neighborhoods to the west and south, Maxwell Street and ‘Jew Town’ remained a thriving market area and, later on, would become the great informal showcase for blue talent.

The black population by 1948 had reached nearly 500,000, made up primarily of cotton workers from the South, Mississippi in particular. Also by 1948, black radio was becoming a strong presence on the airwaves and among commercial sponsors. There were at that point in time only 16 African-Americans among the approximately 3000 radio announcers nationwide. Most of the black announcers of the day tried to sound white and “tended to be conservative in their programming choices, leaning heavily on Count Basie and Sarah Vaughan as on their vowels,” a contemporary commentator observed.

Chicago, ‘gem of the prairies,’ is a kind of anti–San Francisco. No one goes there because it’s pretty or charming. The city is anti–San Francisco. No one goes there. It’s stuck out there like a cancer on the lung that is destroying stride or boogie-woogie.

Phil and Leonard Chess went into the liquor business as young adults and over time set up a chain of stores and taverns, with the most successful outlets in the black part of town. These places had jukeboxes and, occasionally, light entertainment. The most successful of their places was the Macomba Lounge, which developed the reputation as one of the best after-hours spots on the South Side and became a magnet for black musicians, especially after their regular gigs were through. Leonard Chess, even if he knew little about the music, had the knack of hiring good musicians and musicians who were well liked and had a following. Chess was canny about turning a buck. Good musicians meant good profits.

The music and instrumentation at the Macomba circa 1946 were chiefly jazz, blues-flavored treatments of current standards or versions of bebop anthems like Charlie Parker’s ‘Now’s the Time’ or ‘Billie’s Bounce.’ There would have been a horn player or two in the mix, along with piano and drums. Bass was added only in 1947. Although only a small neighborhood bar, the Macomba garnered the reputation as the top Chicago juke house. Leonard Chess, the most ambitious of the two brothers and not a delicate flower by any standard, regarded the bar business as what he called a ‘rough fuck,’ one of his favorite expressions. Brother Phil, no delicate flower either, often worked as the bouncer at the Macomba. The Macomba was not a fern bar. This was a rough South Side joint with its fair share of savagery, including guns and knives. Leonard packed a .44 revolver and wore on it his wrist for everyone to see.

When the black music scene in Chicago picked up steam a local DJ Al Benson, the ‘Swingmaster,’ at WGES winning a large black listening audience by sounding distinctly not white and playing a rougher, more down-home style of music, the Chess brothers figured that maybe music, not booze, was the way to go.

Enter Muddy Waters, stage left. It was inevitable that Leonard Chess and Muddy Waters would hook up, personally as well as professionally. They were two very determined cats, and it turned out they were able to do a great deal for each other, forming one of popular music’s more memorable partnerships in the process. But it all began on a wrong note:

‘Various Artists, Chicago in Mind, Catfish Records (KATC1369)
Various Artists, And This Is Maxwell Street, Booster Blues Records (R2643)’

FRIDAY JUNE 6
Club Foreplay
San Diego’s hottest SEX, BEAUTY, & MUSIC
From 9-10pm
$2 well drinks, $4 vodka Red Bulls
Hosted by Foreplay Entertainment

Special Announcement
Friday June 13
BPM Magazine Presents Turntable legend
GRAND MASTERFLASH

SATURDAY JUNE 7
E Street brings you the best local Hip Hop & House DJs
Club DVB presented by Roxy Zorby and XRay
Main Room
Rich & Rich
Rage
Hip Hop Room
DJ Johnny Johnson
V Smooth

GASLAMP’S ONLY
AFTER HOURS CLUB TILL 4am
DRINK SPECIALS FROM 9-10pm

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Spins your favorite Top 40 Dance
Downtown’s only outdoor dance floor!

THURSDAYS
LIFE
Presented by Tim Ortiz and Molly A.
$3 drink specials
DJs Marty A., Scott Martin and Adam Nicholas

FRIDAYS
“$5 at 5”
Happy hour featuring $5 drink specials.
R&Dub and Post R. present
THE TERRACE every Friday night.
Resident DJs: Scooter, Lavelle, Araia, and Jeff Barringer.

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 and L.A.
Fine dining restaurant offering steaks, fresh seafood
and eclectic sushi.
Dining room hours 6-11

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San Diego's Hottest Martini Lounge
OPEN NIGHTLY
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Saturday 6pm-2am
HAPPIEST HOUR IN THE GASLAMP
Tuesday through Friday, 5pm-8pm
Saturday 6pm-8pm
WEDNESDAY
Starting June 18:
WEDNESDAY NIGHT SUPERCLUE!
featuring a fixed price menu and
all day happy hour. Afterward, stay for
OPEN DECK NIGHT starring local
talent on the turntables.
THURSDAY
MOONLIGHTING with
Toyota Productions. A candlelight evening of
seductive music and decor. Featuring DJs
Coco, 3ru, and Jesse La Due. NO COVER
FRIDAY
FRIDAY MATINEE happy hour party.
Incredible drink specials and
free appetizer buffet to start the weekend.
Starring resident DJ Keven.
Late night happy hour from 12-2am
$4 wells, $5 vodka red bull, $6 martinis
SATURDAYS
COMING SOON: The Gaslamp's
happiest night. An evening of art, culture,
music, food and complete debauchery.
AVANT GARDE premieres June 21. Late
night happy hour from 12-2 am. $4 wells,
$5 vodka red bull, $6 martinis
RED CIRCLE CAFÉ
Chef Danny “Jumpin’” Jarvis brings you a
globalscope experience you won't soon
forget. A smorgasbord of seafood,
seafood and exotic flavors
to electrify your taste buds.
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Join us Saturday evening for our famous
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X-Ray and Joey Jimenez. Featuring
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Don’t miss our sushi club happy
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with half-price sushi, appetizers
and drink specials.
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DJ Christopher Lawrence
June 13th
DJ Thomas Michael
June 20th
GLO
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**THIS WEEK'S CONCERTS**

**THURSDAY**

Pearl Jam (239) and Idlewild (403): San Diego Sports Arena, Thursday, June 5, 8 p.m., 3500 Sports Arena Boulevard, San Diego. 619-224-4777 or 619-220-4897.

**FRIDAY**

The Ruggles (263), Ana Maris (318), and A.M. Vibe (337): The Casbah, Friday, June 6, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-4897 or 619-220-4897.

Good Charlotte, New Found Glory (306), MXPX (399), and the Movieland: Cox Arena, Friday, June 6, 7 p.m., SDSU campus, College Area. 619-220-4897 or 619-594-0429.

Lucybell: Casso Bar and Grill, Friday, June 6, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-4897.

“The Last Songs of Lennon and McCartney” featuring Graham Parker, Kate Pierson, and Bill Janovitz: 4th & B, Friday, June 6, 8 p.m., 345 B Street, downtown. 619-231-4343 or 619-220-4897.

**SATURDAY**

“San Diego Blues Festival” featuring Otis Rush, the Reddents (244), L’Ili Ed the Blues Imperials, Jazma Mangers, Ice: Shure Delight Blues Band, the Freemans, Mighty Mike Rodgers (292), Big Daddy & the Money Shakars, the Backwater Blues Band, and the Bill Mage Blues Band (347): Embarcadero Marina Park South, Saturday, June 7, 11 a.m. to 9 p.m., downtown San Diego waterfront. 619-283-9579.

**SUNDAY**

America (328) and Firefall: Humphrey’s Concerts by the Bay, Sunday, June 8, 6 p.m., Shelter Island Drive, Shelter Island. 619-220-4897 or 619-232-1010.

**UPCOMING CONCERTS**

**JUNE**

“Filipino Independence Celebration” featuring Anthony Castilejo, from the island, the Alter Image Band, Sadie Davis, and Cher Ong: Sycuan Casino Showcase Theatre, Thursday, June 1, 11 a.m., 3469 Casino Way, Dehesa. 619-445-6002.

The Cramps, Quintron & Miss Pussycat, and the Multilevis: (416): 4th & B, Saturday, June 3, 8 p.m., 345 B Street, downtown. 619-231-4343 or 619-220-4897.

The Allman Trine: 345, One Man Army, the Start, and Petal Texas: Canes Bar and Grill, Tuesday, June 3, 10:30 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-4897.

**WEDNESDAY**

Big Head Todd & the Monsters (305): Humphrey’s: Humphrey’s Concerts by the Bay, Wednesday, June 4, 11 a.m., 2241 Shelter Island Drive, Shelter Island. 619-220-4897 or 619-323-1010.

Jets in Brazil (294) and John Vandenberg: Canes Bar and Grill, Wednesday, June 4, 7:30 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-4897.

**TUESDAY**

Indicestly, Otis Rush has probably made more money for other guitarists than for himself. You may have never heard Rush play, but you’ve certainly heard Carlos Santana, Billy Gibbons, Eric Clapton, Mike Bloomfield, Duane Allman, or Jeffery Wright. They (and many like them) mastered Rush’s method of bending a guitar string until it made the note he wanted to hear. In the day, his sound seemed coiled tight as a garter snake, and he had a startling habit of using felafel to make a point. Most anything good that was to come in rock and roll’s future had its roots in Otis Rush’s guitar and voice. Steve Ray Vaughan, for example, named his band after an Otis Rush song called “Double Trouble.” Rush was raised on a farm in Mississippi. He taught himself to play harmonica around age eight; there is evidence that he played guitar and sang in the church as well. By 1950 he was driving a horse-drawn coal wagon in Chicago during the day and hanging in the clubs at night. He saw Muddy Waters live and says he decided on the spot to make music his life’s work. What followed were several months of woodshedding, after which Rush emerged as a solo act. By the late ’50s, he was a guitar king, along with Luther Allison and Buddy Guy.

Rush knocked the ball out of the park with his first single, a recording of Willie Dixon’s “I Can’t Quit You, Baby.” (Led Zeppelin would also cover it). But the track didn’t hold for long, and Rush got stung repeatedly by decisions at the record label and his inidependencies and temperament. More than once, his career has been a do-over. Grammy gold finally found Rush in 1998, but I think they were four years late —

**DIESELENT PERFORMANCES**

**June 5**

**June 6**

**June 7**

**June 8**

**June 9**

**June 10**

**June 11**

**June 12**

**June 13**

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**August 30**

**August 31**
America with special guests Firefall Sunday, June 8

Big Head Todd & The Monsters Wednesday, June 11

Dana Carvey Friday, June 13

Steve Winwood Saturday & Sunday, June 8 & 9 • 8:30
Taj Mahal & The Hula Blues Band/ Sam Moore (of Sam & Dave) Monday, June 9 • 7:00

Aloha Live: Amy Hanaiali'i & Willie K Wednesday, July 9 • 7:30

Gary Allan/ Terri Clark Tuesday, July 8 • 7:00

George Carlin with special guest Dana Day Thursday, July 3 • 7:30 & 9:00

Lyle Lovett and His Large Band Thursday, July 3 • 7:30

Joan Osborne/ Afro Celts Friday, July 4 • 7:30

Peter Frampton Sunday, July 6 • 7:30

Harry Belafonte Wednesday, July 8 • 8:00

The Temptations/ The Four Tops Tuesday, July 7 • 7:30

The Rippingtons (including Russ Freeman)/ David Benoit Wednesday, July 8 • 7:30

The Ultimate Tiki Party starring Don Tiki Thursday, July 11 • 6:00

Solomon Burke/ Michelle Shocked Friday, July 14 • 7:00

Poco/Richie Furay/ Chris Hillman & Herb Pedersen Sunday, July 12 • 8:00

Dion with special guests The Shangri-Las Tuesday, July 14 • 7:30

70's Soul Jam (featuring Statler Brothers, Otis Redding, & Tower of Power) with special guests B.B. King/ Leon Russell Wednesday, July 15 • 7:30

Jesse Cook with special guest Willie & Lobo Thursday, July 16 • 7:30

Queensryche/ Dream Theater Friday, July 17 • 8:00

The Doobie Brothers Saturday, July 18 • 7:30

The Mountain Top with Dr. Ralph Stanley featuring Rhonda Vincent with special guest Clark Monday, July 20 • 7:00

Kenny Loggins with special guest The Crosby Loggins Band Tuesday, July 21 • 7:30

Teddy Pendergrass Wednesday, July 22 • 8:00

Gato Barbieri/Mariza Thursday, July 23 • 7:30

Smoky Robinson Sunday, August 2 • 7:30

Anita Baker Tuesday & Wed., August 4 & 5 • 8:00

Herman’s Hermits starring Peter Noone/ Lou Christie Thursday, August 6 • 7:30

Sinbad Friday, August 7 • 8:00

The Go-Go’s Saturday, August 8 • 7:30

Olivia Newton-John Monday, August 10 • 8:00
Boz Scaggs Tues. & Wed., August 11 & 12 • 7:30
The Manhattan Transfer Thursday, August 13 • 8:00

Jane Monheit with special guests John Scott Ford Band/Tina Turner Band Tuesday, August 15 • 7:30
Louise/ Andy Kim Thursday, August 17 • 7:30
Los Lobos/ Buddy Guy Wednesday, August 18 • 6:30
Big Bad Voodoo Daddy Tuesday, August 25 • 8:00

Queensryche/ Dream Theater Monday, August 28 • 6:30

The Robert Cray Band (Fri. & Sat.) Tuesday, August 29 • 8:00

Tower of Power Saturday, August 30 • 7:00

John Hiatt & The Goners/ The Robert Cray Band (Sat. only) Monday, September 1 • 6:30

Cheap Trick Thursday, September 4 • 9:30

Bobby Caldwell Friday, September 5 • 8:00

Acoustic Alchemy/ Gerald Albright Monday, September 8 • 7:30

Tom Jones Mon. & Tues., September 15 & 16 • 6:30
Jim Brickman Tuesday, September 22 • 8:00

Keali‘i Reichel Friday, October 16 • 8:00

The Beach Boys Monday, September 15 • 8:00
Lucinda Williams Tuesday, September 16 • 7:30
Wynonna Friday, September 18 • 7:00
George Benson Sunday, September 30 • 7:30
Lee Ritenour/ Mindi Abair Thursday, September 24 • 7:30
The Neville Brothers with special guest Marcia Ball Friday, September 25 • 7:00
Otmar Liebert & Luna Negra Saturday, September 26 • 7:30
Craig Chaquico/ Keiko Matsui Thursday, September 29 • 7:30

SOLD OUT! (Only available by phone)

Restaurants, Arts Tix, 32nd St./M.W.R., Tickets also available at Humphrey’s Restaurant, Arts Tix, 32nd St./M.W.R., Miramar, Camp Pendleton, UCSD, SDSU & Ritmo Latino.

The Ultimate Driving Machine presents
Humphrey’s
CONCERTS BY THE BAY

FULL BAND SHOW

Steve Winwood Saturday & Sunday, June 8 & 9 • 8:30

Taj Mahal & The Hula Blues Band/ Sam Moore (of Sam & Dave) Monday, June 9 • 7:00

Aloha Live: Amy Hanaiali'i & Willie K Wednesday, July 9 • 7:30

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The Neville Brothers with special guest Marcia Ball Friday, September 25 • 7:00
Otmar Liebert & Luna Negra Saturday, September 26 • 7:30
Craig Chaquico/ Keiko Matsui Thursday, September 29 • 7:30

SOLD OUT! (Only available by phone)

Restaurants, Arts Tix, 32nd St./M.W.R., Tickets also available at Humphrey’s Restaurant, Arts Tix, 32nd St./M.W.R., Miramar, Camp Pendleton, UCSD, SDSU & Ritmo Latino.
San Diego
619-523-1010.

Taj Mahal & the Hula Band
Boulevard, Del Mar. 858-755-1161 or
Saturday, June 28, 7:30 p.m., 2260
7:30 p.m., 2241 Shelter Island Drive, Shelter
Shin Oak Hill.

BORGES: THE CONCERT TOUR

Sunday, July 1, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Sunday, June 28, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 858-481-8140.


Teddy Pendergrass:
Humphrey’s Concerts by the Bay, Wednesday, July 2, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Suzanne Vega (582) Belly Up Tavern, Thursday, July 3, 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

Jackson Browne (341), Steve Earle & The Dukes, and Keli’ Mat 9973: Vegvis Casino Concerts in the Park, Thursday, July 3, 3:30 p.m., Willows Road, Alpine. 619-220-8497 or 619-445-5406.

Michael McDonald (388) Sycuan Casino Showcase Theatre, Thursday, July 3, 8 p.m., Sycuan Casino Way, Dehesa. 619-445-6002.

Cage Bariel (877) and Mariza: Humphrey’s Concerts by the Bay, Thursday, July 3, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Old School Summer Jam: San Diego Sports Arena, Saturday, August 2, SDSU campus, College Area. 619-220-8497.

The Bacon Brothers: Belly Up Tavern, Saturday, August 4, 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 619-445-6002.

Tuesday, July 8, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Tuesday, July 8, 7 p.m., SDSU campus, College Area. 619-220-8497.

Marilyn Manson:
Humphrey’s Concerts by the Bay, Wednesday, July 2, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Wednesday, August 6, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

Wednesday, July 2, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

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Wednesday, July 2, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.
SATURDAY, JUNE 7
EMBARCADERO MARINA PARK SOUTH, DOWNTOWN SAN DIEGO
11 a.m. - 9 p.m.

Two Stages, 10 Bands
TICKETS: $25 in advance, $30 at the gate, $40 for Gold Circle preferred seating area
FESTIVAL HOTLINE: (619) 283-9576

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The Radiators
Lil Ed & the Blues Imperials
Janiva Magness Band
Mighty Mo Rodgers
Shane Dwight Blues Band
The Fremonts
Bill Magee Blues Band
Big Daddy & the Money Shakers
Backwater Blues Band

Benefits the San Diego Center for Children and Blues Lovers United of San Diego
Tickets available online at www.sdbluesfest.com
The Lost Songs of Lennon and McCartney
Featuring Graham Parker, Kate Pierson (B-52’s) & Bill Janowitz (Buffalo Tom)

2nd Annual Ultimate DJ Spin-Off
Progressive House and Trance Night featuring Matt Levine, Weecee Wobbles, Seth Collins & DJ Yusaf

2nd Annual Ultimate DJ Spin-Off
House/Hard House Night featuring DJ Kyle Pound, G Roy, Tasya Dennis and Elan

Freedom First Tour
With host Erykah Badu
Featuring Dead Prez & Killa Priest

Barrington Levy
with special guest
Big Mountain feat. Quino

GIN BLOSSOMS
with special guest 34 Below

Lou Reed
An intimate evening of words and music performing songs from Velvet Underground to new pieces from the Raven

The Pharcyde
A rare acoustic performance by
The Wallflowers
with special guest Dean DeLeo

TRAIN
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FIEND FEST
Featuring The Misfits, The Damned, Agnostic Front, Balzac & D.I.

TED NUGENT
On Sale Friday, June 6 @ Noon!

The Lost Songs of Lennon and McCartney
Featuring Graham Parker, Kate Pierson (B-52’s) & Bill Janowitz (Buffalo Tom)

Press the 4-digit extension above the category that interests you (for example, 4000 for this week’s concerts).
At the next prompt, press the 3-digit code that is next to the performer you'd like to hear. (Perfect without codes currently do not have recordings.)

UPCOMING CONCERTS

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 (614) and Turin Brakes:
Open Air Theatre, Friday, August 8, 7 p.m., SDSU campus, College Area.
619-220-8497.

Pato Banton (723):
Belly Up Tavern, Saturday, August 9, 343 South Cedros Avenue, Solana Beach.
619-220-8497 or 858-445-5400.

The Go-Go’s:
The Venue, Monday, August 11, 8 p.m., 2241 Shelter Island Drive, Shelter Island.
619-220-8497 or 619-523-1010.

Ben Harper & the Innocent Criminals (923) and Jack Johnson:
BIMAX, Arena, Sunday, August 16, 6:30 p.m., UCSD campus, La Jolla.
858-344-9407 or 619-220-8497.

Olivia Newton-John: Humphrey’s Concerts by the Bay, Monday, August 18, 6:30 p.m., 2241 Shelter Island Drive, Shelter Island.
619-220-8497 or 619-523-1010.

Ronny Ross (699): Humphrey’s Concerts by the Bay, Tuesday, August 19, 6 p.m., Viejas Casino, Alpine.
619-220-8497 or 619-523-1010.

Randy Travis (786): Viejas Casino Concerts in the Park, Thursday, August 14, 8 p.m., 3005 Willows Road, Alpine.
619-220-8497 or 619-445-3400.

The Manhattan Transfer (586): 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 (686): Viejas Casino Concerts in the Park, Friday, August 15, 8 p.m., 3005 Willows Road, Alpine.
619-220-8497 or 619-445-3400.


Learn to sample songs of bands in upcoming concerts free on your phone:
619-233-9797. Call night or day 7 days a week.

Concert Soundboard
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The Pharcyde

Rockin’ Johnny White Showcase
CROWN 10 • RDG • ELLIS
SNAKEOIL REVIVAL • JAKE

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ONE MAN ARMY • THE START • PARIS TEXAS
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JOHN VANDERSLICE

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SEVNTIMES • STOLEN

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LUDOS • HUMAN LAB • MAGDALENE

POTTY MOUTH

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BALLADMONGERS

PRAS (of the Fugees)

Judge D
Koffington Kings

Capleton • Cocoa Tea

DJ Irene
America’s #1 Female DJ

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Friday, June 6
1:30 pm
OSCAR LOPEZ
2:30 pm
ZERO PRESSURE
3:30 pm
QUETZALGA
4 pm
THE PERILS OF BEING
5:30 pm
PETER THE PIANOMAN
6:30 pm
ANGEL RUSSELL BAND
7 pm
RIGHT MICROPHONE

Saturday, June 7
11:30 am
“CHOOSING THE RIGHT MICROPHONE”
12:30 pm
ZAWA
1:30 pm
SMILIN JACK
2 pm
ANGELO OLIVA
2:30 pm
FUNKS MOST WANTED
3 pm
DR. BOMBAY
3:30 pm
CRIME IN AMERICA
4 pm
PETE MONTANARI
5 pm
PETER THE PIANOMAN
6 pm
DR. SUS CABOCLOS
7 pm
H.I.T.M. SQUAD
8 pm
CHARGERS BAND

Sunday, June 8
12 pm
APEX MUSIC 51ST ANNIVERSARY JAM SESSION
12:30 pm
PETPET
1:30 pm
GLENN HATCHER BAND
1:30 pm
H.I.T.M. SQUAD
2 pm
APEX MUSIC 51ST ANNIVERSARY JAM SESSION
2:30 pm
APEX MUSIC 51ST ANNIVERSARY JAM SESSION
3:30 pm
GENE SIMMONS
4 pm
VELVET JOANZ

UPCOMING CONCERTS

India.Arie (9275)
Humphrey's
Concerts by the Bay, Monday, August 18, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Gipsy Kings (5786)
Viejas Casino
Concerts in the Park, Thursday, August 28, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Miles Davis & Wood
The Righteous Brothers
Humphrey's
Concerts by the Bay, Tuesday, August 26, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Lois Lobos (529)
Humphrey's
Concerts by the Bay, Wednesday, August 27, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Big Bad Voodoo Daddy (698)
Humphrey's
Concerts by the Bay, Sunday, August 17, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Joe Cocker
Humphrey's
Concerts by the Bay, Tuesday, August 26, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Iron Maiden
Humphrey's
Concerts by the Bay, Monday, August 18, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Dave Brubeck Quartet
Humphrey's
Concerts by the Bay, Tuesday, August 26, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Joe Cocker (466)
and the Yardbirds
Humphrey's
Concerts 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
Concerts by the Bay, Tuesday, August 26, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Earth, Wind, & Fire (499)
Viejas Casino
Concerts in the Park, Thursday, August 28, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

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Thursday, June 5, 2003
LOTUS
$5.00 / 9 PM / 21+

Friday, June 6, 2003
ALEX ACUNA BAND
$12 adv. / 8 PM / All-Ages
Featuring The SC Quartet: John Peña - bass • Ramon Stagnaro - guitar • Otmaro Ruiz - keys • Alex Acuña - drums & percussion
Special Guest: Dave Maldonado

Saturday, June 7, 2003
VICTOR'S
Golden Boy Presents
DJ Sets & Drink Specials
$5.00 / 9 PM / 21+

Friday, June 13, 2003
PLATO SOUL & PSYCHEL
$6.00 / 9 PM / 21+

Saturday, June 14, 2003
Latin Flavor Presents
8th Annual
Dia De San Juan
Salsa Festival
9 AM to 6 PM / $7.00

Saturday, June 21, 2003
ERIC JORDAN
Mark Karan & John Molz
$12 Adv. / 9 PM / 21+

Sunday, June 22, 2003
ALAN HOLDSWORTH
$15 Adv. / 7:30PM / All-Ages / Indoors
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with DJ Mada & DJ Tony A
spinning Hip-Hop • Rock • Deep House

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SUNDAYS

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SAN DIEGO

FRIDAYS

DJ Frances

SATURDAYS

DJ Tony A

MONTGOMERY CHAMBER

with Professor Robert Bird - June 18.

Learn to make the perfect martini
June 17 & 24
12 dates, 9 minutes per date
SUNDAYS

528 F St. Downtown in the Gaslamp Quarter (Corner of 6th & F St.)

DJ Jalil & DJ Tone Capone

SUNDAYS

The Scotch
June 26:
Thursday, June 12:
Thursday, June 19:
Thursday, June 26:

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

FRIDAYS

DJ Tony A

MIND MIND

SUNDAES

WEDNESDAYS

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12 dates, 9 minutes per date
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• 30 Hand-Blended Martinis
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• $5 House Martinis
• $3 Premium Drafts, Wells & Wines
• Appetizer Menu
• Sports Action on our Giant TVs

For more info please call 619-235-6100 or www.martiniranchsd.com

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DJs Ish & Vampiro spinning the best in rock, pop, reggae en español, salsa, merengue, cumbia & bachata

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DJ Tingaz

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Resident DJs: Charlie Rock (Rock Steady Crew), Ikah Love (4 Corners Sound System), DJ Mada (Da Tribe) • BUS STOP EVERY WEDNESDAY • NO COVER • NO DRESS CODE • DRINK SPECIALS TILL 11 PM

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San Diego

RANCH

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EXTENSION 4001

UPCOMING CONCERTS

SEPTEMBER

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

Hiroshima (STK) and Steve & Farah (622): Humphrey’s Concerts by the Bay, Thursday, September 4, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Air Supply (616) and Christopher Cross (617): Humphrey’s Concerts by the Bay, Friday, September 5, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

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

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

The Beach Boys (576): Humphrey’s Concerts by the Bay, Monday, September 8, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Lucinda Williams (585): Humphrey’s Concerts by the Bay, Tuesday, September 9, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Harry Lewis (504): Viejas Casino Concerts in the Park, Friday, September 12, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

Wynonna (797): Humphrey’s Concerts by the Bay, Friday, September 12, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

George Benson (623): Humphrey’s Concerts by the Bay, Sunday, September 14, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Julie Iglesias (655): Viejas Casino Concerts in the Park, Wednesday, September 17, 7 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

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

Lee Ritenour (669) and Mindi Abair: Humphrey's Concerts by the Bay, Thursday, September 18, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-445-5400.

Listen to sample songs of bands in upcoming concerts free on your phone: 619-233-9797. Call night or day 7 days a week.

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

At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

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HUMPHREY’S CONCERTS BY THE BAY

San Diego Reader June 5, 2003

San Diego Reader June 5, 2003

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San Diego
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adam rush
maris
logan blue
aaron stewart

hip hop room
smoky
mike czech

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theme
superstitious kittens

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Tsunami

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June 7, Saturday has
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SUNDA YS

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619-523-1010.
Island. 619-220-8497 or
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September 19, 7 p.m., 2241 Shelter Island Drive, Shelter Island.

OCTOBER

Cheap Trick (868) Humphrey’s Concerts by the Bay, Thursday, October 2, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island.

October 8, 8 p.m., 2241 Shelter Island Drive, Shelter Island.

The Neville Brothers
619-220-8497 or 619-523-1010.

Chicago (875) Viejas Casino
Concerts in the Park, Tuesday, September 23, and Wednesday, September 24, 4 p.m., 5005 Willows Road, Alpine.

The Neville Brothers
619-220-8497 or 619-523-1010.

Cheap Trick (868) Humphrey’s Concerts by the Bay, Thursday, September 25, 7 p.m., 2241 Shelter Island Drive, Shelter Island.

OCTOBER

Cheap Trick (868) Humphrey’s Concerts by the Bay, Thursday, October 2, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island.

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Consider the layout of alternative radio rock sounds like an afterthought with some token guitar strumming to give the lyrics momentum, there are some definitive signs that Rochelle, Rochelle may be the real deal, at least on this album. From beginning to end, the guitar work on the EP is a noteworthy exception to the alt-rock rule of less is less. Van Brocklin’s guitar riffs break free from the mold, giving the rhythm some extra slack here and there. Even when the gui-
tars lapse into simple power chords chasing the melody, it doesn’t feel haphazard but integrated. The vocals are catchy but not overwhelming. Frontman Erik Berg gives an edgy vocal performance that has a certain familiarity. “The subtlety is up, we know…” The message posted on Rochelle, Rochelle’s website by lead guitarist Gaylord Van Brocklin reads: “Keep those calls coming into 91X…. The more feedback they get, the more the song will be played on the air. Then you can tell all your friends, ‘I used to like that band before they sold out.’” Subtlety personified.

Secondary is the kind of album that grows deeper as the more it is played, and Berg’s voice is a major component of this energy and lasting power. Rochelle, Rochelle’s shredding instrumental power and stylistic variance work in each of the rowdier tracks, and the band even does a convincing job in the slower ballad, “Face to Face,” a song whose intensity should win over any cynic when it comes to experiencing an alt-rock band that isn’t a sellout yet.
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To include your music, mail your CD to: Reader Soundboard, P.O. Box 85803, San Diego, CA 92186-5803

**Band Soundboard** 619.233.9797

Press the 4-digit extension above the category that interests you (for example, 4002 for alternative rock). At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

### EXTENSION 4003

#### ROCK

**America** (3280) Humphrey’s A.F.E. [The Kraits]
Baylow (600) McE’s Irish Pub and Grill
Cathleen Beck’s & Texarkana: Tiki House
Big Head Todd & The Monsters (8838) Humphrey’s
Blind Luck: Second Wind (San Carlos)
C24: Moodswingers
COOL: Surf N’ Saddle
Conk: Belly Up Tavern
Creeping Deaths: Canes
Crosswires: Fat Kat
Crown 10: Canes
Cubano: Blind Melonas
The Cubon: Bear’s Corner Street
DJ Beer: Du-mond Jim’s Nightclub
DJ Bob One: Neiman Bar and Grill
DJ Christopher Lawrence: On Broadway
DJ Franco: Martini Ranch (Encinitas)
DJ J Ill Smooth: Neiman Bar and Grill
DJ T: Du-mond Jim’s Nightclub
DJ Tony At: Martini Ranch (Encinitas)
Down with Love: Fat Kat
John Eddie: Belly Up Tavern
Ellis (5231) Canes Cantina
Fasc: Du-mond Jim’s Nightclub
Full Effect: Island Sports & Spirits
Full Squore: Dick’s Niteclub
Green Eggs & Sam: Tiki House
HMT5: Dick’s Last Resort

**Music** | rock, garage, reggae, calypso, soul, ska, exotica, and metal | live bands on Friday and Saturday: DJs during the week
**Special nights** | none
**Cover** | It depends on the band, since they keep the door; the bartender told me; it was $3 one Saturday night to see four local bands (and you don’t have to pay the cover if you go into the section where band isn’t playing)
**Hours** | 10 a.m.-2 a.m. every day
**Drinks** | Bud, Bari, Sam Adams, Harp, Sierra Nevada, Coors Light, Newcastle, Guinness, and Third & Bitter all on tap; no happy hour; full drafts are $2.25 and well drinks are all $2.75
**Food** | none, but lots of restaurants on Adams Avenue
**Access** | located just west of Kensington Drive; you got to park on the street, and it’s sometimes hard to find a spot
**Dance floor** | none
**Bathrooms** | outside bathrooms was a yellow street sign that said “Sobriety Check Point”, men’s had only one toilet (with walls, and the door doesn’t lock, no paper towels, condom machine that was painted all black, a sticker on

#### EXTENSION 4002

### ALTERNATIVE

Doug Sanchez: The Casbah
The Scars of Tomorrow: Epicentre
Sevendays: Soma
Simply Complex: Surf N’ Saddle
Sin Sin: The Casbah
Sinal Beach: Epicentre
Socket Seven: Dream Street
The Spirit of Ruse: Victor’s Restaurant & Bar
The Star Spangle: The Casbah
Starshak: Dream Street
The Start: Canes
Stereoprepo: The Scene
Strawhale: The Scene
Swissale: Soma
Swivel: The Casbah

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**Tuesday June 10**

American Luxury

**Wednesday June 11**

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**Thursday June 12**

**The Datsuns**

**The 45’s**

**Sunday June 14**

**The Organ**

**Monday June 15**

**The Gods That Mad Abah**

**Tuesday June 16**

**Furious IV Watch It Burn Mauldin • Spell Toronto**

**Wednesday June 17**

**The Jungle Brothers**

**Black Sheep**

**DJ Ikan Love**

**www.casbahmusic.com**

**Quoteable** | What are you writing down? Are you the fire marshal or something?

I had a big debate with a friend about what exactly a dive bar is, since so many bars now seem to relish that title. With the bands that play here (like Deadbolt), the chuck of wall missing near the storage-room floor, the 20 empty Jack Daniel’s boxes stacked around the second pool table, and 5 stacked near the men’s bathroom, this place qualifies. One lady told me, “I don’t care about whether a place is a dive bar, or has fancy crap everywhere, and a big neon sign (there is a nice neon sign out front). I just want beer that’s cheap so I can get drunk. And since I walk here, this is the perfect place. I’m not looking for some rich yuppie shithead who would rather hang out at the Bitter End.”

—Josh Board

**NightSpotting**

**KENSINGTON CLUB** 4079 Adams Ave 619-284-2848

**FOOD** | none, but lots of restaurants on Adams Avenue
**ACCESS** | located just west of Kensington Drive; you got to park on the street, and it’s sometimes hard to find a spot
**DANCE FLOOR** | none
**BATHROOMS** | outside bathrooms was a yellow street sign that said “Sobriety Check Point”, men’s had only one toilet (with walls, and the door doesn’t lock, no paper towels, condom machine that was painted all black, a sticker on

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**The Wrecking Crew**

**Friday June 12**

**The New Pornographers**

**CINERAMA**

**Saturday June 14**

**The Deere Johns**

**BANGS GLOSSINES**

**Sunday June 15**

**Furious IV Watch It Burn Mauldin • Spell Toronto**

**Tuesday June 17**

**The Organ**

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—Josh Board

**POP / TOP 40**

B Naturals: Robin Belle Cruise
Carol Curtis: Martini’s
San Diego Reader | June 5, 2003

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POP / TOP 40
DJ Ghost: 5th St.
DJ LenaY: The Plum Loon Saloon
DJ Jam Band: Viaje Casino
Jesse Davis: Buen Gordo Restaurant
The 8th All Stars: Rock Bottom (Gaslamp)
John Garcia: Martini’s
Karen Giorgini: The Inn at the Park
Leslie Gold: The Westgate Hotel
Paul Greg: Martini’s
Patrick Hill: Martini’s
Jungle Boogie: Rock Bottom (Gaslamp)
Leviticus: La Valencia Hotel
Danny Lopez: The Butcher Shop
Lounge Night: Zip ‘n’ Zakk’s Filling Station
The Love Rangers: The Alley, Dick’s Last Resort
Rick Lyon: The Imperial House
The New Breed Band: The Alley
The Orbit: Buen Gordo Restaurant
Jack Pollock: Elate’s Bistro & Sky Lounge
Peter Robberecht/Plamann: (622): The Westgate Hotel, Dakota Grill and Spirits
Linda Both: Martini’s
Ray & the Wrecking Crew: Viaje Casino
John Scott: The Calypso Cafe
Super Funk Fantasy: Jimmy Love’s
Sylvia Lorraine: Martini’s

EXTENSION 4005
JAZZ / BIG BAND
The Alex Acuna Band: Victor’s Restaurant & Bar
Arne Dulitz/FRV: Winnows
The Architect: Croce’s Jazz Bar
The Bay Bar & Big Band: The German-American Societies
Blue Lake: (407): The Book Works/Pamplin Cafe, Tic Tac’s Lounge, Patrick’s Pub
Ray Bein: Hotel del Coronado
John Cale: (704): Hotel del Coronado
The Jorge Cameros Quintet: Croce’s Jazz Bar
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12:00 Tribute to Our Military
1:00 Small Town Heroes (blue and bring)
2:00 Ore Verde (4 piece Mexican Band)
3:00 Backfoot Superbowl Solana Rock
4:00 Earl Thomas (blue and bring)
5:00 Skanic Solana Sho
6:00 Sticky Fingers Amazing Rolling Stone Salute
7:45 Young Dubliners World Famous Irish Rockers

RUGBURNS

12:00
1:00
2:00
3:20
4:40
5:30
6:50

11:00
The Hatchet Brothers
Diaper Derby
Eve Souls and Tim Flannery Wornrown Acoustic Rock
The Mar Dels San Diego’s Best Oldies
Bayou Brothers Rollicking Cajun/Zydeco
Bad Credit Financial Hip-Hop
Wild Child
Steve Poltz & the Rugburns SD’s Premier Singer/Songwriter

FOR MORE INFORMATION SEE OUR WEBSITE: www.solanabeachchamber.com

SATURDAY • JUNE 7
Live Music • Art & Crafts
Children’s Activities • International Food
Arts & Crafts for ages 9 am • Fiesta on the lawn end of Lomas Santa Fe • Free admission • Free parking corner of Lomas Santa Fe and North Cedros • Please keep your dogs at home

FOR MORE INFORMATION SEE OUR WEBSITE: www.solanabeachchamber.com

SATURDAY • JUNE 7
Live Music • Art & Crafts
Children’s Activities • International Food
Arts & Crafts for ages 9 am • Fiesta on the lawn end of Lomas Santa Fe • Free admission • Free parking corner of Lomas Santa Fe and North Cedros • Please keep your dogs at home

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**“Big Sonic Chill”**

Sunday thru Thursday • 10 pm-2 am

**FM 94/9**

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**Band Soundboard**

619.233.9797

Press the 4-digit extension above the category that interests you (for example, 4002 for alternative rock). At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

**EXTENSION 4005**

**JAZZ / BIG BAND**

In Dust: The German-American Societies
The David Patrone Quartet: Croce’s Jazz Bar, Martin Ranch (Gaslamp)
Eve Evans & Company: Dizzy’s
Donnie Pinnell & Co. East: Bistro 221
The Bobby Gordon Trio: Dizzy’s
The Cynthia Hammond Trio: La Costa Tournament of Champions Lounge
Fred Heath & the Slidewinders: Bayou Bar & Grill
Barbara Jameson: Hotel del Coronado
The Jazz Allstars: Jimmy Love’s
The Jazz Project Big Band: Dizzy’s
The Ron Herman Big Band: Vinjas Café
Eve Evans & Company: Dizzy’s
Lady Dottie & the Sliders: Bayou Bar & Grill
Tony Laser: Hotel del Coronado, Twigg’s Tea and Coffee Company
Bob Magnusson: Dizzy’s
Joe Marillo: (648): Elario’s Bistro & Sky Lounge
Masterpiece: Jimmy Love’s
Jerry Melnick: Rancho Bernardo Inn
The Shep Meyers Quartet: (660): Hotel del Coronado, Croce’s Jazz Bar
Duncan Moore: Dizzy’s
Mystique: Jimmy Love’s
The Flip Oakes Quartet: Dizzy’s
Primo: Sevilla, Croce’s Jazz Bar
The Mike Riedy Band: Croce’s Top Hat Bar and Grille
Rick Ross: Elario’s Bistro & Sky Lounge
The San Diego Concert Jazz Band: The Inn Suites
Dave Scott: Croce’s Jazz Bar
Stella: The Wyndham Emerald Plaza
Joe Tarrantino: The Wyndham Emerald Plaza
Jaime Valle: (648): Dizzy’s
The Jaime Valle/Bob Magnusson Jazz Quartet: Tutto Mare, Coronado Island Marriott
Yavaz: Croce’s Jazz Bar

**EXTENSION 4006**

**REGGAE / SKA**

DJ Cisco: The Plum Loco Saloon
DJ Russel: The Plum Loco Saloon
DJ Winston: The Plum Loco Saloon

**Lipgloss**

Every Saturday Night 10pm - 2am $5 Cover

**More Than 1,000 Atmospheres**

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**FM 94/9**

**It’s About the Music**

**The Playhouse**

San Diego’s Best Underground Nightclub 21 AND UP WITH VALID I.D.

Thursday, June 5

**WORD! PERFECT**

Hip-Hop, Breaks and Dance Hall

Friday, June 6

**PUNK NIGHT**

NOISE GOD • TORE BACK • WNP

Saturday, June 7

Grave Rot Productions presents TRISH’S BIRTHDAY PARTY WITH DAMNATION • EPICEDIGM SACRIFICIAL SLAUGHTER SEPSISM

Wednesday, June 11

**FUNKY MONKEY LOUNGE**

Thursday, June 12

Live Trip-Hop KURU
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4746 El Cajon Blvd. • San Diego 619-284-8802
Bookings: 619-334-1330 Mon.-Fri. 10 am-10 pm

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**“Big Sonic Chill”**

Sunday thru Thursday • 10 pm-2 am

**FM 94/9**

**IT’S ABOUT THE MUSIC**

**Wednesday, June 11**
Jamaica House: 5ifth Qtr.
Mikey Dread: Belly Up Tavern
NZ Rough: Hennessey's Tavern (PB)

**EXTENSION 4007**

**COUNTRY**
- American Made: Second Wind (Escondido)
- The bastard Sons of Johnny Cash: 7/8/1's Belly Up Tavern
- Calico Ridge: Don's Cocktail Lounge

**EXTENSION 4008**

**ACOUSTIC / FOLK**
- Berkley Hart: (880)'s Humphrey's
- Nia Bea: Lestat's Coffeehouse
- Steve Brewer: Blarney Stone Pub
- The Celtic Ensemble: Twiggs Tea and Coffee Company
- Angela Coren: Twiggs Tea and Coffee Company
- Tony Caminino: Blarney Stone Pub
- Frank Lee Drennen: The Ould Sod
- The Will Edwards Band: Twiggs Tea and Coffee Company
- 4-Way Street: McP's Irish Pub and Grill
- Mike Gardner: Molly Malone's Sports Tavern, North Bar Sports & Spirits
- Joey Harriss: McP's Irish Pub and Grill
- The Hatchet Brothers: The Ould Sod
- The Chris Kelly Group: Tiki House
- Celia Lawley: Shirley's Kitchen
- Maya Marie: Border Books and Music (Mission Valley), Borders Books & Music (El Cajon)
- Nodlui: Dublin Square
- Carlo Obrede: Lestat's Coffeehouse
- Tommy Price: Kelly's Pub, McP's Irish Pub and Grill
- Ragtag Taggle: Dublin Square
- Ron's Garage: Hennessey's Tavern (Carlsbad)
- Saba: (822) Twiggs Tea and Coffee Company
- Sven-Erik Seaborn: Dizzy's
- Skolpin: Dublin Square, Humphrey's
- Jack Thompson: The Calypso Cafe
- Gene Warren: McP's Irish Pub and Grill
- The Bishop Wells Band: Twiggs Tea and Coffee Company
- Zoe: Twiggs Tea and Coffee Company

**EXTENSION 4009**

**BLUES / SOUL**
- Mose Allison: Dizzy's
- Aunty Kizzy's Boys: Patrick's II
- Big City Shamoo: McP's Irish Pub and Grill
- Big Daddy & The Moneyshakers: The Gordon Biersch Brewery
- The Blues Brokers: The Kranen
- Coupe de Ville: McP's Irish Pub and Grill
- Tomcat Courtney & the Blues Dusters (922): Shooters Bar and Grill, Chateau Orleans
- The Shane Dwight Band: Patrick's II
- Fish & the Seaweeds: O'Connell's Pub and Nightclub
- Chris James & Blue IV: Patrick's II
- Willie Joy: Patrick's II
- The Bill Nagoe Blues Band (947): Patrick's II

**AUBERGINE**

**RESTAURANT • NIGHTCLUB • EVENT CENTER**
500 Fourth Avenue • San Diego, CA 92101 • 619.232.8100
21 and up • Dress Code Required • VIP Reservations Available. 858.456.7176 • Dining & Table Res. Available. 619.232.8100

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Monday - Friday • 5 to 7pm
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Exclusive 21 & over event 2 rounds with 2 large menu boards!
Large outdoor social patio VIP area and green room

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For VIP and group parties please contact 619.446.1042

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**Stompin' at the Aubergine**
**Sunday Night Swings**

FREE Lesson: 7-7:30pm Dancing: 8:30pm - 12am Upgrade Dining: $3 Drafts

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Proudly presents
Tickets on Sale at 10:00 am

BILLY PRESTON
Thursday, June 26, 2003 at 8:00 pm
Tickets on sale Friday, June 20th
$30

MICHAEL MCDONALD
Thursday, July 11, 2003 at 8:00 pm
Tickets on sale Friday, June 20th
$40

KANSAS
Sunday, August 3, 2003 at 6:00 pm
Tickets on sale Monday, June 23rd
$30

TONY ORLANDO
Thursday, August 14, 2003 at 2:00 pm & 7:00 pm
Tickets on sale Friday, June 27th
$24

Tickets can be purchased at the Sympson Gift Shop or by calling 519-445-1052, ext. 1738
5444 Caistro Way • (Off Morena Blvd.)
1-800-2-SYMPSON • SYMPSON.COM

Comedy Review
Featuring Richard Jeni, Dustin Diamond and Adam Leslie
Thursday, June 19, 2003 at 8:00 pm
Tickets on Sale Now
$34

Richard Jeni, star of VH1’s “Bags and Bimbos” and the Comedy Central/Sirius Satellite Radio show “Richie’s Rich Klub”, appears with Dustin Diamond, star of “Scary Movie” and the upcoming “Head of the Class.”

Dionne Warwick
Thursday, June 26, 2003 at 8:00 pm
Tickets on Sale Now
$20

David Clayton-Thomas and Band, Paul and Steve
Thursday, July 10, 2003 at 8:00 pm
Tickets on Sale Now
$30

Saiwon Night in San Diego
Dionne Warwick
Saturday, June 28, 2003 at 8:00 pm
Tickets on Sale Friday, June 13th
$29

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Kenny Chesney
June 18

Underground Dance Clubs

If you would like to have your underground dance club or event included, fax information to 619-405-2801; interview: Scott Ellis, e-mail scottellis@pacbell.com; or call 619-235-1000, ext. 261, night or day by 5:50 p.m., Friday, the week prior to publication. The listings are free.

KK Lounge: Fridays, hop, dancehall, reggae, and R&B. 9 p.m. to 2 a.m. Sundays, DJs Bryan Pollard, DeKay, Creep, and Big Dude. No cover. Remaining Fridays at the Flame, 3815 30th Street, San Diego. 619-374-6550.


Club Ice: Wednesdays, hop-hop and house music with DJ Skidone: 11 p.m. to 2 a.m. 21 and up. Red Circle Cafe, 420 E. Street, downtown. 619-234-2211.


Club Tropics: Thursdays, DJ Stuffy spins Latin, freestyle, house, and hop-hop. 740 Nordahl Road, San Marcos. 760-537-5402.


Freestorm: Second and fourth Sunday every month, jazz-influenced drum ‘n’ bass. The Prana’s Den, 2812 Kettering Boulevard, Middletown. 619-374-6883.

Fusion Young Adult Laser Dance Club: Fridays and Saturdays, DJ Dizzy D spins hop-hop, R&B, and Latin house. DJ Battle spins trance, progressive house, and jungle on the patio. High school and college students admitted. 775 Metlack Street, Escondido. 760-741-9380.

Glimmer Thursdays, hop-hop and house in North County. Full-color laser show, background imagery over 18 and up. Neimans, 300 Carlsbad Village Drive, Carlsbad. 760-729-4311.

Hi-Fi: Every third Saturday of the month, the best in imports, ‘80s, and indie with DJs BZCZ, Richard D., and guests. 9 p.m. to 2 a.m. The Rosemary Room, center of Tenth and E Street (next to Polkoff’s). 619-236-6789.


The Pay Bar Lounge: Sundays, DJs David L. Jones and Eric: Tahiti spin EDM, trip hop, hop-hop, downtempo, and techno. 9 p.m. to 2 a.m. Club Pure, 825 Railroad Avenue, Kearny Mesa. 858-334-7873.

The Red Room: Fridays, house, hop-hop, and R&B, Top 40 with DJs D-Skwat and Eminga. No cover. Moondoggies, 999 Prospect Street, Suite 290 (upstairs), La Jolla. 858-434-9664.

The Room: Thursdays, DJ Maze. Fridays, DJ Damien, deep funky house. Saturdays, DJ Mazo, global dance grooves. Il Forno Bistro, 990 Prospect Street, La Jolla. 858-439-5050.

Sabbath: Saturdays, DJs Eric Hart, Adam Storm, and weekly guest DJs. Dark electro, gothic, darkwave, industrial, and fetish. 9 p.m. to 2 a.m. Shooters, 3815 30th Street, San Diego. 619-374-6744. Information, 619-743-1423.

Saturday Night Mix: Saturdays, hop-hop and R&B with DJs Eminga, Nick, and Big Dude. No cover. Moondoggies, 832 Garnet Avenue, Pacific Beach. 858-488-8580.

Soul Collar: Saturdays, hop-hop, dancehall, reggae, and R&B. 9 p.m. to 2 a.m. Beneath Sixth St. (formerly Buffalo Joe’s), corner of Fifth and Market, Gaslamp. 619-236-1816. Information, 619-236-9436.

Thump: Industrial, EBM, electro, ethereal, gothic, and goth with DJs Bryan Pollard, DeKay, Creep, and guests. First Friday of every month at the Hollywood Star, 1320 Fifth Avenue, downtown. 619-232-2102, 21 and up. Remaining Fridays at the Flame, 9 p.m. to 2 a.m. 3780 Park Boulevard, San Diego. 858-538-7873.

The Flame: Saturdays, hop-hop and house. 9 p.m. to 2 a.m. Beneath Fifth Qtr. (formerly Forge), corner of Fifth and Market, Gaslamp. 619-236-6744. First Friday of every month at the Hollywood Star, 1320 Fifth Avenue, downtown. 619-232-2102, 21 and up. Information, 619-465-5827.
JOLT’N JOE’S

Sunday:
All Draft Beers $2
$5 Pool All Day

Monday & Tuesday:
All Bottled Beers $2
$3 U-Call-Its

Wednesday:
1/2 Price Domestic Pitchers
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$2 Coronas • $2 Jose Cuervos

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- 4 Giant Screens & 30 TVs
- MLB Extra Innings

CLUBS BY AREA

If you wish to submit a listing, call 619-235-3000, ext. 205, eight a.m. to nine p.m., Monday through Saturday, or fax to Lynne Houts at 619-235-3000, ext. 405, night or day, seven days a week.

SAN DIEGO: 525 Washington Avenue, downtown. 619-232-2102, night or day, seven days a week.

SUNDAY JUNE 8
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$2 Coronas • $2 Jose Cuervos
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LA MESA:
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619-466-2591

LA COSTA:
11940 Bernardo Plaza Drive,
San Diego. 858-755-3735. Friday, 8 pm,
Blue Largo, Blues, jazz.

The Calypso Cafe,
376 North Highway 101,
Encinitas. 760-934-7700. Friday and Saturday,
$2 Pool All Day.

Donnie’s Bar & Grill
7331 La Jolla Village Drive
619-295-4163; 21 and up.

San Diego: 619-295-4163; 21 and up.
Information, 619-465-5827.

NORTH COUNTY

The Alley, 421 Grand Avenue,
Carlsbad. 760-484-3173. Thursday,
Friday, and Saturday, the Love
Dancers, Top 40/disco.

Bell Up Tavern, 143 South Cedros
Avenue, Solana Beach. 858-481-9022.
Thursday, 8 pm, John Eddie with the
Baratn Sons of Johnny Cash.

Bistro 221, 221 Grand Avenue,
Escondido. 760-737-7396. Friday and Saturday,
8 pm to 11 pm, Denote Fomell & Co.
Ease, jazz.

The Book Works/Pannikin Cafe,
2329 Oak Avenue, Encinitas. 760-757-4378.
Friday, 8 pm, Artie’s Blues Band.

Fireside Lounge,
439 West Washington Avenue, Enceno.
760-741-9311. Friday, house, breaks, and
Latin, salsa, and cumbia. Saturday, 6 pm to
9:30 pm, Towera, Sears.

The Flying Bridge, 1105 North Coast
Highway, Oceanside. 760-722-1151.
Monday, 6:30 pm to 9:30 pm.

Humphrey’s Tavern (Carlsbad),
2349-C Coast Highway, Carlsbad. 760-729-9511.
Friday, 8 pm, Bill Tucker & His Blues
Band. Saturday and Sunday, Latin, salsa, and
jazz.

La Costa Tournament of Champions
Lounge, La Costa Resort and Spa,
Costa Del Mar Road, Carlsbad. 760-438-9111.
Friday and Saturday, 7 pm to 11 pm.

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1/2 price Mexican
Entrees & Appetizers
$2.00 Corona, Dos XX,
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Margaritas & more!

Happy Hours everyday...
Seven days a week, 4pm thru 8pm
$1.00 off pints, wine & well drinks
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Champagne Brunch!
All you can eat! $10.95
Live Music from 5pm
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d/j/Dancing til late!

Mondays...
Entree Specials
Cajun Mahi-Mahi
Tri-Tip, Hawaiian
Chicken or 1/2 lb Crab
Legs... only $4.95
$2.50 Tequila Shots &
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Wednesday...
Featuring different Stand-Up Comedy acts every week!
$4.95 Pasta Dinners
1/2 price Pizza’s...
$8.00 bottles of wine!

TUESDAY JUNE 10
Back by Popular Demand

LUIOS OLSBURG’S album tour is selling
fast. MOTION AUDIO VI
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BLUE CHIP RECORDS.

March 20...

SUNDAY JUNE 8
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VERB:

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731 South El Cajon Boulevard
San Diego.

June 5, 2003
Reader
San Diego
Simply Complex, Solana Beach. 858-755-9474.
Second Wind (Escondido), Melnick, and Monday, 6 pm to 10 pm, Bernardo. 858-675-8500. El Bizcocho 760-480-8228. Thursday, 6 pm, North Bar Sports & Spirits, Pacific Beach. 858-483-7844. Blind Melons, BEACHES
San Diego. 858-295-0978. Every Monday.
Search Project Hangar 18.
Coaster Saloon, 744 Ventura Place, Mission Beach. 858-488-4457. Call club for information.
Dream Street, 2228 Bacon Street, Ocean Beach. 858-222-8311. Thursday, Starbuck, Eisdisco and Public Transportation. Friday, Underfly, Vex Tripp, and His Hue late Fri. Sunday, Burning Season, Valentine Forst, Backyard, and Soder Seven.
Elzario’s Bistro & Sky Lounge (stop the Hotel La Jolla), 7995 La Jolla Shores Drive, La Jolla. 858-451-6414. Music is blues/jazz unless otherwise noted. Thursday, Joe Mantle, Friday, Jim Pellec, piano and vocals. Saturday, 8 pm to 11 pm, also, Tuesday and Wednesday. 7 pm to 11 pm. Rick Jones, jazz, blues, saxophone, and vocals.
Galaxie, 562 La Jolla Boulevard, La Jolla 858-531-8610.
Hemourcy’s (PB) 4501 Mission Boulevard, Paciﬁc Beach. 858-483-8487. Saturday, N.Z. Kougb, reggae.
La Valencia Hotel, 1132 Prospect Street, La Jolla. 858-454-0771. Thursday, Sunday and Saturday, 6 pm to 10 pm, Barney Lenz, piano, vocals. Friday and Saturday, 7:30 pm to 11:30 pm, Leviticus, pop, jazz.
Moondoggies, 832 Garnet Avenue, Paciﬁc Beach. 858-488-6528. Friday, C&C rock.
Ocean Beach Bar & Grill, 466 Garnet Avenue, Paciﬁc Beach. 858-222-7278. Call club for information.
Shooters Bar and Grill, Radison Hotel, 3200 Reiley Dr. – Guest, La Jolla. 858-453-5500. Friday, 7 pm to 11 pm, Tomcat Courtyard & the Blues Dstub, blues.
Tiki House, 1132 Garnet Avenue, Paciﬁc Beach. 858-237-9734. Thursday, the Clos Kelly Group, acoustic. Friday, Trophy Wife, After, Tuesday, Green San, rock, Wednesday, Catfish & Blackberries, rock.
Victor’s Restaurant & Bar, 2702 North Mission Bay Drive, Mission Bay 858-451-6010. Friday, 5 pm to 7 pm, Troops, piano.
Winston’s, 1921 Bacon Street, Ocean Beach. 858-322-6622. Thursday, Eric McFarland, funk, Friday, Angus Dole, Latin jazz, Saturday, 8 pm, Troops Agent and Spirit of Flash, blues.
Westons, 1921 Bacon Street, Ocean Beach. 858-322-6622. Thursday, Eric McFarland, funk, Friday, Angus Dole, Latin jazz, Saturday, 8 pm to 7 pm, the Belladonna, alternative.
San Diego
Alibi’s Bar & Grub, 1101 Hotel Circle South, San Diego. 858-291-1063. Saturday and Tuesday, Daniel Timothy Smith.
The Bahia Belle Cruise, the Bahia Hotel, 999 West Mission Bay Drive, Mission Bay. 858-389-7779. Departs 6:30 pm. Friday, N Natural, pop, Saturday, the Nude Blues.
Blaney Stone Pub, 5617 Balboa Street, Clairemont. 858-279-2033. Thursday, Friday, and Sunday, Tony Caruso, Irish folk. Sunday, open mike, Tuesday, Irish jam session.
Bongo Bongo and Meals, 1072 Camino del Rio North, Mission Valley 858-299-2321. Friday, 8 pm, Mary Joan, folk.
Boulevard Bar, 4612 Park Boulevard, Hillcrest. 858-291-0173. Saturday, 9 pm to midnight, Blue Velvet, lounge music.
Brick by Brick, 1110 Bacon Avenue, Bay Park, San Diego. 858-452-3839. Thursday, 9 pm, cover band.
Buddy B, 2210 El Cajon Boulevard, North Park, San Diego. Thursday through Saturday, and Wednesday, Steve Alix, piano. Sunday through Tuesday, Joe Guerin, piano.
Eve Selis, 1843 Adams Avenue, Normal Heights. 858-291-0847. Monday, 9 pm.
Leviticus, 1005 Foothill Avenue, Hillcrest. 858-298-9485. Friday, 9 pm, Joe Marillo, lounge music.
Lucky Seven, 2010 West Main Street, Coronado, San Diego. 760-791-9383. Saturday, 8 pm, Lounge Night, pop.
BEACHES
Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-231-7444. Thursday, Starch Project and Is r, rock.
Fern’s, 123 West Plaza Street (Loma Santa Fe and Highway 101), Solana Beach. 858-755-9474. Thursday, Free, Simply Complex, alternative. Saturday, CO, rock.
Zap & Zip’s Filling Station & Pickup Joint, 1020 West Main Street, Boulevard, San Diego. 760-791-9383. Saturday, 8 pm, Lounge Night, pop.
Coaster Saloon, 744 Ventura Place, Mission Beach. 858-488-4457. Call club for information.
Hemourcy’s (PB) 4501 Mission Boulevard, Pacific Beach. 858-483-8487. Saturday, N.Z. Kougb, reggae.
Ocean Beach Bar & Grill, 466 Garnet Avenue, Pacific Beach. 858-222-7278. Call club for information.
Concert Jazz Band.
The Imperial House, 505 Kalmia Street, San Diego. 858-291-0999. Friday, 9 pm, The Koko Loco, blues.
Koko Loco • Modern Rhythm • The Rockoholics
Kulturwar, Tim Raido, Music is alternative/rock. Sunday, the Alex Acuna Band, piano and vocals.
Lestat’s Coffeehouse, 343 Adams Avenue, Normal Heights. 858-291-0847. Monday, 9 pm.
Lucky Seven, 2010 West Main Street, Coronado, San Diego. 760-791-9383. Saturday, 8 pm, Lounge Night, pop.
BEACHES
Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-231-7444. Thursday, Starch Project and Is r, rock.
Fern’s, 123 West Plaza Street (Loma Santa Fe and Highway 101), Solana Beach. 858-755-9474. Thursday, Free, Simply Complex, alternative. Saturday, CO, rock.
Zap & Zip’s Filling Station & Pickup Joint, 1020 West Main Street, Boulevard, San Diego. 760-791-9383. Saturday, 8 pm, Lounge Night, pop.
The Casbah, Friday and Saturday, live jazz.
Cafe 828, music is jazz. Thursday, 9 pm, and
Braille, Reeve Oliver, Dropline, Wednesday, Downtown, Fall Out Boy, and Straylight Ave.
Second Wind, 8515 Navajo Road, San Carlos, 619-665-1780. Music starts at 9 pm.
Friday and Saturday, Blind Luck, classic rock.
Shawn Roads, 7019 El Cajon Boulevard (1/2 block east of 70th Street), Chula Vista. 619-465-2283. Saturday, Innocent, and Stoker.
The Leo’s Lounge, 3302 North University Avenue (at Morena Boulevard), Ray Park. 619-342-1662. Thursday, Hot Bad Lincoln, rock/blues. Friday, 3:30 pm, rock. Saturday, Blue Large, blues, jazz.
Tattoo Mars, 4356 Executive Drive, La Jolla (Golden Triangle area). 619-597-1186. Wednesday, 5:30 pm to 9 pm. Thursday, the Jazz Valley Big Band.
Wally’s, 1855 Wabash Hall, San Diego. 619-696-9268.
The Bayou Bar & Grill, 529 Market Street, downtown. 619-696-6247. All music is jazz. Thursday, 9 pm, and Friday, 5 pm. Lady Dette or the Slices. Saturday, 9 pm, and Sunday, 5:30 pm, Fred Heath & the Sidetreaders.
Cafe 828, 728 Sixth Avenue, Gaslamp. 619-231-4282. Thursday, live cabaret. Friday and Saturday, live jazz.
The Casbah, 2150 Kettner Boulevard, mission. 619-223-HELL. Music is alternative/rock unless otherwise noted. Thursday, the Datsuns, the 45s, and Spangle Singer. Fridays, the Bigmam, Amy Minor, and A.M. Vibe Saturday, the New Pornographers, Curiovera, and the Organs, Sunday, the Done Jones, Bottling Plants, Dave Sanchez, and Piko Mondays, Lethal Swivel, and Explosions in the Sky, Sunday, The Dictators, Sin Set 76, and Tori Carbou. Wednesday, the Geordas and That Mad Ahah.
Choco’s Movies Uno, 1904 Main Street, rocking. 619-248-0857. Friday, Party Hard Round, soul.
Club Montage, 2028 Hanover Street, Balboa Park. 619-418-8658. Club for information.
Croc’s Jazz Bar, 802 Fifth Avenue, downtown. 619-223-4353. All music is jazz unless otherwise noted. Thursday, the David Patrone Quartet, jazz.
Croc’s Top Hat Bar and Grille, 802 Fifth Avenue, downtown. 619-223-4353. Friday, Sharon Jones & the Dap Kings, blues. Saturday, the Mike Reilly Band, jazz.
Dakota Grill and Spirits, 901 Fifth Avenue, downtown. 619-234-3554. Thursday, Friday, Saturday, and Sunday, the Dap Kings, blues.
Don’s Cocktail Lounge, 1332 Main Street, Chula Vista. 619-577-3355. Thursday, the Savengers, rock, blues. Saturday, classic rock.
Don’t Ask Me Why, 5002 El Cajon Boulevard, La Mesa. 619-466-9295. Sunday, Jaco Blues, acoustic.
East County Jazz, 5002 El Cajon Boulevard, La Mesa. 619-466-9295. Monday, Jaco Blues, acoustic.
El Rey, 1557 South Poplar Street, San Diego. 619-234-6937. Friday, the Mike Reilly Band, acoustic.
The Embarcadero, 4555 Executive Drive, La Jolla. 619-435-3480. Friday, the 80z All-Stars, pop.
Ensenada Country Club, 1332 Main Street, Chula Vista. 619-427-5899. Tuesday, Jumpstart, classic rock.
Farley’s East End, 3501 Beech Street, La Jolla. 619-577-1278. Wednesday, the Laura Lee Band, blues.
Fiddler’s Elbow, 2222 South Elapine Avenue, National City. 619-696-9204. Thursday, the Jorge Martinez Band, blues.
Fitzgerald’s, 3512 F Street, downtown. 619-231-0111. Friday, El Christopher Lawrence.
Frank’s, 428 F Street, downtown. 619-233-1077. Music is blues. Thursday, Willie Jeay Blues. Friday, 5 pm to 8 pm. Willie Jeay Blues, 9 pm, the Shade Roebuck Band. Saturday, the Swingin’ Kings, Sunday, Blue Long, Monday, Chris James or the Blue IV, Tuesday, Aunt Kizzy’s Boys, Wednesday, the Big Marge Blues Band.
Fusion, 9143 Campo Road, Spring Valley. 619-696-2404. Friday, Saturday, rock, blues.
The German-American Societies, 1017 South Mission Boulevard, El Cajon. 619-234-7283. Friday, 7:30 pm, the Bay Barrie 12-Piece Big Band featuring K.D. Darby.
The Gods, 5101 Viva de Mar, El Cajon. 619-597-3355. Friday, the Savengers, rock, blues. Saturday, classic rock.
Stagecoach Caffee Company, 1005 Willowbrook Avenue, Chula Vista. 619-696-4940. Friday, Saturday, and Sunday, Big Band, swing.
Shirley’s Kitchen, 2786 El Cajon Boulevard, La Mesa. 619-466-9295. Monday, Jaco Blues, acoustic.
Yajes Canyon, 5000 Willowbrook, College Avenue (at Interstate), La Mesa. 619-445-5460. Friday, 9 pm, the Wrecking Crew, pop rock. Saturday, 8 pm, La Jolla Band, pop, Sunday, 8 pm to 9 pm, the Ronerman Big Band, swing.
Cafe LaMzure, 1441 Highland Avenue, National City. 619-474-3222. Saturday and Sunday, piano bar, featuring Sandy Chappell, Sammy Canzianelli, and Bernert Anderson.
Coronado Island Marriott (formerly Le Meridian), 2000 Second Street, Coronado. 619-435-3000. Friday, 6 pm to 9 pm, the James Valley Big Band Jazz Quartet.
Di-mond Jim’s Nightclub, 733 Third Avenue, Chula Vista. 619-753-7203. Thursday, DJ T 2 DJ’s Bar, rock. Friday and Saturday, Facc, classic rock.
The Drive West, 230 Third Avenue, Chula Vista. 619-426-5172. Saturday, 8 pm, the Will Edwards Band, funk.
The Front, 773 Third Avenue, San Diego. 619-233-3077. Music is blues.
Ahab, Vibe, Organ, Monday.
The Grotto, 2028 Hancock Street, La Jolla. 619-231-0111. Wednesday, the David Patrone Quartet, jazz.
On Broadway, 615 Broadway Avenue, downtown. 619-231-0111. Friday, El Christopher Lawrence.
Oriental, 4110 Orange Avenue, Corona. 619-435-3480. Friday, 8 pm, the Mike Reilly Band, jazz.
Quartet, 528 F Street, downtown. 619-235-4084. Wednesday, the David Patrone Quartet, jazz.
Ritual, 1391 Pacific Beach, So. Cal & S’s 7. 619-539-8650. Thursday, live cabaret. Friday, “The Best Variety of Live Entertainment on the Beach by the Bay!”
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2-6 pm • FREE
We Tore Lobster with Our Hands

"I need a break." That was my dear wife Grace, midway through our kitchen remodel. A carpenter friend from Wisconsin had come west for a wedding and agreed to stay on and help demolish (and hopefully rebuild) our kitchen/dining room. The Monday after the wedding, we descended into our self-inflicted nightmare. The cabinets disgorged astonishing quantities of stuff—"Have we ever used this silver chafing dish?"—the pantry got spread out around the living room, and the kitchen proper moved to the top of the Ping-Pong table. For two weeks, Grace had been feeding us, our kids, and our hungry carpenter from an electric frying pan, a hot plate, a toaster oven, and a microwave. Now it was Saturday night, and it was time to go out. Someplace nearby, someplace homey, someplace good enough to make us forget the evisceration of our home.

We hit upon Antica Trattoria, an Italian restaurant tucked into a strip mall built in the days when people believed in strip malls. The restaurant was tucked into a strip mall built in the mid-1980s, when people believed in strip malls. It can be tempting, when reading restaurant menus, to poke fun at the proliferation of "Romana," "Piemontese," and "Toscana," and of pasta, along with other dishes hailing from Italy. We chuckled and then began to rouse our weary selves.

But first, the antipasti, and before that, the bread—house-baked and very light, with whispers of rosemary inside and a flurry of flour clinging to the crust. The accompanying olive oil was similarly light; we dipped and nibbled until the arrival of our trio of appetizers, starting with the fine carpaccio esotico. The delicate slices of beef filet formed a deep-red magic carpet that alighted on our tongues and displayed an array of treasures: fat capers, pale hearts of palm, dainty wedges of lemon, and sturdy triangles of Parmesan cheese, all surrounded by a gleam of truffle oil. The oil amplified the Parmesan's faint nuttiness and swathed everything in almost-too-much richness. Balance came from the fine acidity of the lemon, the tangy pucker of the capers, and the watery, roo tide texture of the hearts of palm.

After that somewhat exotic opening—we don't eat a lot of raw beef at home—we eased into the polenta con saliccia. (Not that Grace makes a lot of grilled polenta at home either—all that stirring, inserting the wood and stirring someplace good enough to make us forget the evisceration of our home.) The polenta was perfect, something like a bright ridge of gorgonzola was just beginning to soften. We dug in.

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That feeling disappeared with the arrival of our entrées. The pappardelle special boasted similar tenderness and by hand. Two bites into my gnocchi al Porcini, I realized I probably should have ordered the gnocchi Caprese, which gussied up its potato dumplings with tomatoes, basil, buffalo-milk mozzarella, and tomato cream sauce. The gnocchi themselves were splendid; it was a pleasure to sink my teeth through their even puffiness. But the echoes of Madeira and mushroom from the polenta starter were too much for me. Here, the Madeira-tinted sauce brought in an element of cream, and the porcini mushrooms were both richer and sharper than their predecessors, but still, my palate began to feel weary. Mea culpa — no fault of the kitchen.

We closed with two of the housemade desserts: tiramisu and crème brûlée. An overabundance of cocoa powder marred the tiramisu, which was otherwise coffee-rich and custardy and served parfait-style in a cactus-motif margarita glass. And the crème brûlée was, to paraphrase Monty Python’s cheese-shop sketch, “a bit runnier than I like it.” But we were too comforted to mind and concentrated instead on the textural payoff. Two weeks later, all that remained of our kitchen makeover were the hundred-old finishing touches that accompany the end of any project. We decided to hit Antica again, this time in celebration. We ordered a bottle of 1996 Gattinara — decent age, decent price, interesting wine. Then we skipped the antipasti and started off with a couple of starches before moving on to the protein-rich sazon we had saved for our second visit. Grace’s risotto bosco mare — cooked in a saffron stock and laced with smoked salmon, shrimp, and asparagus — was tip-top. The risotto hovered the firm side of the spectrum but did not lack for yummy-sticky moistness. And the salmon’s flavor, boosted by smoking, stood up to the measure of the standout coffee. The penne alla montanara lacked such proportion. Pasta, mushrooms, goat cheese, and bits of filet mignon and veal all suffered beneath a Madeira-tomato sauce of overpowering sweetness. It seemed an odd misstep, given the balance that had prevailed elsewhere, but saucy interference struck again on the pollo all’arentina. There, a beautifully golden-crusted stuffed chicken breast drowned in the salty sea of a Chardonnay-and-sun-dried-tomato-cream sauce. When my almonds-crusted sea bass alle mandorle arrived mushy and flavor-light, I was ready to go back to the gnocchi. But we pressed on with the meat and were rewarded. Involtini imperiale, thin rounds of veal wrapped around lengths of asparagus and red pepper, brought in a play on surf-and-turf, to happy effect. And the maiale alla Piemontese gave a glimpse of the sort of dish we hoped to one day produce in our own reassembled kitchen: oven-roasted pork loin, crusted with pepper and herbs, and served with caramelized apples. The Barolo wine reduction chung to the meat in juicy globules, like gravy. “The flavors have been given time to get to know each other,” said our carpenter as he spearred a bite of crisp-crusted pork and just-sweet apple. “It’s comforting but it’s not dull.”

ABOUT THE CHEF
Francesco Basile started life in Sicily, “in a little fishing village near Palermo.” He attended the state culinary school in Palermo and learned a lesson or two from his elders besides. “I learned that when you boil the potato for gnocchi, the potato won’t take on too much water if you don’t touch it too much. And the faster you do the gnocchi, the less flour you have to put in. You’ve got to be really fast; that’s the lightness of the gnocchi.” After culinary school, he began working as a journeyman chef. “In the summertime, I was at a beach place; in the wintertime, in the mountains.”

Why did he come here? “It’s a good question. In the beginning, I came to try California, and I ended up liking it. I created my family here, and after 13 years, it’s practically my new home. Seven years ago, I got a beautiful little daughter. I own my little dream here.” He started out in Orange County, then spent two and a half years as an executive chef at Osteria Panevino in the Gaslamp’s Italian row. “After two and a half years, I needed stimulation. That’s why I left. It was a gorgeous place to work, but that’s the essence of being a chef. You’re always looking for new experiences, new stimulation.” He headed back to Orange County for a year, then started searching San Diego for a place of his own.

Basile suspected that he could develop a loyal customer base in East County — “La Mesa, San Carlos, and especially Mount Helix.” But the strip mall in which he settled was no Gaslamp; the only other restaurants were a bagel shop and an Outback Steakhouse. “My partner and I came here on a Thursday night before we bought the place. It was dark. We looked each other in the face and asked, ‘Are you sure you want to do this?’ They did it, and their gamble paid off. Now, three years later, “We know practically all of our customers by name. They appreciate it. We make a good living, thank God. We don’t complain.”
Night Tendon

“Seaweed, dude. You’ll love it. You want to hold that as your dessert.”

positively the best deal in town, dude,” says Hank, “if you don’t mind a bit of tripe, tendon, flank, that kind of stuff.”

Irish place, right?”

Wrong.”

He swings us in off Mira Mesa Boulevard to a woolly brown strip mall under a bunch of trees. It’s right around sunset.

He whips through a pair of swing doors into this clean, white-tile-looking eatery.

“Ta-da!” He says. “Vietnamese.” He points beyond rows of black and red chairs to a big sign slung up against the wall mirror. “Special: Beef Noo-dle Soup. Buy One, Get One Free. Dine-In Only.”

“Okay, soup. But what about the meal, dude?”

Oh, come on, dude, in Vietnamese food, the soup is the meal.

We sit down next to a Vietnamese family with soups and salads and rice and meat dishes splayed out in front of them. Place has a black-and-white tile pattern racing around the walls.

An older man comes up with menus. They lay everything out in English — and in Vietnamese, Chinese, and Lao. The deal applies to numbers 1 through 17. All pho. And all seem to be different combos of flank, tendon, and tripe. Like, number 1, Dac Biet Xe Lua ($4.75), is an “extra-ent combos of flank, tendon, and tripe. Like, everything out in English — and in Vietnamese, out in front of them. Place has a black-and-white soup
der Soup. Buy One, Get One Free. Dine-In Only.”

He says Hank, “if you don’t mind a bit of stringy, gristly-but-tender white meaty stuff and the actual slices of rare beef, and slurping the soup with the china spoon in my left hand. A splot or two of hot sauce helps too. The flavor’s light beef, the textures are — well, don’t analyze too much, I tell myself. Just enjoy.

The old guy brings our drinks.

I find it on the back page. “Espresso coffee with condensed milk,” $1.95. Then halfway down I spot Rau Mía, squeezed juice of “fresh pennytwort leaves.”

Huh. And Xam Bo Luong, a combo of loganberry, black dates, and lotus seeds in syrup. Each $1.95.

“I’ll have Xam Bo Luong,” I say. “Number 18.”

Outside, through the plate-glass windows, it’s dusk. The boulevard out there looks kinda dreamy with its talllight procession under a big pearl sky.

“Ah,” says Hank, a moment later. “This is my favorite moment.” But he’s talking food, not sunsets. Minh has laid out our way-big bowls of soup, and the old guy has arrived with a plate of bean sprouts, sliced raw jalapeños, and mint leaves.

Hank grabs one of the mint branches. He tweaks off the leaves and breaks them up in his fingers. “Oh, man,” he says. “Really get off on this. Smell it?”

I do. The fresh mint aroma blasts your nose. I grab some. Mine has a purple flower thing on it, so we don’t have it right now.”

He says if we come in for breakfast, we should order number 22, French bread with stew meat and carrots and other vegetables in soup ($5.50). “That’s a morning dish.”

We can’t resist ordering one French bread ($1.00) just to split and dip in the soups, and it arrives hot, crisp, and tender. Plus I’m chewing on the last of my lotus seeds and black dates (watch it! they have little pits in them) from my drink. Dec-lish.

Hank pays up. The man looks so-o smug. As we walk out into the dark, he’s singing. “Tendon is the night…”

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The Place: Pho Hoa Hiep, 9910 Mira Mesa Boulevard #A, Mira Mesa (858-578-1468); also at 6947 Linda Vista Road, Linda Vista (858-268-8406)
Type of Food: Vietnamese
Prices: Dac Biet Xe Lua (soup with rare steak slices, well-done brisket, flank, tendon, and tripe), $4.75; French bread with beef juicy cube, soup, $5.50; broken rice with barbecue pork chop, $5.00; broken rice with shredded pork, steamed egg, and pork chop, $5.50; broken rice with barbecue chicken, $5.00; young lamb and duck-meat soup with rice vermicelli, $3.00
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SAN DIEGO READER

DECEMBER 2003

San Diego Reader (June 5, 2003)
Zin Spook

“Zinfandel styles have swung wildly from moderate claret-like table wines to lurid alcoholic essences to pink soda-pop-like aperitifs.”

Several years ago, while spending a lovely afternoon in Baja wine country swirling Zinfandel, munching pepitas and tossing bocce balls with less-than-deadly accuracy, I was introduced to a man named Rea Smith. Smith struck me as a World Traveler, full of experience and anecdote, the sort of person who knows where all the bodies are buried and may have helped with some of the digging. He told me that he had been part of the group that came up with the name and label for the once-popular Blue Nun wine from Germany. He also hinted at a connection with Ridge Vineyards’ winemaking legend Paul Draper, “from his CIA days in Chile.”

“I beg your pardon?”

World Traveler assured me he would tell me all about it and handed me his card— a card that bore only his name and a phone number. I don’t know how many times I called him over the next few months, but suffice it to say he was never available. I have yet to see him again.

Sometime later, a friend told me I could get a good account of Draper’s Chilean days from a book entitled Angels’ Visits: An Inquiry into the Mystery of Zinfandel by David Darlington. (The title was taken from George Husmann’s 1888 work, Grape Culture and Wine-Making in California, in which he compared the “best samples” of Zinfandel to angels’ visits, “few and far between.”) The only trick was finding a copy. Despite critical acclaim, it had faded out of print soon after its 1991 publication. Darlington’s profiles of “the most historic Zinfandel producers for a tasting and for all by gathering a number of the best producers of Zinfandels from the past half-century.”

The results are intriguing, but not so intriguing as Draper’s profiles of the men who made the wines. His interest in Zinfandel sprang from a stint as a cellar rat for Ravenswood Winery back in the latter 80s, when it was a part-time operation producing a mere 5000 cases. He got to watch Ravenswood winemaker Joel Peterson make the wines that helped make his reputation, and he got to pick Peterson’s brain every step of the way. Near the end, he is present for a worshipful visit from wine critic Robert Parker. But while the Peterson bits read like a memoir of a friend’s brilliant career in winemaking, Darlington’s treatment of Paul Draper and Ridge Vineyards, “the leading Zin-producing winery at the time, going back to the ’60s,” is positively biographic.

Draper pops up throughout the book, now at the Sorbonne, now in Chile, now in California; now touting his wine to Japanese sommeliers, now assessing the competition, now taking over the operations at Ridge Vineyards from original winemaker/president Dave Benion. The treatement concludes with a genteel hosting of Draper on his own (admittedly) Jungian petar. Draper, Darlington tells us, was a Midwestern farm kid of northern European descent who fell deeply in love with the more exuberant spirit of the Mediterranean. A cerebral man, he devoted himself to creating wonderful intoxicating beverages. Darlington assesses and critiques Draper’s attempt to marry the spirits of Apollo and Dionysus within himself (and even his wine), and the result is delightfully heady stuff.

Draper, ever the gentleman in Darlington’s estimation, took the hoisting. Since Angels’ Visits was published, Darlington has been the guest of honor at an annual dinner that gathered the winemakers from the Ridge, Ravenswood, and Rosenblum wineries together with their previous year’s barrel samples. As this year’s event wore on, “I overhead Paul talking to somebody about the book, and he was saying that I wrote this whole chapter on Apollo and Dionysus, and I didn’t know anything about it. That I hadn’t studied Jung at all, and I didn’t know what I was talking about.” Zin is still a fine appreciation of the grape, its history, and the industry that has made it famous.
BURBY'S GELATO 937 South Coast Highway 101, Lumberyard Shopping Center, Encinitas, 760-436-3363. This tiny storefront does only a few things: sell gourmet gelato, and serve it in a variety of creative ways. Gelato is made fresh daily, and flavors change seasonally, but they are always a hit. The menu includes classics like chocolate and vanilla rosewater, and chocolate cinnamon, but you can just get a tuna melt if that's your deal. — N.W. (01/03)

LA JOLLA

DONOVAN’S STEAK AND CHOP HOUSE, 639 La Jolla Village Drive, Golden Triangle, 858-435-6660. At this excellent traditional steakhouse, the menu includes a variety of appetizers, among them a cocktail of giant shrimp with Iowa sweet corn and a smoked paprika sauce. Also lightly sautéed crab cake with house-made remoulade sauce. Also available are bearnaise butter beans seasoned with sea salt and pepper and cooked on a gas grill pre-Seasoned with Hickory wood smoke. Besides cakes — from thin, crisp (and irreverent) flourless chocolate cake to lacy rice-flour almond flour cake with dulce de leche and fresh strawberries. — N.W. (01/03)

GOLD COAST

CHI-AN-CHU INDIAN-CHINESE CUISINE I16769 Bernardo Center Drive, San Diego, 760-845-1231. Gourmet Vietnamese food is available here from a lengthy menu, including many items showing French influence. Good bets are chicken crepe, fresh fish with lemon grass, crispy beef satay and filet mignon beef. Chai-Asi Sahel envisions the selection of fine dining rooms is extensive. — E.W.

THAI TIME I109 South Coast Highway 101, Encinitas, 760-934-1010. A Thai takeout restaurant, the place is named after the former owner’s name, the food here is all-American. Omelets are the café’s best-known dishes — 14 varieties of three-egg omelets (or Eggbeater by request) served with toast, butter, sour cream and plus tasty fried bren-stein “café potatoes” or fresh fruit salad. But do not overlook the Bellagio flapjacks, scramble, pancakes, Louisiana ham omelet, or the three varieties of ex-Presso French “bagel sandwich” gourmet bagel with assorted jam, hollandaise. Sandwiches run heavy on the American influences, but there are some choices (and some very aggressive), and along with beef, chicken, turkey, burgers, and veggie burgers. There are also omelets, salsita tacos, many unusual preparations. Gorgeous presentation; warm, friendly service. A changing array of creative dishes by chef Pat. — N.W. (01/03)

POP PANINI 137 North Coast Highway 101, Lumberyard Shopping Center, Encinitas, 760-754-1220. A unique dining experience — E.W.
dishes at this Mandarin and Cantonese restaurant contain no MSG, nor are there starches in the sauce. Very lively cooking with many unique recipes. The dinner menu is available from opening to closing. This remains one of our best Chinese food restaurants. Open daily. Inexpensive to moderate. — E.W.

PIATTI RISTORANTE 2182 Avenida de la Playa, La Jolla, La Jolla, 858-454-1589. This country-style Italian restaurant serves admirable Italian dishes with light sauces and moderate prices. Not-to-be-missed items are the daily soups, rotisserie chicken and garlic mashed potatoes, vegeterian lasagne with zucchini, and roasted lemon sauce. Saturday and Sunday à la carte brunch offers 11 items, including pizza. Patio dining for all meals. Superb service. Arrive early for more leisurely dining. Very crowded weekends. Open daily. Moderate to expensive. — E.W.

ROPPONGI 875 Prospect Street, La Jolla, 858-572-1525. In terms of atmosphere and food preparation, one of the best restaurants in La Jolla. The European fusion menu offers a vast choice of 20 appetizers, or tapas, including several sushi rolls. Don’t overlook the Thai coconut soup, Atlantic salmon, and duck confit at dinner, or the savoy salad at lunch. Beautiful interior, lovely heated patio; excellent service. Be sure to reserve, especially for dinner, to avoid a very long wait. Open daily. Moderate (tapas) to expensive. — E.W.

ROY’S 8760 Genesee Avenue, Costa Verde Center (across from UTC), La Jolla, 858-455-1616. Our own noisy outpost of top Hawaii chef Roy Yamaguchi’s ever-expanding chain has elements of both “top chef” and “chain” about it. Decoding Roy’s Rules of Ordering can make the difference between a mediocre dinner and a very happy meal. 1. Start clean: your combination platter — the same dishes come off much better when ordered sequentially. 2. You can get any element of a combo (including the yummy off menu ali poke) by asking for it. 3. Don’t waste your palate (or money) on weak umeboshi drinks when the sake list is brilliant. The menu changes daily, but some frequent tasty choices are pot stickers, lumpia, “Kabana” shrimp (swordfish), or chocolate soufflé. Special dietary requests accommodated, including vegetarian meals. Reserve, and hope for a table far from the raucous bar. Open nightly. Very expensive. — E.W.

SHABU SHABU JIN SANG 7614 Fay Avenue, La Jolla, 858-456-4545. Shabu shabu is a style of Japanese cuisine in which the ingredients are cooked in boiling water and then dipped into sauce. The liquid becomes a soup, which you drink last. This gorgeous restaurant is a great intro to Swedish health hazard: hordes of babies and crowded weekends. Open daily. Moderate to expensive. — E.W.

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MISSION VALLEY & THE MESAS
IKEA RESTAURANT & CAFE 2149
Fenton Parkway, Mission Valley, 619-283-6166, ext. 1200. Central shrine for San Diego’s 10,000 Swedes, so they say. They come to taste open-faced sandwiches, salmon, shrimp, and meatballs again. This restaurant inside Sweden’s wildly successful “home interiors” chain is a great intro to Swedish tastes. The food’s more sensible than existing, of course. But healthy — beef and pork for the meatballs are guaranteed hormone-free. You eat the meatballs with Swedish lingonberry (cranberry) sauce. Fish is the shrimp open-faced sandwich, the salmon plate with potatoes and broccoli, and the Gravad Lax Plate (cured salmon), always on. And if you want to be disgustingly healthy, chew on their fresh vegetable plate (raw carrot sticks, cauliflower, garbanzo beans, and mushrooms). All for a song. The only health hazard: hordes of babies and kids romping in the restaurant’s mother-friendly play area. Inexpensive. — E.B. (9/03)

TODAI 2828 Camino Del Rio South, Mission Valley, 619-299-8996. You’ll find so much “to die” for at this So-Cal-
TROPICAL STAR 6163 Balboa Ave., Clairemont, 858-874-7427. A modern cafe and grocery offers Puerto Rican and Latin American food. Good-value meals include dark chocolate-covered bananas and fresh mofongo. Dine in or go with the "takeout" option. Moderate.

THE BEACHES

THE AUSTRALIAN PUB 1014 Grand Avenue, Pacific Beach, 858-275-9923. A great place to take your kids after a morning of the beach. The spacious pub owned by true-blue Aussies offers heaps of good Aussie food. Try the Road Kill (grilled chicken breast with pico de gallo sauce and cheese "run over" between 2 pieces of warehouses) or the Aussie Burger (2-pound patty with a fried egg, cheese, bacon, grilled onions, beer, buns and a side of fries). And for an "outback experience," order up Vegemite (a body-kicking paste) and four deeks of ale — it’s the Aussie national food, mate. Opens Mondays through Thursdays, lunch and dinner until midnight; weekends breakfast through dinner until 1 a.m. Moderate. — E.W. (8/99)

FRENCH GOURMET 696 Turquoise Avenue, Pacific Beach, 858-488-7255. This pleasant, high-end dining room serves French food with California influences. It’s light, good-tasting, and easy on the purse. Breakfast items and lunch are served simultaneously. Ravishing desserts and bakery at the end of the restaurant. Open daily. Moderate. — E.W. (8/99)

COMING SOON 4874 Mission Boulevard (at Garnet Avenue), Pacific Beach, 858-490-2857. With better cooking than you’d guess from its name, this ambitious spin-off of the local Moondoggs 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 dumbed-down in the flavors. The fajita verde, say, is bea- tifully seasoned if barely pungent, and the luscious carnitas fajitas are big white bowls cooked just till done and not a moment too soon. Given the needful location at the hub of PB par- tytown, the food is actually better than it needs to be. A vast list of tequilas, interesting margaritas, and a sensible wine list (including affordable, food-friendly Chilen bottlings) add to the draw for a lively young crowd that(std) in a bar in PB weekends. Open daily. Moderate. — N.W. (6/02)

SASKA’S 3768 Mission Boulevard, Mission Valley, 858-488-7131. Venerable, local steak-and-seafood joint that the restaurant. Open daily 11 a.m. to midnight, with bargain prices at Sun- day brunch. Reservations advised for weekend evenings. Moderate. — N.W. (12/92)


TIME OUTDOOR DINING San Diego Reader senior discounts.

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Endless Summer, Endless Views at Lahaina Beach House

The Best Beach Bar in San Diego

Reader's Best 2001 Writer's Selection

Located between Reed Avenue and Pacific Beach Drive

Hundreds. They're gifts from generations of customers. Now, as in the 1930s when it started up, the basic chicken pie comes filled with big chunks of chicken meat, doused with white gravy and accompanied by mashed potatoes, vegetables, colelaw, a roll, and dessert — like the delicious pineapple pie — all for one really low price. The menu also offers fried chicken, burgers and steaks, but 90 percent of customers order that same old chicken pie. Seven days. Cash only. Inexpensive. — E.B. (11/01)

KENSINGTON GRILL 405 Adams Avenue, Kensington, 619-291-4014. This spiffy spot in an old staid neighborhood proves change can be good, delivering intelligent, inventive cuisine. Preparations follow the convention of contrasts in sophisticated cuisine — sweet vs. salty, soft vs. crunchy, hot vs. cold. From the complexity of grilled salmon over pea greens, baby lettuces, sticky rice, and jicama slow, to the tradition of lamb loin, Kensington Grill proves a talented, hardworking kitchen. Open for dinner nightly. Moderate. — M.N. (8/99)

OLD MILL CAFE 3849 Ohio Street (at University Avenue), North Park, 619-294-3804. The best-kept secret in North Park looks like a Swiss chalet inside, but serves 1950s American eats in big platters. Breakfast buffets should check out the pork chops with two eggs, potatoes, and toast, or biscuits and gravy, or the famous pie in a blanket (three sausage links rolled in hot cakes with powdered sugar). The lunch and dinner menu is also good and cheap — for instance, golden fried chicken with vegetables and rice or baked potato. They feature nightly prix fixe specials (‘Moonlit Mondays,’ etc.) just like Mom did in the 1950s. Open daily, breakfast through early dinner. Inexpensive. — E.B. (10/02)

PEKIN RESTAURANT 2877 University Avenue (near 30th Street), North Park, 619-292-2810. This old-time Chinese eatery was founded in 1931 by an immigrant from Canton; his grandchildren now run it and it’s hardly changed in 70 years. You’ll find red-glazed pork chops, fresh fish, peel-and-eat shrimp, a fabulous array of desserts and salads. They feature nightly prix fixe specials (‘Moonlit Mondays,’ etc.) just like Mom did in the 1950s. Open daily, breakfast through early dinner. Inexpensive. — E.B. (10/02)

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LAHAINA’s Endless Summer, ‘s Best 2001 Writer’s Selection

BEACH at roll, chunks of chicken meat, doused with 1930s when it started up, the basic tions of customers. Now, as in the 1930s when it started up, the basic chicken pie comes filled with big chunks of chicken meat, doused with white gravy and accompanied by mashed potatoes, vegetables, colelaw, a roll, and dessert — like the delicious pineapple pie — all for one really low price. The menu also offers fried chicken, burgers and steaks, but 90 percent of customers still order that same old chicken pie. Seven days. Cash only. Inexpensive. — E.B. (11/01)

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- Chef Michael Van Epen (Platter): fatty back ribs, BBQ chicken, and marinated flank steak served with Red Eye run-and-maple sugar-baked beans and fire-roasted corn on the cob.

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**LA CASITA**

- 1247 C Street (at 13th Street), downtown, 619-531-0044
- You don’t have to be a kid to be a kid again!

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**OSTERIA PANENVIO**

- 722 Fifth Avenue, San Diego, 619-236-5440
- This restaurant at the top of Horton Plaza is staffed by professionals and the food is very, very good, except the expansive calamaris plate, and the moist, rubbery roasted chicken or pork. My moniker is a deep-frying sensation. The stuffed focaccias are simply fantastic.

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**SHAKESPEARE PUB & GRILLE**

- 302 Market Street (at Third Avenue), Gaslamp, 619-595-7959
- This Tuscany-style eatery presides at this “find,” a small, civilized bistro serving almost homey Mediterranean dishes with some California touches.

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CREATIVE, ARTISANAL CHICKEN, BEEF, PORK, RICE, TASMANIAN & HAWAIIAN LAMINOSA.
some of the entrées are extraordinary. Come with an appetizer and soup, and tamales as the diners are seated. Dinners to 11 p.m., same menu for lunch and dinner. Moderate. — E.W.

LA LENA 11191 Blvd. Agua Caliente, Tijuana, 686-2920. Don’t miss the charming room, the open grill, and the atmosphere and service are lovely, but the fish may be too dry. The style of cuisine will appeal to those who prefer simple preparations. The price of the main course includes an appetizer (fried fish plus ceviche), seafood soup, and Mexican rolls. Open daily, 10 a.m. to 11 p.m., same menu for lunch and dinner, continuous service. Moderate. — E.W.

Tijuana, 686-2920. Don’t miss the restaurant with its thatched roof and outdoor patio. Fully bilingual staff; English is spoken throughout the city and suburbs. Call 619-583-7373 for reservations. Inexpensive. — E.W.

Restaurant coupons and menus at SanDiegoReader.com

No coupon offer indicates menu only. • indicates at least one North County location.
Day One. Cannes! — the Croisette, the croissants, the carpets rouge, the Nouveau Palais, the festival! Nothing nouveau about me being a late arrival — it is technically Day Three — as I likewise was when I attended twenty-two and twenty-three years ago, too late to avail myself of the free press shuttle from the Nice airport, discontinued on Day Two. In any case I am not staying in Cannes, because when I tried to reserve a room over the Internet, the hotels were either “fully booked” or wanted me to buy a “package” at inflated prices for the full run of the festival. (Three thousand Euros here, four thousand Euros there.) So I am staying instead with the ghost of F. Scott Fitzgerald and the echo of Sidney Bechet’s soprano sax in Juan-les-Pins, ten minutes down the train track, a quicker commute than Greenwich Village to Times Square, or for that matter La Jolla to Hillcrest. It seems a sensible plan until the stop-and-go bus lets me off who-knows-where on a street with the decibel level of the Indy 500, and I drag my bag aimlessly through sixty of the waning minutes of the afternoon.

Day One (cont.). A bad moment when I drag myself, sans bag, up to the doors of the accreditation office at the Gare Maritime (Harbor Station) and find it fermé at 17:30. I can’t keep up with the furious French spoken by others having a similar bad moment, but I understand the guards at the door when they explain with Gallic shrugs, “Personne ici” (persons not here), a pronouncement belied by the persons plainly visible through the glass door. At first I imagine the entire accreditation office has shut down operations on Day Two along with the shuttle bus, on some principle of no one admitted after the performance has begun. Once I ascertain in English that the office will again be ouvert at 9:30 the next morning, I can relax and waste a little energy feeling futile and resigned and, for the moment, blissfully off the hook. But then someone sails past the guards with the magic word of “presse.” I say, “Mais je suis presse aussi,” and am waved through in the sailor’s wake. I don’t know who that other riffraff was. I collect my identification badge and my official, malodorous Cannes Film Festival canvas satchel containing my screening schedules, my program catalogs, and my worldwide unabridged Air France timetable, and see that I’ve already missed the Raul Ruiz and the André Téchiné (crocodile sniffles) and the Wim Wenders (semi-sincere whimper), and that I still have time today to get to a Turkish film by someone named Nuri Bilge Ceylan. The middle name alone is enough to send me back down the track to my secluded hotel, there to gather my forces, recover my wits, plot my strategy.

Day Two. Having wended my way to the Riviera via Vienna, Salzburg, Munich, and the castles on the Rhine, I head to my first movie in three weeks. Vacation officially over. The train

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must catch to make the 8:30 screening (I have a hard time making the 10:30 screenings at home) pulls out too early for the breakfast buffet at my hotel, but luckily the patisserie I scouted out on the walk to and from the station is open for business. A routine begins to form in my mind: “Je reviendrai,” I tell Madame, hoping I know what I’m saying. In Cannes, I fall in with the mob bumbling into the Grand Théâtre Lumière, as if for the wedding of Charles and Diana, past the riffraff panhandling for invitations. I am denied access to the orchestra seats on the grounds that my identity doesn’t bear any resemblance to the badge’s orange neckband. I must remember to ask the significance of the concept of a line), of indeterminate sense of place, weather, character, and thus I find myself instead in the Marché des Marchands (Charlotte Rampling, Van Sant’s Under the Sand), and a hazy young coyote (Ludovine Sagnier from Ozon’s Water Drops on Burning Rocks and 8 Women), alone together in a French country house, getting in each other’s way, getting into each other’s things. Polite applause follows. To broaden my experience, or to multiply my rejections, I attempt to find the Salle de Conférence for the ensuing Meet-the-Press, but the Salle de Conférence that I find is for the Marché, different from the Salle de Conférence for the Press. By the time I find the correct Salle de Conférence, I discover outside it that I have a mailbox, stuffed with approximately eight sorted colored badges and neckbands and thus I find the perfect close, I catch a train that is a “bittersweet” Italian confection, obvious and overstated, and am taken aback by the round of subtitles below the screen in English, brace myself for a demonstration of the idea. It concerns a dried-up British mystery novelist (Charlotte Rampling, from the Ipcress File, Lady Sings the Blues, The Entity, et al.) called Direct Action, starring Dolph Lundgren. Now I am really depressed. I inquire at two different information desks on Level 1 where I am told to show my colors till I hit the security checkpoint and the metal detector wands at the portal to a screening. Worrying (I never worry) withselectAll="false"...
is only an hour and a quarter in length, and the image is bright and sharp, and the documentation of the jobs — berry picking, meat grinding, pool scrubbing, and so forth — is unflinching. Okay, maybe I don’t have it so tough. I promise myself: no more complaining until the next complaint. However, one look at the “line” for the “non-priority” press (as they so diplomatically call me) outside the Théâtre Debussy at the 19:00 screening of the Brazilian Carandiru, and I self-select before anyone else has the chance. Somehow I am unwilling to hustle and jostle like a paparazzo — unwilling to camp out like an Eminem concertgoer — to see two and a half hours of Hector Babenco. When I undertook the accreditation process three months in advance, I likened it privately to applying to Harvard (samples of work, copy of paper, letter from the editor), and although to my surprise I got accepted, I now find that the professors with whom I had hoped to study (Hou Hsiao-hsien, Jane Campion, the Coens) are on sab- 
pated, and the alternative classes are full. What am I doing here? Day Four. The widely anticipated Dogville of Lars von Trier at 8:30 in the Grand Théâtre. I have no idea what to expect, apart from bad camerawork and a three-hour running time. A pedan-
tic or facetious moral tale, it takes place, as long as I lasted, in Depression-period costume on a sparse and stylized stage set, which from overhead looks like a near life-sized blueprint of a tiny town in the Rockies. Nicole Kidman bursts upon the scene, seeking refuge from a faceless mob boss doing a vocal im-
pression of Orson Welles. There are antiquated title cards (“Chapter One, 
In Which Tom Hears Gunfire and Meets Grace”), a supercilious narrator (John Hurt), and snatches of Baroque music. Not even for Chloë Sevigny, unusually 
Dolce Inganni 
an, is it not such a good idea to come here direct from the castles on the Rhine and the Edvard Munch retro-
spective in Vienna. Maybe it would have been better to come here direct from X2: X-Men United. Cannes suf-
fers, as they say, from comparison. There is, or was, something appealing about the plan of catching a film so far up-
stream, before the media and the ad men have gone to work on it, before it is slotted into the arthouse, the shop-
chapter, or oblivion, before we all know what we’re supposed to think of it. On the other hand, there is a feel-
ing of tampering with time, taking things out of their natural order, go-
ing where no man has any right to go. (I don’t mean the ladies’ rooms.) I have 
not yet had my punishment. Cannes is not remotely a pure-in-heart celebration of the art of cinema. This is the foun-
tainhead, the ninety-four-proof distillation, the toxic dose, the exact microcosm of the media maw: the 
the ripping, the shredding, the gnawing, the eating, the devouring. I have never seen it so close up. And I swear it was not 
for the Kiyoshi Kurosawa in the elu-
late start and a long-winded introduction, 
however, have hurt my chances, if any, for the Kiyoshi Kurosawa in the elu-
sive Théâtre Debussy at 19:00. Either I can breeze in at the last minute or I can’t. Astonishingly, I can. (Maybe my fellow riffraff have given up on the Théâtre Debussy.) But I am stuck in the balcony at a hundred-and-thirty-five-degree obtuse angle to the screen, and the film is already underway, and it looks, from that angle, to be shot on digital video. I can’t take it. Sociolog-
ical sideburns women hereabouts seem to feel entitled to barge into the men’s room in search of facilities whenever their own are occupied. Vive la différence.
Days Five and Six. The quiet hotel 
room, the patisserie, the train, a film, the train, the quiet room, the train, a film, a film, a bistro or a brasserie, a rejection one day and a film the next at the Théâtre Debussy, the train, the room.
Never mind what films. Just films. (The rejection, then again, is worth noting; Chloë Sevigny evidently gives a bona fide blow job to director-star Vincent Gallo in The Brown Bunny, and I missed it!) Maybe, on reflection, it is only an hour and a quarter in length, in Depression-period costume…
Miller’s La Petite Lily at 8:30, although I realize I look forward to it based on his work of twenty-odd years ago. The free adaptation of Chekhov’s The Seagull turns out to be a mild bore. Ludovine Sagnier (again) takes off her clothes before the end of the opening credits (much sooner than last time), but that gives little clue as to what lies ahead, a typically French menu of urbane conversation, much of it to do with the cinema, and food, drink, cigarettes. Arvo Part’s Alma album, among others, is plundered for more (or rather, more of the same) background music (as in Heaven, Swept Away, Gerry). There’s an absurd and facile last act of putting together the pieces. I am not at the Tulse Luper Suitcases, I face the strangest situation, illusionism, real and virtual reality, and are going to determine and inform the future of a new cinema.” I can wait. Day Eight (later). Back to the Salle Buñuel (my preferred venue) at 17:00 for a TV documentary on Fellini, whom the festival is dedicated to on the tenth anniversary of his death. But I am not at La Double Vue: La Dolce Vita et le Néo-Réalisme de Fellini. I am there for the director of the documentary, the recently deceased André Delvaux, a masterly maker of fiction films himself, with moderate Surrealist leanings. Shot in 16mm in the aftermath of the “scandal” of Dolce Vita, it has no English subtitles, and French titles solely transcribed, and we are going to make a new kind of history. But by what other avenue may we be able to reject the Greenaway till I peruse the five-page Director’s Statement in the press book. And I quote: “The project of More at Eastwood’s credit for musical score: a supplanting, septalurch, organy sound, sparingly employed. I don’t have room for me, allowing me time to savour the lavish classicism of Clint Eastwood. I didn’t know how happy I was to be rejected from the Greenaway till I persevere the five-page Director’s Statement in the press book. And I quote: “The project of The Tulse Luper Suitcases is ambitious work. In response to the excitement of the new visual languages and all they represent, it is intended to make the project over five media — cinema, television, numerous DVDs, the Internet and a shelf full of books; a combination of the old and the new, the traditional and the modern, and to argue in effect that ‘cinema is dead, long live cinema’... It is envisaged that at least three feature-length films are to be made with an accompanying DVD, that a television series of some sixteen 40-minute programmes be manufactured, that each of the 92 suitcases presented in the film be accompanied by a DVD, and that an agenda be organised for the making of a prime website running alongside the project for at least three years, with the possibility of attendant websites... It is hoped to make a work for the start of a new century that could truly be considered Joycean, and to anticipate a great many of the possibilities of the new languages we know are going to radically change our thinking, and our ideas of narrative, representation, illusionism, real and virtual reality, and are going to determine and inform the future of a new cinema.” I can wait.

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behind—the-scenes figures (his now late widow, his frequent composer Philippe Sarde, writer José Giovanni, fellow director Bertrand Tavernier, and only one actor, Jean-Paul Rappeneau), fully subtitled in English. My scalp tingles at clips of films seen long ago, and, in a few cases, unseen. This seems a fittingly nostalgic—elegiac note to end on. I decide to quit while I’m catching up, and depart a day sooner than intended. Depart, to be blunt about it, this place to which I should never have returned and will never return again.

There are more films I want to see in Paris than in Cannes, and presumably they won’t care about the blueness of my badge, and I will no longer undergo the daily degradation of having total strangers grasp their gaze to my chest to take in the color of my badge while my face, I imagine, turns a shade of their better badges — pink. I forget to ask the significance of the orange neckband.

Day After. I notice in the International Herald Tribune that the Palme d’Or goes to the Guo Van Sant film, Elephant. I can have no opinion.
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O’Hara). There’s a total absence of Lefty politics
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PART TIME. We at this Publishers is seeking non-exempt Administrative/Receptionist hourly employees to work during their 2003 Subscription Campaign. $8.50/hr. plus commission, cash bonuses and comps to see the shows. Earnings $30k-$55k. 505-505-7777.

PART-TIME PERSONAL ASSISTANT. Some driving involved. Computer knowledge helpful but not necessary. Needs are varied. Responsibilities include returning phone calls, scheduling appointments, handling petty cash and other miscellaneous office responsibilities. Must work well independently. Hours are from 9:00am to 6:30pm. Call Nicole at 858-351-6377.

PART-TIME SALES. is money the proﬁtable way to go? T-Mobile Wireless. APMF shifts: $9-$14/hour. Part time, 5pm-11pm. Full time, 11am-5pm. Some weeks are Saturdays. We are looking for candidates with experience in wireless, retail, sales or customer service to help us expand our business in San Diego. Call 619-642-1959 or email info@playitagainsd.com.

PART-TIME. Shifts vary according to work requirements. Call for details. Pay is hourly plus commission. Outgoing, excellent communication skills. MF. Oﬃce experience. Bilingual a plus. Call 858-454-3840.

REHABILITATION, LeisureQuest, Inc. 9404 Sherman Way, Reseda, CA 91335. Position available to help with swimming instruction, lifeguarding, and recreation. Must be high school graduate with good read, write, and comprehension English. Starting from $8.50/hour. Call 818-994-0195.

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RESTAURANT/SERVERS. 6175 La Jolla Blvd, La Jolla, CA 92037. Immediate openings for experienced servers. Responsibilities include receiving and serving guests, taking orders, collecting payment, and cleaning tables. Call 858-454-1823.

RECEPTIONIST/SALES. 201 Mission St., San Diego, CA 92101. This is an entry level position. We will provide training. We are looking for an outgoing person to answer phones, greet customers and handle general administrative duties. Necktie/skinny tie optional. Must be able to work weekends and holidays. Please call 619-239-7044.

RECRUITER/SALES. 601 W. Broadway, 2nd floor, San Diego, CA 92101. Immediate openings for experienced recruiters. Responsibilities may include: recruiting, making phone calls, finding candidates, screening candidates, and setting up interviews. Please call 619-239-7044.

RECIPE/STOCKER. 8090 University Ave., La Jolla, CA 92037. Immediate openings for experienced recipe/stocker. Responsibilities may include: handling cash, receiving and filling orders, and keeping work area clean. Call 858-492-6407.

RESEARCH ANALYST. San Diego office. Job requires appropriate academic and professional credentials. Apply to: Director of Human Resources, 10480 Thirteenth Road, San Diego, CA 92125. FAX RÉSUMÉ TO 1-858-493-1500.

RECEIPTIONIST/SALES. 201 Mission St., San Diego, CA 92101. Monday-Friday, 10am-5pm. We are seeking someone for the front desk who can answer phone, greet customers, and handle general administrative duties. We are located in the heart of the Gaslamp District. Positions available now. Good pay/commission. Call 619-234-WORK.

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SALES. One of North County’s fastest growing companies is looking for top talent in the entertainment industry! Full/part time work available for fun, fast-paced environment. Inbound Reps/Closers needed to add to our already successful call center. Surface REPs needed to increase consistently making $1000 weekly! Revenue is generated through social networking and basic computer skills. BIL Marketing Services. 760-754-5500.

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SEEKING Volunteers, marches needed in San Diego area, planning to participate in political or social justice action. Will be paid for travel and accommodation. Contact Marie Callaway, ivycallaway@cox.net 619-276-6569.

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The show has been a popular destination for singles looking for love and friendship, with many participants reporting positive experiences. If you're interested in participating or learning more, you can visit the official website for more information and details on upcoming events.

Resources:
- [Ladies, Who Wants To...? Official Website](http://www.ladieswhowants.com)
- [Ladies, Who Wants To...? Press Room](http://www.ladieswhowantspressroom.com)
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1. Pay with Visa, MasterCard, Discover, check or cash. The cost is $20.
   No matter which payment method you choose, you must first call (619) 235-2415 to place your ad.

2. Write your 25-word Roommate ad on the following worksheet and be ready to dictate when requested. You will have one minute of recording time. Begin with the neighborhood, then describe the property and list the rent. After dictating 25 words for your printed ad, continue to offer your desired available roommate situation. When you are finished recording, press 2.

3. Your print ad may not describe or the person you are seeking, and you cannot change the renewal option. You may renew your mailbox any time Thursday through 6 pm Monday.

4. Advertisers are responsible for checking their Roommate ads for accuracy and reporting errors by 6 pm Monday, following publication. Call (619) 235-2415 and choose the renewal option. You may renew your mailbox any time Thursday through 6 pm Monday.

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Walk-in payment: 1703 India (at Dale), Downtown San Diego

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Silverback


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<table>
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<tr>
<th>Location</th>
<th>Type</th>
<th>Bedrooms</th>
<th>Bathrooms</th>
<th>Rent Range</th>
<th>Features</th>
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<tr>
<td>Bay Park</td>
<td>1 bedroom</td>
<td>$715</td>
<td>$650-$775</td>
<td>$995-$1250</td>
<td>Pets welcome</td>
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<tr>
<td>San Diego</td>
<td>Studio</td>
<td>$425</td>
<td>$350-$550</td>
<td>$600-$825</td>
<td>Utilities paid</td>
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<tr>
<td>Banker's Hill</td>
<td>1 bedroom</td>
<td>$750</td>
<td>$675-$995</td>
<td>$1200-$1650</td>
<td>Gated community</td>
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<tr>
<td>Imperial</td>
<td>1 bedroom</td>
<td>$895</td>
<td>$850-$1050</td>
<td>$1000-$1250</td>
<td>Close to shops</td>
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<tr>
<td>Imperial</td>
<td>2 bedrooms</td>
<td>$1075</td>
<td>$1050-$1350</td>
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<tr>
<td>Imperial</td>
<td>3 bedrooms</td>
<td>$1300</td>
<td>$1250-$1500</td>
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<td>Imperial</td>
<td>4 bedrooms</td>
<td>$1500</td>
<td>$1400-$1800</td>
<td>$1800-$2200</td>
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<td>5 bedrooms</td>
<td>$1750</td>
<td>$1600-$2200</td>
<td>$2200-$2800</td>
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<tr>
<td>Imperial</td>
<td>6 bedrooms</td>
<td>$2000</td>
<td>$1900-$2500</td>
<td>$2500-$3500</td>
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### THE READER PUZZLE

by David Levinson Wilk

**Across**

1. “Nothing beats ______!” (beer slogan)  [5]
4. Start with bar or car  [5]
5. 15 Club name since 1896  [5]
6. Like a beggy  [5]
7. Fill with love  [5]
8. “What dwellers in the dust” are told to do in Isaiah 26:19  [5]
10. Abbr. after some church names  [5]
11. Head of France  [5]
15. Walkman batteries  [5]
16. Like a bogey  [5]
17. Water pitcher  [5]
19. What “dwellers in the dust” are told to do in Isaiah 26:19  [5]
20. Two halves of Congress  [5]
22. 15 Club name since 1896  [5]
23. Electricity or water: Abbr.  [5]
25. Remarked  [5]
27. Trapped person’s cry  [5]
29. Sun Bowl venue  [5]
30. “I'm ____” (“I’ve got you” or “We’ve got you”)  [5]
31. Latin lover’s word  [5]
32. Part of a Beatles refrain  [5]
33. How some coffee is served  [5]
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**Down**

1. Org. with a widely read magazine  [6]
2. Baby’s tie-on  [6]
3. One, to first  [6]
5. Sun Bowl venue  [6]
10. Adversaries in “Risk”  [6]
15. Combination  [6]
18. Electricity or water: Abb.  [6]
24. Latin lover’s word  [6]
25. Drive crazy  [6]
27. Amount past due  [6]
29. Silk or satin  [6]
32. Words before “Go!”  [6]
33. River deposit  [6]
34. Fibly phis  [6]
35. Ask an unanswerable question  [6]
36. Loha, e.g.  [6]
38. New issuances, for short  [6]
40. What “it” plays  [6]

**Solution to and winners of the Reader Puzzle for 5/29/03.**

Of the 121 entries, 117 were correct. The winners are:

1. Martin Reeder, San Diego
2. John Stauffer, San Diego
3. Pamela Swain, San Diego
4. Karen Lee, Chula Vista
5. Bill Charters, San Diego

**Winners:**

- Martin Reeder
- John Stauffer
- Pamela Swain
- Karen Lee
- Bill Charters

**Prizes:**

- 1. Martin Reeder, San Diego
- 2. John Stauffer, San Diego
- 3. Pamela Swain, San Diego
- 4. Karen Lee, Chula Vista
- 5. Bill Charters, San Diego

**For more info:**

- Martin Reeder, 21033 Hardscrabble, San Diego, CA 92121
- John Stauffer, 4419 Funston Avenue, San Diego, CA 92104
- Pamela Swain, 9764 Pacific Drive, San Diego, CA 92110
- Karen Lee, 3066 Verne Avenue, Chula Vista, CA 92011
- Bill Charters, 7841 Spring Street, San Diego, CA 92122
**San Diego Reader**


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619-742-6339.

GUITAR, Bass, Amps and Accessories:

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SERIOUS MUSICIANS ONLY. HOURS/LONG-TERM REHEARSAL STUDIOS.

- 18,000 SQ FT LOT
- 3 LOCATIONS
- KEARNY MESA, MIRAMAR, NATIONAL CITY
- STUDIO RENTAL
- RECORDING SERVICES
- https://www.stingsd.com
- 619-234-5298

RECORDING STUDIO: 18,000 SQ FT LOT
- SOUNDPROOFED
- AIR CONDITIONED
- REHEARSAL AREAS
- PACKAGES AVAILABLE

REHEARSAL STUDIOS: 3 LOCATIONS
- 18,000 SQ FT LOT
- SOUNDPROOFED
- AIR CONDITIONED
- REHEARSAL AREAS
- PACKAGES AVAILABLE

FREE TOWING SEE PAGE 16 FOR DETAILS

24-HOUR INTERNET OR FAX FOR PRIVATE PARTIES. SEE FORM ON PAGE 160.
SPEAKERS, Bose 901 series VI, 2 speakers, equalizer, walnut, new in original carton. $599.95.

SPEAKERS, 6 pair Hi-Fi, 3 way, 5 1/2" woofers. $150.00 each. $600.

STereo equipment, Pioneer receiver, Cassette deck, turntable, $100. Sony receiver, amplifier, dual tape deck, KENWOOD speakers, $75.00.

STEREO, Yamaha X-520i integrated amp, Onkyo receiver, Car Audio, $297. Technics CR-5A cassette, player $79.


TUNABLES TO 10,000 AM, FM, $45.00.


Tennis, mission valley indoor, expert level in¬

ferior. $20.00. For beginners looking to excel. Morris Miura, 619-274-1203.


TROJAN, putter, bag, $95; graphite set $120.

Trio, stripes, 3-PW, steel shafts with brand new grips, $159.00. 619-568-7260.

TROJAN, 4-6 woods, 3-9, PW cavity back irons, #8, #9 have hairline scratches, $149.00. 619-568-7260.

TROJAN, 60, 95, PW, steel shafted irons, $100. Call first, ask price. 619-568-7260.

TROJAN, wedge 4, 5, 6, 7, 8, 9, PW, steel shafted irons, $100. Call first, ask price. 619-568-7260.

TRUE RED, Stretchable, S to XXL, $45.00.

TWILIGHTS BY DUFFS, San Diego 858-550-0111, Escondido 760-743-6939. New Nastronic cassette deck 495.50; Real to Real tape deck 850.00; 14, $150.00.

UNOCHO, Technica Athletic shoes made in Germany about 1980. Good condition. Sturdy sole used 3 times. $45.00. Escondido, $30.00.

VOLUNTEER, volunteers needed, expert level in¬

ferior. $20.00. For beginners looking to excel. Morris Miura, 619-274-1203.

VOLKSWAGEN, used cars, $750.00. Baja, 619-264-2132.

WANTED: Vintage, new condition, 1966 Cograf¬

tograph, $10.00. 619-441-3162.

WANTED: Vintage, any condition, 1940s, early 1950s, $75.00. 619-441-3162.

WANTED: Vintage, mint condition, CB radio, $5.00. 619-441-3162.

WINES, 1 bottle 1986 Sauterne, very rare, fine condi¬

tion, and great flavor, has low cases and low prices. $15.00. 619-441-3162.

WOMEN'S SET, $35.00. 619-568-7260.

WANTED: 5-10 record albums, 45's, 78's, oldies, $5.00. 619-441-3162.

WANTED: American Girl dolls, $2.00 each. 619-441-3162.

WANTED: Vintage, used, but in excellent condi¬

tion, 1960s, $10.00. 619-441-3162.

WANTED: Vintage, used, but in excellent condi¬

tion, 1950s, $10.00. 619-441-3162.


WANTED: Used, very good condition, asking $1390.00. 619-441-3162.

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WANTED: Used, very good condition, asking $1390.00. 619-441-3162.
**$8 CLASSIFIEDS!**

24-hour hotline or fax for private offers. See form on page 160.

**FREE KAYAKS!**


-KAYAKS-

-Deals on new and used kayaks and accessories!

**KAYAKS**

-Starting at $289.

KAYAK, Eddyline 18’ fiberglass, many extras including paddles in stock. We also have a limited selection of Sit-in-top, touring, and new grips. $400. Ti Driver and Izzo irons 2-SW, very good shape, steel shafts. Call now! 858-272-2273.

**GOLF CLUBS**


**SAILBOATS**

-Boats for less! $299/mo. 619-488-2615.

**FREEMARKET**


**SCUBA LIQUIDATION SALE!**

-Wet suit, booties, hood, used once. Dacor BC, large, used once, with inflator. $125. 619-847-2222.

**SOFTBALL PLAYERS**


**SAILBOARD GEAR**

-3 boards, 4 booms, 1 rig. $200. 619-463-8134.

**FREEBIE FLATeland**

-Outdoor, converts to a Ping putter! $250. 858-272-1627.

**CAR TINTING**


**SCUBA DIVERS**

-SCUBA classes are open to all! 858-644-4422.

**CONVOY AUTO REPAIR**

-Auto Repair Service and Transmission Fluid Exchange. (858) 530-TRUX.

**FREE WINDOW TINTING**


**FREEBIES**

-6, 6:05pm. Club level, Section 31. Two days and evening of paddling 2003 race are selling for $499 (regular $795).

**SAILING OPPORTUNITIES**

-Special discounts to participants! 619-336-2444.
**AAA-Approved Repair Facility**

30K/60K/90K Service **$89** 4-cylinder  **$99** 6-cylinder Maintenance tune-up  Replace spark plugs  Replace air filter  Oil and filter service  Lube chassis  Top off all fluids  Radiator service  Drain and refill radiator  Pressure-test system  Inspect all belts and hoses  Clean and adjust brakes  Tire rotation  Inspection  Clean battery terminals  Inspect fuel filter  Vehicle inspection  Most cars and light trucks. Transverse, V6 and vars extra. Platinum and two plugs extra. Additional parts and service extra.

**Timing Belt Special 60,000-Mile Replacement Recommended** **$95** 6 hours labor only  **$109** 6-cylinder  Maintenance tune-up  Replace spark plugs  Replace air filter  Oil and filter service  Lube chassis  Top off all fluids  Radiator service  Drain and refill radiator  Pressure-test system  Inspect all belts and hoses  Clean and adjust brakes  Tire rotation  Inspection  Clean battery terminals  Inspect fuel filter  Vehicle inspection  Most cars and light trucks. Transverse, V6 and vars extra. Platinum and two plugs extra. Additional parts and service extra.

**Fuel Induction Service Regular** Cleans injectors, Clean valves. Smooths idle. Single part service. **$349**

**Annual Radiator Service**  Drain & fill radiator  Pressure-test system Most cars & light trucks. With coupon. **$249**

**Computerized Alignment **$49 **3-wheel**

**Air Conditioning Performance Check**  **$199**  Check for leaks  Inspect systems and all belts  Labor only. B12 or 134a. Most cars and light trucks. **$249**

**Free Towing 7-mile radius with major repair. 12-month/12,000-mile warranty on all repairs.**

**FREE BRAKE Inspection** No obligation.  **$999** Brakes & Parts • Full Maintenance & Repair Service • We Do Overhaul • Brakes • Carburetor • Electrical • Shock • Struts • Tires • Alignment • Balance • Smog And Much More**

**SCHEDULED MAINTENANCE**

**15K, 30K, 60K, 90K & 125K**

**Lube front end**  **Lube change spark plugs**  **Check engine oil**  **Replace engine oil**  **Lube door hinges**  **Adjust tire pressure**  **Adjust carburator**  **Adjust fuel-to-air mixture**  **Adjust clutch**  **Adjust emergency brake**  **Recharge battery**  **Rotate tires**  **$99.99** Final and up  **$99** Brakes & Parts • Full Maintenance & Repair Service • We Do Overhaul • Brakes • Carburetor • Electrical • Shock • Struts • Tires • Alignment • Balance • Smog And Much More**

**ENGINE DIAGNOSTIC**  **$49** 6 hours labor only  **$59** 6 hours labor only  **$69** Most cars.**

**PRE-PURCHASE FULL VEHICLE INSPECTION** **$69.95** Most cars.

**Mazea SUBARU BMW**  Also servicing all domestic makes and models.

**PACIFIC AUTO SERVICE**

Mon.-Fri. 8 am-6 pm, Sat. 8 am-5 pm

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**PRE-PURCHASE FULL VEHICLE INSPECTION** **$69.95** Most cars.
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San Diego
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This gentle giant is a great guy. Donation.
San Diego. Behind Superior Courthouse,
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CAT ADOPTIONS.
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BUY/SELL/TRADE
timers included. Excellent condition, less

tops, good reptile cage, heater lamps,

ANIMAL LOVERS.
Never offer animals for
free. Ensure their new home will not be a

SMOG CHECK
All car models and years. SUVs,

SERVICES

& Clean Injectors
• Evacuate system
• Replace compressor oil
• Check for leaks
• Check A/C lines and belt
• Change system with Freon

AXLE SPECIAL
Parts and labor.
Most cars.

COMPLETE FRONT BRAKE JOB
Includes resurfacing rotors.
Parts and labor.

Need to find a loving home. Won’t stay off
road. 819-234-6454.

EAT: 2,000 calorie meal. Get off weight.
They are 2 years old, spayed, all shots,
no fleas, subpoena/FIV negative. These
are very loving girls. Donation. 819-236-
0026.

EAT: Kittens. Cute, playful, friendly,
loving. Good with children and other
819-564-7877.

EAT: Dogs up in 60’s-old, broken.
300-calorie meal. 819-745-0026.
819-604. All brown and white.
Springer spaniel mix. 4 yrs. old,
vaccinated, neutered male, friendly,
dedicated companion. 819-222-
1421.

DOG: “Georgia,” for terrier mix, spayed,
12hrs, 2 years old, white and black
with tan, very friendly, semi-shy,
rescued. 819-236-0026.

DOG: “Fudge,” for terrier mix, spayed,
12hrs, 2 years old, white and black
with tan, very friendly, semi-shy,
rescued. 819-236-0026.

DOG: “Alphee,” 4 years old, black/white,
big
devoted companion. Rescued. 619-222-
6568.

DOG: “Freddie,” for terrier mix, spayed,
12hrs, 2 years old, white and black
with tan, very friendly, semi-shy,
rescued. 819-236-0026.

DOG: “Max,” 7 months old. Living homes
895.

DOG: “Alphee,” 4 years old, black/white,
big
devoted companion. Rescued. 619-222-
6568.

DOG: “Mattie,” for terrier mix, spayed,
12hrs, 2 years old, white and black
with tan, very friendly, semi-shy,
rescued. 819-236-0026.

DOG: “Max,” 7 months old. Living homes
895.

GREYHOUNDS IN NEED.
Your pet needs a loving home.
858-877-7575.

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Your pet needs a loving home.
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GUARDIANSHIP ADOPTIONS.
291-7223.

HOTELS & CAFES

CAT: 12 weeks, very friendly,
playful, gets along with other cats.
Now offer animals for
free. Ensure their new home will not be a

LITTER: 6 weeks.

MAINTENANCE
SUMMER
SPRING &
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MAXIMUM PERFORMANCE

A/C SPECIAL
2003, 2004

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A/C SERVICE
OUR SERVICE IS GUARANTEED 12 MONTHS/12,000 MILES NATIONWIDE!

We Also Do:
• Brake Service
• Diagnostics
• Fuel Injector Cleaning
• Scheduled Maintenance
• Tune-up
• Radiator Service
• Emissions

$24.95

BRAKES

BRAKE SERVICE

$9 9 5

FUEL INJECTION SERVICE

$39.95

Free computer & tune-up with service.

SWING CHECK

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PREMIUM PLUS

$19.95

PREMIUM PLUS

$24.95

PREMIUM PLUS

$19.95

BRAKES

BRAKENOW

$15 9 5

Plus Cars. A/C Included.

$19.95

FOOTWEAR

$19.95

Footwear check.

All inspections performed to factory specs. Most Cars/Light Trucks. Some Trucks & 4x4 Slightly Higher.

$29.95

Computerized Wheel Alignment

$9 9 5

Brake Inspection, Check & Recharge Battery. A/C Extra. Recommended Every 39,000 Miles. Includes Boot and Labor.

$9 9 5

BRAKES

BRAKENOW

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New Rotor

$19.95

FOOTWEAR

$19.95

Footwear check.

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FOOTWEAR

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Footwear check.

Timing Belt

$79.95

ALL CARS

$9 9 5

FUEL INJECTION SERVICE

$39.95

Thermodyne Clean Inject." System

$9 9 5

BRAKES

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$15 9 5

PLUS Cars.

$99

Kerryn Mesa
8027 Balboa Ave. (Between 163 and 165) (619) 569-1111

MiraMar
6594 MiraMar Rd. (At Camino Santa Fe) (619) 450-6877

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1191 East Main (Between 1st and 2nd Streets) (619) 441-8888

Open Monday 8 am-3 pm

All coupons valid at El Cajon, Balboa and MiraMar locations only. Coupons must be presented at time of service.
$8 CLASSIFIEDS!

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HIGH QUALITY.
LOW PRICES.
QUALITY WORK.

Car engines, transmissions and cylinder heads.
New and used parts.
Installation available.

BIKES

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BICYCLE BUILT FOR 2, 21-speed, men’s and women’s hybrid, 3-wheel plastic shell, lockable case (as is). Must sell/trade/donate soon! Originally $1200, now $300. 1/2”L x 73-1/2”H, contains filing drawer, foldout cabinet, en-suite. Flexible schedule and location. Allen, 619-366-5461.

LAPTOP, two, 19” monitor, CD Writer, new Microsoft Office, $700/make offer. 619-229-0571.

GATEWAY 500SE PENTIUM 4, 1.8GHz, 128MB DDR RAM, 56K modem, 350MHz complete, 62x54x25”. Was $1200 new, selling $495.


BICYCLES

Bill’s Bicycles Corporation... 7910 Distribution Ave., San Diego 888-KWC-3486

Monday-Friday 8am-5pm
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VISA MASTERCARD DISCOVER
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BICYCLE DOCTOR ON CALL.

Specialized services for all makes and models. Call for a quote.

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Over 35 years serving San Diego County. 2-3 hours. bobthedog@cox.net.

FREE TOWING on major repair. Call for details.

FREE SHUTTLE

10-mile radius. Major job, 20-mile radius

HANMI AUTO CENTER

7639 Carroll Road, Ste. A
(858) 635-2211

OIL & FILTER CHANGE

$10.95


MOTORCYCLES BUILT FOR 2, excellent condition, low miles. 18-speed, oval tube technology. Live a little. New $2800, now $1000. 619-409-2527.

BICYCLE THROUGH 24, strictly treated piece parts, hardly used, great shape. Price or best offer. 619-620-2124.

GREAT SHAPE. $700. 3-wheel plastic shell, lockable case (as is). Must sell/trade/donate soon! Originally $1200, now $300. 1/2”L x 73-1/2”H, contains filing drawer, foldout cabinet, en-suite. Flexible schedule and location. Allen, 619-366-5461.

BICYCLE BUILT FOR 2, 21-speed, men’s and women’s hybrid, 3-wheel plastic shell, lockable case (as is). Must sell/trade/donate soon! Originally $1200, now $300. 1/2”L x 73-1/2”H, contains filing drawer, foldout cabinet, en-suite. Flexible schedule and location. Allen, 619-366-5461.

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BICYCLE DOCTOR ON CALL.

Specialized services for all makes and models. Call for a quote.

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Over 35 years serving San Diego County. 2-3 hours. bobthedog@cox.net.

FREE TOWING on major repair. Call for details.

FREE SHUTTLE

10-mile radius. Major job, 20-mile radius

HANMI AUTO CENTER

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**Antiques & Collectibles**

SanDiegoReader.com has hundreds of classified ads. For more free ads, visit our site. Free ads are updated weekly.

**Antiques Wanted**

- Furniture, household furniture, antiques, home electronics, phone service, local buyers, licensed.
- Free Local Towing! With major repair.
- Free Oil Changes for 1 Year! With major repair.
- %25 Discounts Available for All{
- EXPRESSION SPECIALS! Automatics • Axles • 4-Wheel Drives
- EXPRESSION SPECIALS! Automatics • Axles • 4-Wheel Drives
**$8 CLASSIFIEDS!**

**For Sale**

SanDiegoReader.com has hundreds of classic ads not found here. Free ads are welcome.

- **APPLIANCES:** Frigidaire, 30 gal. gas heater, no pilot, potter valve, $100. Call 619-528-8398.
- **APPLIANCES:** Frigidaire, 30 gal. gas heater, no pilot, potter valve, $100. Call 619-528-8398.
- **BOOKCASES,** 2-1/2’Wx6-1/2’H, and complete with box spring and frame, extra firm, some classified ads seem to be from trick stores. We will beat any store's advertised prices. 619-528-8398.
- **BEDROOM FURNITURE.** All-wood headboard, mirror, chest and armoire model, $269. 619-528-8398.
- **BEDROOM FURNITURE.** All-wood headboard, mirror, chest and armoire model, $269. 619-528-8398.
- **BEDROOM SET.** Bed frame, headboard/footboard, 2 nightstands, dresser, desk, computer, corner 2 drawers, chair, $250. Must see. 619-838-4093.
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Furniture: 42” wall mirror, $40. 2 glass plates, $10 each. 858-695-1594.


Furniture: Old Miramar estate, $250. 858-842-6670.

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LEAD STORIES

An obscure California law makes it shockingly easy for anyone to anonymously motor into a formal hearing over his driving skills, according to a May story in the OC Weekly. The Department of Motor Vehicles said the so-far unknown law was designed to allow relatives of diminished-skilled elderly drivers to ease them off the road, but that the legislation places no limits on who can use it. Any complaint about a driver’s bad habits (to a state dictating license cards) and then the “penalty” for violation is to be told to leave.

The Entrepreneurial Spirit

New Product Launches: “Purrr Kitty” software that makes Nokia cell phones vibrate continuously, needs work, $100. 8am-9pm, for local stations, $25. Riccar microwave, according to a May story in the OC Weekly. Licensees may carry guns openly in private establishments can prohibit guns, but possession of a knife in a school parking lot is still legal. ...

Weird Science

Doctors at Chinkment (Kazakhstani) Chilren’s Hospital told the BBC in April that they had removed a fetus from a seven-year-old boy; it was thought an appendix. The fetus was removed and hair and bones is now believed to have been the boy’s Siamese twin that grew in the wrong loop over the heart. (Cape Town, South Africa) reported only the 15th documented case of a fetus developing in the mother’s liver (and the fourth to survive). ...

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I left hand in charge of our childhood city, up and until then he’d been doing a good job.

He would have been 50 years old July 9, 2003, but he didn’t make it. My brother, Paul, died on May 6 of this year, the same age our father was when he died in 1968. One of the last few times I spoke with Paul on the phone at his home in Arlington, Texas, almost a year ago, he kept repeating that number, 49, and said, “Dad, Holy shit.” I’d tried to reassure him there was no voodoo around that number, that I made it past there more or less all right. But I think he was meaning, “I don’t know,” said, “I don’t know…49.” Maybe he felt it might have been some bad omen to Ouidad, or maybe he looked at the number as an escape clause. I often think Robert Brizolara was boli- ing for an escape hatch just about then. For a long time, when people asked what killed my father, I told them “1968,” and they would unnecessarily repeat the question. What killed my brother was, they tell me, a particularly ravenous type of bone cancer, so fast moving and so pervasive that even an autopsy would not have revealed its point of origin. It got to his brain and liver. He went fast.

Very fast.

I remember those years between us, he was a huge part of my childhood. He played a large role in my adult life, on occasion, as well, but we were best friends as kids. More than once in the years before Paul died, I would ask myself--in our adoles- cence like a malvolent drunk. I had a little more time to see it coming, to know enough to duck, keep my head below the parapet. I was 17 and Paul was 14, in 1968, when our lives, or at least our parts of Chicago, and the world shattering into smoldering pieces.

Paul stayed in Chicago, not in which Robert De Niro lip-syncs to Louis Prima’s “Just a Gigolo,” he conducts a forensic examination of a murder victim was shot right there where my brother and I used to lean over the jungle. I don’t think I could watch that scene anymore when De Niro sings, “I ain’t got no body!”

Paul would no doubt think it funny, and when he comes to me in dreams, as I expect him to, as he did the night before he died — it will be to make me laugh. I’m sure.
Cleaning House

Thank god for houseguests. If no one ever came to visit us, my house would never get clean. Mind you, I am not a sloth by nature, but houseguests do come, clean up their toys before they go to bed, I Hector my kids to pick their dirty clothes off their bedroom floor. I make sure the dishes are done and the counter is free of crumbs and the kitchen floor is swept at the end of our stay.

Unless people come to visit, I never get around to the really deep cleaning. For the past few months, I have known that my husband Jack’s parents were coming to visit at the end of May, Jack’s parents live in Ohio. They planned to come and stay with us for a week to coincide with my second daughter Angela’s first Holy Communion.

For the past few months, every time I walked upstairs in my house, I would see the thin film of grime on the walls left by four years’ worth of grubby thumbs. I took note of the sticky red drops near the landing, probably left when Benjamin went upstairs with an unattended cherry Popsicle. “I should really wash these walls,” I thought to myself. The task seemed so daunting. “I’ll wait until Jack’s parents come,” I rationalized. “I know it if now, the walls will just be dirty again by the time they leave.”

Soon the impending visit became the reason to defer almost any household task. “Are we going to plant flowers in the front yard?” I asked Jack, the day before May 1st. “I’ll do it before my parents come,” he answered. “We’ve got plenty of time.”

I rationalized. “If I do it now, the walls will just be dirty again by the time they leave.”

Suddenly, the visit loomed a little over a week away. “Are we going to plant flowers in the front yard?” I asked Jack, the day before May 1st. “I’ll do it before my parents come,” he answered. “We’ve got plenty of time.”

I rationalized. “If I do it now, the walls will just be dirty again by the time they leave.”

But it’s too hard,” Lucy moaned. She stood up slowly and started cleaning off the desktop.

The girls’ room got cleaned. Jack and I kept working. By Tuesday night, the house was almost ready. When I went to bed at midnight, Jack was sitting on the living room floor scrubbing black spots with paint cleaner.

I awoke suddenly at 3:30. Jack wasn’t in bed. I went back down and he was asleep on the futon where his parents would sleep the next day. The spots on the walls were almost imperceptible.
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