There’s a Butterfly on Your Hat

STORY BEGINS ON PAGE 34
Omit Arlin
That was a nice article by Patrick Daugherty about some of the original Padres ("Present at the Creation," April 8). All but one expressed fond memories of his experience on an expansion team and made positive comments. Steve Arlin appears to be a big whiner, has many negative things to say, and blames everyone but himself for his lack of success. Don Zimmer messed up his chance for a no-hitter. Al Widmar caused him to lose his curveball. The Padres only gave him a butane lighter for signing autographs. He was too smart to socialize with a young Hispanic player. Roger Craig forced him to pitch with a shoulder injury. And Buzzy Bavasi would not have given him his chance for a no-hitter.

Disloyal Winner
The dominant issue in the sorry and uncalled-for firing of San Diego Union-Tribune columnist Neil Morgan is the lack of action of his editor have further diminished the quality and integrity of the San Diego Union-Tribune. The firing of Neil Morgan and the lack of action of his editor have further diminished the quality and integrity of the San Diego Union-Tribune.

Hal D. Steward
University City

Hate Cult
Re: “Mysterious End of an Era,” by Matt Potter (“City Lights,” April 8).

The Union-Tribune cult of hate, under the direction of editor in chief Karin Winner and editor of the editorial page Robert Kittle, is now most notoriously exemplified by the firing of San Diego’s most famous and best journalist, Neil Morgan.

We will miss the truth at the Union-Tribune, which only has James Goldsborough as the strongest as the contemporary voice of the truth left. The firing of Morgan means that Goldsborough’s days are numbered, unless he is the designated token liberal.

The firing of Neil Morgan is just the latest in a never-ending list of Union-Tribune insults to “We the People.” The Union-Tribune has earned a reputation for using freedom of the press to suppress freedom of speech. But the political purge of Neil Morgan is just the most conspicuous example of the political realities demanded by the ruling Washington autocracy. Washington politics today are all too similar to Berlin politics in the 1930s, crushing all humanitarian dreams that we had to expect to grow even stronger into the 21st Century. But the dream died throughout the world with the founding of the era of American autocracy that “We the People” allowed to overthrow American democracy, that the Union-Tribune now pledges allegiance to in every GOP ad-editorial that promotes destruction of the rights of every working American who can’t afford to buy their own politicians.

Thank you, Neil Morgan. You did the best job of...
They Were Lying to Me
By Don Bauder

T
ake me out to the bawl game?” At the same time city officials and Padres majority owner John Moores grinningly lapped up hurrahs at last week’s Petco Park opening, they were getting a big Bronx cheer in official government filings.

According to those recent filings, both the city and Moores’s former company, Peregine Systems, were throwing wildly errant curveballs to investors.

The city’s filing was its own. In late March, once again, the city filed a report with an obscure federal body confessing past financial sins, just as it had done January 27. This time, the city admitted it had hired another outsider auditor to audit the figures for its current outside auditor, as well as the city’s own auditors, for the 2003 financial report. This recheck could cost half a million bucks.

Perhaps most tellingly, the city admitted in the late-March filings that it has been letting large commercial and industrial sewer users get off easy on their bills, while residential customers get stiffed as a result. This defies state and federal laws, and hence the city could lose $266 million in government grants and loans, the city confessed.

On game day last Thursday, Moody’s Investor Service, a bond-rating agency,

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

Neal Obermeyer
Crime Eats

By Joe Deegan

Special religious diets in San Diego County’s jails sometimes make prisoners who receive regular fare feel shortchanged. How else can you explain why several men in the system, who said they were white supremacists, once requested kosher food? “Then the chaplain talked to them,” says Louise Mathews, director of Sheriff’s Food Services, “and we realized that they were not kosher. Amazing, isn’t it? Kosher food is bland, not spicy. And if their food is kosher, the inmates are not going to get the pizza pockets and spaghetti and the enchiladas and burritos — all of the stuff these people love to eat.”

Sheriff’s Food Services does give kosher meals to those Jewish prisoners, usually no more than four or five at one time, who make genuine requests for them. Mathews buys frozen kosher entrées as well as separate items like cereal and crackers that have the kosher sign on them. The meals cost four times what it costs to prepare the food the majority of prisoners eat.

Mathews does not supply vegetarian meals to Hindus or Buddhists, though she has been asked to do so. “I tell them Buddha ate meat,” she says. “Besides, there are a million vegetarian diets, and it’s hard to get all the right nutrition into them.”

But Muslim prisoners in the county’s detention system can get replacements for pork. Mathews says she doesn’t serve much pork to inmates anyway. Haram, the Muslim term for what is forbidden, also rules out gelatin made from animals’ hooves. By showing them the label on the gelatin she buys, Mathews assures the Muslims she feeds that they have nothing to worry about.

If it sounds as if Mathews’s primary business is to run a custom-order kitchen, think again. Sheriff’s Food Services feeds as many as 6000 inmates a day at seven facilities in the county. From its production center in Otay Mesa, near the East Mesa and George F. Bailey facilities, the operation also sends food to juvenile hall and a juvenile probation camp.

The Otay Mesa food-production facility accomplishes the monumental task with a “cook-chilling” system. Workers mix up dishes like creamed chicken and chili beans in huge metal vats with gauges for measuring how long the food stays at various temperatures. State law requires that food in sauces reach 180 degrees Fahrenheit. After a dish is cooked, workers use a suction machine with a hose to siphon it into two-gallon plastic bags. Then they put the bags into other machines that wash cold water over them, cooling the food bags for several hours. Huge freezers that send blasts of cold air over meats achieve the same effect.

Finally, the meals are put into airtight containers, packed into trucks, and driven to all the facilities the production center serves for use that day or the next. In the kitchens at Vista Detention Center or the Central Jail downtown, additional food-service workers reheat the food and combine it with other items for distribution on personal trays for each inmate.

Shortly after coming to the San Diego County Sheriff’s Department in 1988, Louise Mathews introduced food services to the cook-chill process for inmates. She also designed the Otay Mesa facility that produces the food.
Lying to me continued from page 2 uncertainty” about the city’s financial condition. It flayed the city for not addressing the problems in the current fiscal year and said there are “daunting challenges” in trying to patch up things next year.

Only three days before the Petco Park celebration, shareholders of Peregrine Systems filed an amended complaint in federal court, showing that Peregrine’s board knew full well that the company was in bad shape while it was telling the public and Wall Street otherwise. Moores was chairman of that board — and massively under-loading his stock — for most of the period. This information came from written materials that the company provided to the Securities and Exchange Commission and the Department of Justice in their investigations of the huge Peregrine fraud, which has already led to admissions of criminal complicity.

Also, the day before the Petco hoopla, a judge in a different Peregrine case in state court denied a motion by continued on page 6
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Moores and other board members to dismiss a suit charging them with fraud, breach of fiduciary duty, and exercising control of the deceit-ridden company.

The city has been hurling both deliberate curveballs and knuckleballs. After the city admitted that it had cooked its books since 1996 and not informed its bond investors, the Federal Bureau of Investigation and Securities and Exchange Commission seized documents, and they are probing the matter. The filing late last month revealed that the city has hired one of the major accounting firms, KPMG, to audit its sloppy/slippery books for the year 2003. “The city currently expects to have these audited financial statements ready for publication in June 2004,” said the filing to the Municipal Securities Rulemaking Board, “although no assurance can be given” that the city will make the deadline.

Ironically, Peregrine hired KPMG two years ago to audit its books. KPMG smelled big trouble. Peregrine fired KPMG, which then alerted federal authorities to phony deals and possible fraud — which subsequently proved true.

The city in its filing went on to correct some statements it had made in previous official filings — including the January 27 mea culpa — and then confessed details of a backroom ruckus that had been going on for a couple of years.

That ethically disquieting dispute regards sewer bills going to big businesses and residences. The latter have been getting the shaft while the former have enjoyed big breaks, the city admitted, albeit in obfuscated legalese.

As the filing described, the city must have a sewer user charge system that conforms to the Clean Water Act. This is a requirement to receive federal and state clean water grants and loans. The State Water Resources Board has written the city two letters in the past six months demanding evidence that it is in compliance with state and federal laws.

But the city council has yet to approve a billing system that would put the city in compliance. If the city can’t get its act together, “the Wastewater System could be required to repay at least $266 million” in grants and loans, says the filing. Hey — $266 million could fix a lot of fire trucks and police vehicles and help plug the monstrous pension gap. And city residents could sure use the average $133 a year they are paying to subsidize big businesses in the current sewer-billing system.

In the punchline, the city admits that the argument can be made that sewer service charges are “disproportionately better for certain commercial and industrial customers of the Waste System that discharge large volumes of organic material and disproportionately worse for other customers that do not.”

The city finally confessed to this practice after councilmember Donna Frye wrote a memo February 13 saying that the potential loss of $266 million should be put in bond prospectuses.

The city did a cost-of-service study on the matter but for at least two years tried to
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Crime eats (continued from page 3)

Prisoners, of course, don’t always appreciate the meals they receive. “Every- body has a preference,” says Mathews. “A lot of the inmates that come into the system, their preference is meat and potatoes. They don’t want vegetables, salad, what’s nutritionally adequate. And we’re under a lot of rules and regulations to make sure that we feed them appropriately. Title 15 of state law governs how we do corrections. In particular, Title 15 stipulates how we do food service. We have to give them a certain amount of protein a day, five servings a day of high vitamin A, high vitamin C vegetables, and fruits, at least six servings of bread and starches, and at least one to three servings of milk, depending on what their age group is.

“People don’t always choose appropriately. But this is like being in a spa somewhere,” Mathews continues. “If you go to the Golden Door, you don’t go to choose. They prepare what’s nutritional for you and your body type.”

Many of the inmates are not even familiar with such things as cooked cereals. Says Mathews, “We get children that aren’t used to roast beef. They hardly know what it is unless it comes in an Arby bun.

“We have a diverse population. We feed people from 9 to 90 years old, and we have to meet all their needs. Then you throw in the preference people. ‘I’ve been a vegetarian for ten years, and I don’t eat meat.’ I reply, ‘Well, you’re like the preference people.’

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“The food service people are very creative. They prepare all the meals according to the needs of the inmates. Since meals for diabetics are many, they are prepared en masse at Otay Mesa.

“The various detention facilities’ kitchens make other medical adjustments to meals onsite. The Central Jail processes most San Diego County prisoners after they have been sentenced by the courts and are medically evaluated. At the first station, an intake worker determines whether those who might be high on drugs, for example, should be taken to a hospital emergency room rather than jail.

“After entering the system, prisoners go through a thorough medical evaluation; it is often during this process that special dietary needs surface. A doctor finally makes the call for the special diet, such as a low- potassium regimen for re- nal failure. We don’t want to lose them. We have to keep them healthy.

“Consulting with the doctors is the dietitian for the Sheriff’s Department, Marlene Tutt, who characterizes herself as a ‘liaison between medical and food services.’ From her office at Los Colinas Facility in Santee, Tutt travels to the county’s detention sites, interviewing inmates with unique medical problems. She remembers trying to assess the nutritional needs of a man who had no arms. On the street he had been used to feeding himself with his feet. “But he didn’t like people observing him or helping him,” says Tutt. “He was independent. So we could only make sure that his meals were consumed after we gave them to him.”

“In addition to making sure that inmates’ meals have good nutritional value, food service tries to make them appealing enough that they’ll be eaten. ‘Especially our juveniles,’ says Mathews. ‘You can give them spinach and peas, and you’re not feeding all their nutri- tionals. But are they going to eat it?’

“We make an attempt to please as many people as we can. Inmates that are happy with their food are less apt to riot or beat up on their cellmates. And that helps prevent lawsuits and saves money for the taxpayer.”

Mathews continues, “You and I have no right to three meals a day, nutri- tionally balanced, and free medical and dental care. We have to pay for all that. But when you commit a crime in this state, you have the right to all of this stuff as well as clean clothes and showers.”

“Among detention per- sonnel, stories go around about inmates losing im- portant services when they leave jail. There’s the one about the prostitute who became irate at being re- leased right before she was scheduled to receive a set of false teeth at taxpayer expen- sure.”

“She seemed to think that she owned them,” says Mathews, who also tells of a man who had been on the jail’s kidney dialysis machine. “And when he left,” she says, “after a couple of weeks, he was finding it dif- ficult to get dialysis. So he committed a small crime, a maybe a misdemeanor. We only booked and released him. He said, ‘I’ve got to have my dialysis. What do I have to do to get back in here?’

“The man decided to rob a liquor store with a toy gun, but employees in the store were able to force him outside. So the man climbed onto the roof and tried to enter the building through an airshaft. In the effort he fell and broke his leg. But, says Mathews, ‘he did get his wish, because he came to jail on an armed-robbery charge and got his dialysis.”

“Some people treat this as part of their life,” Mathews explains. “They come in and out all the time, and we get to know them well. As they age or go through drug problems, we get them when they’re very debili- tated. But after they’ve been with us for a while, we beef them up, they start feeling better, and then go back on the street.”

“Once a female inmate wrote a note paying food services a great compliment. According to Mathews, the note read, ‘I’ve been in and out of your establishment several times. Every time, I’ve had your cream of broccoli soup and I love it. I’ve been here now three weeks and I haven’t had it yet. I can’t wait.’ I wrote back, ‘Right now we’ve got cream of asparagus. But if you stick around long enough, or on your next trip in, we should have it back.’ And she thanked me.”
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Hello, Matt:
Me and a friend of mine were wondering, what is the strongest muscle in the body? I say the tongue, he says legs or arms??????

— Christine and Christine’s friend, the net

Tongue? We’re not even going to guess why you think it’s the tongue. Christine. You’re wrong, of course. But it sure is a weird guess. First place, the tongue is a bunch of muscles, not just one. More like eight. It can do lots of tricky stuff, since the muscles go in three different directions (lengthwise, crosswise, and lower side to upper side). So maybe you could get a speed bag going with your tongue if you practiced, but I wouldn’t want to try a workout with a heavy bag. But speaking of Mike Tyson, a whole raft of physiologists think the masseter muscle is the strongest. That’s the one that closes your jaw when you bite. It can generate hundreds of pounds of pressure, but it has the advantage of being attached to a lever (the jaw) that multiplies the amount of muscular force. I say that’s cheating, so I say the masseter is disqualified. Some experts call the heart the strongest muscle because it pumps away for decades without having to take occasional Cancun vacations to recover. Ehhhh… I don’t buy it, but maybe you do. So what’s left? Well, how about your butt. The gluteus maximus is the largest and thickest muscle in the body; therefore, say most experts, it would be the strongest. There’s also a contingent of soreheads who say the quadriceps (front of the thigh) would beat the glutes one on one. But since nobody agrees on exactly what “strongest” means anyway, I suppose the whole argument is pointless. Just my kind of question.

Matthew:
When I was learning how to drive many years ago, my dad gave me a tip to help me keep from getting lost: East-west freeways/highways are indicated by even numbers and north-south by odd numbers. I was listening to the traffic report this morning, and I realized that the 905 runs east-west. Tell me, has Dad led me astray?

— Jessica McClokey, the net

Check the copyright date on that volume of The Gospel According to Dad. By now we should subtitle it Wit and Wisdom That Used to Be Sort of True, but Is Becoming Less True as Things Change and Life Gets More Complicated and Annoying. And this answer sure is complicated and annoying. Dad, of course, was trying to be his usual helpful self. Not likely he wanted you to tootle off for a day in Dulzura and accidentally end up in Eureka. As a general rule, route numbers do run the way he said. But there are enough exceptions to make it worthwhile to pack a map.

California highway numbers are assigned by a consensus of three groups: Caltrans, the California Transportation Commission, and the legislature (in coordination with the feds, of course). That alone could explain any confusing designations. They christened 905 back in 1987. At the moment, it’s considered an expressway, since there is business access from the eastern section of the road. That will change when the no-access freeway is completed just to the south and Otay Mesa Road goes back to being just a plain old local road. It is also part of a larger scheme, a metro loop linking I-5, 56, and 125 that routes through traffic around the city. But wait! There’s more! According to Caltrans, 905 has been numbered as a spur route—an offshoot of I-5. According to DOT rules and regs, as a spur its designation should be three digits, ending with the number of the route that it is a spur of. (Fuzzy grammar, clear explanation, I hope.) E.g., 805 is a spur of 5. We could also make the argument that 905 does run north-south. North-south-ish, anyway. It’s clearly north-south at the border crossing, and maybe north-south at its west end, with a vague sort of north-south trend in the middle. Anyway, that’s how the committees saw it, since route numbering seems as much art as science. Why the number 9 was chosen as the first digit, well, could be that it was the only digit available. Or that 905 made a neat, easy-to-remember number since the road also links to 805. Caltrans swears the system is supposed to help drivers, not confuse them. And they also swear that the odd-even business is their ultimate goal. They just need to tweak the system occasionally. Route 905 is a big tweak. And a tweak by committee. Logic didn’t stand a chance.

Heymatt:
How come I’ve never heard about the Southern Lights? I’ve heard of the Northern Lights.

— Jay, In the Dark

As usual, you haven’t been paying attention. Northern Lights = Aurora Borealis. Southern Lights = Aurora Australis. When it comes to the other hemisphere, we’re more interested in stuff like Kylie Minogue. Both sky-light phenomena come from the solar wind rubbing against our big ol’ magnetic field. As wind particles are excited, then unexcited, they emit visible (and invisible) radiation that we see as huge, undulating curtains of colored light. Way, way more interesting than Kylie Minogue.
name, is not just a busy and successful individual, but they have also done extraordinary things with their lives. My job never even feels like a job; it feels like fun and I am making people happy and that’s why I’m doing it.”

Michelle Mendez is very proud of her successes. “Many of my matches have resulted in second dates,” she says. “But my biggest high is when they call me and say they are picky, “she says. “And, that’s exactly why I’m here: to be picky for them.”

The dating service caters to an upscale audience, lawyers, doctors, bankers and business executives. Men who join are in age from 26 to 55, most women from 24 to 45. In fact, one of It’s Just Lunch’s success stories occurred in a matter of 6 hours. Elizabeth, a 33-year-old advertising executive came in at 10 a.m. and joined the service. Tim, a 37-year-old doctor, signed up at 4 p.m. “I was so excited during the interview with Tim because I knew I had exactly what he was looking for...Elizabeth. They were both passionate about the outdoors; he had just come back from mountain climbing in Denver and she had just finished biking in Italy,” says the director.

Her gut was right on the mark! They have been dating for 7 months now.

The majority come to It’s Just Lunch because they are tired of the bar scene, have not been meeting the right people or they don’t want to date co-workers. The professional approach appealed to John, a 43-year-old, attorney. He saw an article about the company in Forbes magazine and liked the efficient, no-pressure approach. “I was meeting most people through work or acquaintances, but I wasn’t happy with whom I was meeting because I didn’t feel anyone knew what I was looking for in a potential mate,” John says. He decided to call It’s Just Lunch because he liked the private and discreet process the company uses. “I just did not want friends or co-workers to know I was doing this,” John says. He was also a bit concerned about the women he would meet. The firm does not use videos or picture books.

It wasn’t until his fourth lunch date that John met Ann, a 40-year-old accountant. “Yes, I knew in the first 10 minutes. Our lunch date lasted nearly 3 hours and we’ve been dating exclusively for the past 5 months,” claims John. John still doesn’t want most people to know how he met Ann, though he has discreetly mentioned the service to 2 colleagues.

More than 70% of her clients are referred by another client, Lisa Purdum observes. In general, a client calls the service for information. Then, a one-hour meeting is set up between the client and Director to discuss the type of person they’d like to meet. A wide array of topics are covered: age, education, background, hobbies, interests, people they have dated in the past and what their goals are.

Within 48 hours, the company will call to tell the client all about their first date. The service handles all of the information in a confidential manner—while both people will know a lot about each other, last names and phone numbers are not given. It’s up to the clients to do so after they have met—and most of them do exchange phone numbers and make plans to get together again. Then, they each check in with the company and give feedback on the date.

Ms. Mendez and Ms. Miller claim it is their good “gut” instinct and the personal attention that makes It’s Just Lunch so different from other services. And, the evidence is tangible: wedding photos, a baby photo and thank you notes—while both people will know a lot about each other, last names and phone numbers are not given. It’s up to the clients to do so after they have met—and most of them do exchange phone numbers and make plans to get together again. Then, they each check in with the company and give feedback on the date.
Continuing our conversation with Sammy Blalock, Rancho Bernardo High School baseball coach and winningest baseball coach in California Interscholastic Federation (CIF), San Diego Section, history. The Rancho Bernardo Broncos baseball team has been ranked number one in California by CalHiSports.com and FoxSportsSource.com and ranked in the top 20 nationally by Baseballamerica.com, SchoolSports.com, and USA Today.

Blalock has coached at Rancho Bernardo since 1992. His teams have appeared in the last five CIF San Diego Section Division I championship games, winning the title three times. Before hiring on at Rancho Bernardo he coached baseball at Mt. Carmel High School. His tenure lasted 16 years. During that time Sunders baseball won seven CIF San Diego Section titles.

We’ve been talking about coaching techniques and players. “What’s the difference between your best pitcher,” I ask, “and a pitcher playing in a professional baseball rookie league?”

“Command and control,” Blalock says. “I want a bit more. ‘Hitting his spots?” Not only that, but controlling his emotions, so he’s the same pitcher all the time,” Blalock says. “He has to blank out, pick his spot, throw the ball at that spot. He doesn’t try and place it there; he throws it there and believes it’s going to get there. If the ball misses, he makes a minor adjustment and steps on the rubber and does it again and again. No matter if guys are hitting the ball or not hitting the ball or guys are stealing or whatever, he keeps his head, keeps control and continues.”

Blalock has won ten championships in 28 years, an extraordinary record. Which leads to the question, “You must have had a zillion offers from junior colleges and colleges,” I say. Blalock replies, without rancor, “No. None.”

“You’re kidding. With your record?” “Yeah, they do. They offer me as far as I know, but I don’t take them.”

“Do you think you get labeled in a particular way?” “I think you get labeled in a particular area. I’ve only applied once in my career. I looked at a junior-college job and was told I wasn’t qualified.”

“I commiserate with a chortle. “That’s what I call it. That’s what keeps me going. It’s all emotion, so he’s the same pitcher all the time.”

Blalock continues his thought, “I don’t do fundraising, but we’re going bankrupt this year. That becomes another thing. Do I change and do fundraisers and involve parents and go against my philosophy? My philosophy is, ‘I coach ‘em and you parent ‘em. I respect your job and you should respect mine.’”

Follows is a rhetorical question. “Sports funding is drying up.”

“Yeah. For example, this year I have cut another coach. I’ve already lost a coach. So, now I have to pay for two coaches. I have to raise around $5000 just to pay coaches. Also, when it comes time for uniforms — well, you wear out parts in a year, there’s no money for uniforms. All we get is baseballs, and they provide us transportation to the game, and they’ll take a little bit of care of the baseball field.”

“I told my principal a couple of years ago, ‘Don’t give me any money for baseball, I’ll go out and raise the money, but don’t ask me where I get it, how I get it, and how I spend it,’” Blalock laughs, “because it’s my program then.”

“Principal says, ‘You know we can’t do that.’”

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SHEEP AND GOATS
PLACES OF WORSHIP REVIEWED

Denomination: The Wesleyan Church
Address: 510 South El Camino Real, Encinitas
760-942-5494
Year founded: 1974
Senior pastor: Reverend Larry Peltier
Congregation size: 200
Staff: 1 full-time, 4 part-time
Sunday school enrollment: 50
Annual budget: $300,000
Weekly giving: $800
Singles program: yes
Diversity: white, Hispanic
Dress: casual
Services: Sunday worship, 10:00 a.m.

By 10:00 a.m., two female cows were inflating helium balloons and handing them out to kids. Other church volunteers offered muffins and lemonade to passers-by. Some yards from the surf, on a stage decorated with Easter lilies, hydrangea, and white and blue balloons, a bassist and drummer tested their instruments. Flinn, a young man sitting beside me, considered the scene.

“This is bitchin’,” he said.

He asked me to use his cell phone to take pictures of him standing before the stage. Crouched in the shade of a lifeguard tower, several Hispanic workers watched us.

Last Sunday morning, El Camino Christian Fellowship held its eight annual Easter Sunday service at Moonlight Beach in Encinitas. On the warm sand, church staff arranged 500 folding chairs. By 10:30 a.m. people had almost filled them all.

“Easter to me means a celebration of the risen Christ,” El Camino’s associate pastor, 26-year-old Brian Ford, told me before the service. “Without the Resurrection, Christianity would just be a set of moral teachings.”

Behind Reverend Ford, out on the beach past the stage, I could see other folks celebrating the Resurrection by reading Vanity Fair and rubbing suntan lotion on their foreheads.

Reverend Ford explained that although his church was Wesleyan, it had adopted Communion and opted for a very simple form of evangelical worship: a half hour of the usual contemporary hymns, ten minutes for greetings and announcements, and a half-hour sermon.

Reverend Larry Peltier, the senior pastor, dressed in slacks and a Hawaiian shirt, began his sermon by voicing his support for Mel Gibson’s The Passion of the Christ. He said that he and six other pastors from the San Diego area had made a videotape of themselves thanking Gibson for making the film. They sent the tape to Gibson.

“I know there’s been some controversy over who it was who killed Jesus. Was it the Romans? The Jews? Let me tell you who really killed Jesus. It was nobody. Jesus willingly laid down his own life. Nobody took his life. He gave it freely so that mankind might live.”

Reverend Peltier was pleased in particular with the way Gibson had presented the Crucifixion.

“It’s very important to pay attention to the men who were dying beside Jesus. One of them says to him, ‘If you are the Christ, save us.’ It’s a theme that continues today. Many ask, ‘If there is a God, why doesn’t he rid us of AIDS? Of hunger? Of death?’ The other man beside Jesus says, ‘This is a just man. He’s innocent. He’s done nothing wrong. But we are dying for what we’ve done wrong. We deserve this crucifixion.’ And Jesus says to him, ‘Today you will be with me in Paradise.’ Jesus says that because the man understood what many of us would choose to ignore, that the wages of sin is death.

‘But Jesus has offered all of us a way to escape death, to free ourselves from sin. Jesus gladly gave his life to deliver us from all the misery we cause ourselves and others. He says to us, ‘Come and live with me forever in Heaven.’ He offers us eternal life. Faith is the means to acquire it.”

After his sermon, Reverend Peltier gave an altar call. Several people from the audience made their way slowly to the front of the stage where church members waited to pray with them. Flinn, the young man with the picture-taking cell phone, rose from his seat in a tentative, awkward way. Reverend Peltier, who stepped down from the stage, approached him and shook his hand.

“Why don’t you just go up and pray with one of those people?” the reverend asked.

“Oh, I don’t know,” Flinn hesitated.

He didn’t let go of Reverend Peltier’s hand. His eyes searched the crowd. At random he chose a woman a few feet away.

“Her,” he said. “I’ll go pray with her.”

I asked Reverend Peltier how he had found God.

“Twas born and raised a Roman Catholic but had drifted away from the Church. I served in Vietnam and, as they say, there are no atheists in foxholes. When I came back to the States, I just kind of drifted. In 1976, I went to Horizon and heard Mike MacIntosh preach. He said, ‘You Vietnam vets, I know what you promised God while you were over there. Now it’s time to cash in the chips.’ I did. I’ve been serving God ever since.”

— Abe Opincar
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Dear Aunt Trudy,

I’ve taught college for years. Sometimes students ask me to write them recommendations for graduate school. Recently a student whose work was lackluster and a bit below average all semester asked me to write him a recommendation. He doesn’t show aptitude in the area I teach in, and he didn’t even come to class that often. When he did show up, he didn’t contribute a whole lot. His written work was late and quite sloppy. I gave him a C. I’m not sure why he thinks he wants to go to graduate school in this field. On the one hand, I don’t want to seem mean and refuse him — he’s a nice enough kid in his way. On the other hand, I can’t in good conscience write him a favorable recommendation based on his unimpressive performance. In the past, the only students who have asked me to write them recommendations have been talented and hardworking, so I’ve been glad to oblige. How should I handle this unwelcome request?

RELENTLESS UCSD PROFESSOR

Dear Aunt Trudy,

My brother has three kids. The middle boy, who is six now, is having difficulty in first grade. He had a hard time in kindergarten too. Both his teacher and the school principal think the boy has some learning disabilities and needs to be evaluated. I have two kids myself, and this nephew of mine — we’ll call him “Roy” — does seem to have some problems. I’m not an expert in this kind of thing, but Roy is very distractible, has lots of tantrums, seems very hyper, has trouble following directions, can be disruptive, is always getting hurt, seems real impulsive even for a six-year-old boy, doesn’t sleep much, etc. My brother’s wife wants to follow up on the school’s suggestion and have Roy evaluated by a child psychologist the principal recommended. My brother, however, has declared that there’s absolutely nothing wrong with Roy. He says the teacher and the principal are just “uptight.” One of our mutual friends is a speech therapist who works with kids. This speech therapist’s daughter plays with my children and my brother’s kids on occasion. “Hawkeye,” the therapist, has privately mentioned to me that he’s worried that Roy might have some developmental problems. He says that the longer they wait to get Roy extra help, if he needs it, the harder his life is going to be later on. My brother is understandably touchy on the subject. Should I say something to my brother about this situation, or butt out since Roy is not my kid and the school authorities have already alerted his parents?

CONCERNED ENCINITAS BROTHER

Dear Aunt Trudy,

Can it be very painful and heartbreaking to learn that your beloved child has some kind of disability. News like that can be very hard to accept, and it’s often confusing to make the rounds of specialists and therapists in an effort to figure out what’s going on with your child and what is best for them. Though I don’t envy you, and you will probably have to suit up in your protective emotional armor to have this conversation, I think that you owe it to your nephew to talk to your brother about getting Roy evaluated by someone compassionate and qualified — and soon. Experts in this area tend to preach early intervention, like your therapist friend did. In other words, when children need extra help due to learning disabilities, the sooner they get it the better off they are. I feel for your brother and his family, but Roy shouldn’t be made to suffer (or allowed to fail further and farther behind in school) because his dad has trouble coming to terms with the fact that his son may require some special attention.

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 8503, San Diego CA 92118-5803; call her at 619-255-3000 ext. 413; fax her at 619-881-2401; or e-mail to trudy@sdrreader.com
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“Men, particularly those who have had prostate problems, sometimes have an annoying drip.”

It’s good for someone who is active, but also for someone confined to bed. If it’s hard to move the pelvis, a diaper might be difficult. Removing the catheter from the penis doesn’t require the patient to move much.” Condrom catheters, which must be changed daily, are $2.17 apiece. Tubing runs $7.60 for an 18-inch length, and a 32-oz. bag costs $9.11. With regular washing, the tube and bag will last one or two months. “You can use soap and water,” said Aida, “or we have a wash, also by Caroes, that you can use [153.86 for 16 oz.].”

For protective bedding, Aida carried washable flannel sheets ($46) and disposable underpads ($45 for 90) that you throw away when soiled.

Shield Health Care does not have a retail outlet; everything is mailed to the customer. “It’s more convenient for the person or the caregiver to do everything by phone and have us deliver it. Most people set up an account, and we deliver CCO with cash, or you can pay with a card. Shipping takes two to three working days.”

I mapped over to Eric’s Medical Supply (619-298-9640) in Linda Vista to get a look at the merchandise, explained Jones gave me the tour. Starting with the low-tech: disposable bed pads, known as chucks (economy, $35 for 150; more absorbent deluxe, $45 for 150). “You put these on the bed and throw them out through the day. Or we have washable pads [$12.95], good for 200 washes. No need to cut down the rain for est.” Beds could be fitted with vinyl zip-on mattress covers ($12.95) or two-layer felt quilted covers ($39.95). “It’s waterproof and machine washable.”

Jones sold disposables that ranged from overnights that would take out urine “in racehorse quantities” to basic three-to-four-hour models ($49.95–$79–$95 per package). For those who don’t want disposables, “these rubber pants [$9.95–$12.95], pull-on or snap-on, go over the underwear. Some come with an absorbent pad that goes within, and you can change the pad [$12.95 for 20]. We also have washable briefs [$9.95–$19.95], which aren’t so rubbery, they’re for lighter incontinence, and they’re more pleasant to wear. They wick the urine away to prevent chafing and burning. For men, we have the dignity boxer short [$16.95] with a replaceable pad — again, for light incontinence.”

Jones then showed me the McGuire urinary ([economy] $59.95). The concept was similar to the condom catheter, but it wasn’t disposable. An adjustable waistband held a rubber sheath for the penis. “Men, particularly those who have had prostate problems, sometimes have an annoying drip,” explained Jones. “For dripping problems, you could just wear the sheath. For higher—which loss, a tube and leg bag can be attached (leg $4.95–$5.95, leg bag with tube, $10.95). It saves you from changing out a male external catheter [$11.95] every day. And you can attach a big collector (urinary drainage bag, $12.95) that you hang on the bed. The urine runs into that. It’s like a human plumbing system.”

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**Table of Eyeglass Prices**

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**Thirty Years Ago**

Duncan Shepherd is to movie reviewing as Charlie the Tuna is to good taste. Shepherd really wants to be one of the cynical, sarcastic big guys working for Time magazine, but Time has turned him down as a shallow, insensitive observer of human nature who can see no artistry in a film unless it hangs on an obvious, organized plot.

Bitter at his rejection, Shepherd consumes his sour grapes by inverting Time’s opinions and making them his own while simultaneously imitating Time’s style. The resulting diatribes against such films as *The Last Detail, Cries and Whispers,* and *Don’t Look Now* make Shepherd, like Charlie Tuna, pitiful and ridiculous.

— LETTERS: “THE TRUTH ABOUT D. SHEPHERD,”
J.E. Eggers, April 18, 1974

**Twenty-Five Years Ago**

In April of 1970 the Los Angeles DDJ plant had begun depositing its liquid wastes in a sanitary landfill, and oceanic input of the pesticide started to decline rapidly. By the very next breeding season, egg shells found on Anacapa, Santa Cruz, and North Coronado islands seemed noticeably thicker.

— “FUTURE FLOCK,” Jeanette De Wys, April 19, 1979

**Twenty Years Ago**

“Ask him about his uncle, Lou Lipton, the big-time bookie for the Teamsters.”

Lipton, who died in 1980, was a vice president at U.S. National Bank in the 1960s… Later on he went to work for the Teamsters as their PR man and he got the Teamsters to make U.S. National Bank their depositor for the pension fund money… [Mike] Aguirre doesn’t deny any of that. “I loved him as an uncle. He married my father’s sister, but the first time I met him was when I was in college. Besides that, did my relationship affect what I did? I was back in Washington investigating his employer [Frank Fitzsimmons].”

— “CRIME & POLITICS,” Bob Dorn, April 19, 1984

**Ten Years Ago**

Unable to sleep, with my early-morning flight back to San Diego fast approaching, I got an idea. Grabbing a cheap tape recorder, I decided to take a pre-dawn stroll and capture some audio mementos: some lively voices in a bar or at the nearby all-night eatery serving up mofongo and fried plantain tostones, maybe the smooth rolling of the Atlantic onto the isle’s north shore, definitely the ubiquitous chirp of the onomatopoetically named coqui, the tiny tree frog found nowhere else in the world that is Puerto Rico’s national mascot.

— “AS SUBLIME AS ANY SOUND,” David Stampone, April 14, 1994

**Five Years Ago**

Racial divisions are strictly maintained in prison, but Elaine became close to a young Mexican woman whose husband was in Jerome’s housing unit at George Bailey. The two used to talk while they waited for their husbands. The Mexican woman asked Elaine where she could pawn a necklace because she had no food for her children.

“I told her, ‘Don’t pawn your things. If you want, you can come and clean my house and I’ll pay you. Don’t give something away. Work for it.’ So she did. And sometimes now she comes over and we talk, or if she needs something, she asks if I can help her somehow.”

— “IF HE’S SO SMART, WHAT’S HE DOING BEHIND BARS?” Jangchup Phelgyal, April 15, 1999
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Mr. Paintball U.S.A.
Free admission and rounds
Multi Media Arts
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North Coast Repertory Theatre
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Pacific Beach Surf Shop
Free skate or bike rental
Pacific Southwest Railway Museum
Free train ride for child
Photopassport.com
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Thaxted Theatre
Free in Old Town
$50 tickets to I Love You...
Top Cat Limousine
1 free hour
UTC Transportation
Free Don Perignon
Vertical Hold
2 for 1 Introductory lesson
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Free voice mail first month
it's nice being invited to two parties on a Saturday when one is in the afternoon and the other is at night so I don't have to rush from one to the other.

The first one was right off the 101 in Leucadia. Three guys in their early 20s were throwing a going-away party for one of their roommates. They also decided to have a bunch of bands play, hoping to make this an annual event.

I pulled onto Grandview and could hear the music coming from the third house over. I couldn't find parking on that street, and when I got out of my car on the next street over I could hear the drums. As I walked over, a couple was coming out of their house in wetsuits, carrying surfboards, and they looked over toward the music. They shook their heads and headed for the surf. When I got to the house, I could hear the band was doing a great version of the Stooges song “I Wanna Be Your Dog.”

I've been there twice looking for something to do. It's so lame.” Two days later, I read in the Union-Tribune about two parties at SDSU being investigated for rapes. Somebody is having parties there; I just haven't found them yet.

This place had a gigantic back yard. The band was set up directly below the patio covering. I asked one of the owners of the house why the bands weren't set up on the top level, where everyone could see them better. He said, “We thought the noise would travel a lot farther.

When two guys showed up with dogs that wouldn't stop barking, I bailed. We already had to talk to all the neighbors and make sure it was cool with them. None of them complained.” Another resident here told me, “Yeah, it's so overcast, we were afraid it would start raining. And we just found out a few houses down they're having a party tonight. They have bands also and an art show. We may turn this into a block party.”

The band looked like a bunch of teenagers, and as they finished their set, the drummer kicked over his bass drum. It reminded me of Keith Moon of the Who. I realized that stunt wouldn't have worked if they were on the balcony. Talking with him later, I was surprised by how much he knew about older bands, since he looked older bands, since he looked to be about 19. One of his favorites was Travis Barker of Poway's blink-182, who recently broke his foot, causing the cancellation of a Japan tour.

Before the next band went on, I walked over toward two couches set up in the grass. One of the guys on the couch was in the band Deafred. He said, “Hey, dude, I met you at a party you wrote about in Pacific Beach. We played, even though it was raining.”

I looked over at a group of guys by a shed near the back fence. I walked over and saw that one had a bag of weed. The other said, “We're just smoking a bowl, man. You want a hit?”

When the next band started, I saw a guy who I thought was rolling joints. It looked like he had purple paper, and he was rolling it, licking it, and rolling it. He did this for a long time. I realized it wasn't a joint when he stuck one in each ear.

A guy came up and told me the band playing was from Oregon. He said, “They came all the way down here just to play this party.” He also told me he worked in...
his dad’s furniture shop, but that he wanted to get into voiceover work. I told him that I had read an article about a guy who does movie-trailer voiceovers. He makes over a million dollars a year working from his home.

Drew, the guy this going-away party was for, came over. I asked why he was leaving and he said “I’m going to Honduras. I’m becoming a dive master.” I asked why he couldn’t do that here, and he said, “I could. But I thought I’d try some warmer water.” He had just turned 25 and looked to be the oldest person around.

There was lots of beer at this party, but no food. One girl was walking around offering people beef jerky. When I got hungry, I walked around the corner to a pizza parlor. I saw a cop outside the house talking to somebody. I asked if it was about the noise, and another resident said, “No, he’s just telling us that the neighbors are complaining about the way everyone is parking their cars. Some can’t get into their driveways.”

Next to the pizza parlor was a trapeze school. It was bizarre watching people swinging so high up, with a teacher telling one to let go so the other could catch him. He never did let go, and I don’t blame him. He was high up there (even if there were nets). I brought a pizza back to the two people working the door for donations.

By then, things had picked up. At one point, a mosh pit was going on in front of the bands. Others had gone on the balcony to watch or take pictures (although they’d only be getting shots of the tops of their heads).

One girl who looked like K.D. Lang kept apologizing to a guy. He said, “It’s cool, don’t worry about it.” She said, “Maybe next time I’ll drink water instead of alcohol.” Later I saw her run and tackle somebody in the grass. Another girl said, “Being this drunk at 4:00...does that make me an alcoholic?”

People periodically made food runs, and one kid asked his friends if they wanted anything. Someone said, “Yes, I want Yoo-Hoos. Two of them.” Two other girls were getting drunk kept saying lines from movies. A few of the movie lines I didn’t recognize. One said, “If I knew it was that kind of a party, I would’ve stuck my dick in the mashed potatoes.” The other responded, “The real party is going on in my pants.”

When two guys showed up with dogs that wouldn’t stop barking, I bailed. They were louder than the bands.

The housewarming party I went to was in North Park, so I had a bit of a drive. It was a lot tamer. There were only ten people there, and no bands.

I showed up at the same time as another person. He went on about how much he loved the hardwood floors as we walked in. He said, “The first thing I do is check out floors
in a new house.” I went to talk to some people in the kitchen, and heard him ten minutes later still talking about the floors. The two guys who bought this place are a couple. One of them was showing me the artwork on the walls, which looked nice. I especially liked the two small front windows, which I couldn’t see out of because they were painted with all different colors. They also had a mannequin of a naked woman with a sunflower for a face.

Nathan, who was showing us around the house, opened one secret compartment. He said, “The women that lived here before us kept pot in here. A realtor was showing us the place, and I opened this. It was filled with marijuana and pipes to smoke it. They were sitting right there on the couch and didn’t seem to care that I saw it. I was just thinking about putting flowers in there. They had plants.”

A girl in the kitchen was asking how this write-up would turn out with only ten people. She said, “Sometimes bigger parties can be lame. When MTV’s Real World was here, we were invited to a party at that place in Point Loma. It took so long to get in there, and when we finally did, it was really lame.”

Most of the people were on the back patio talking and smoking. One guy was telling a story about going to a dentist to have fangs put into his mouth. He and a few others left early, because they were going to a concert at 4th & B.

I met three women who worked in the hotel business. When one said she worked at the Westin downtown, I asked about Carlos Santana. I remembered meeting a limo driver who told me that’s where he always stays. She said, “Yeah, one time he got off the elevator. I said, ‘Oh, there’s Santana...’ as he walked by.”

I only talked to one of the two women who worked in hotels. One we kept forcing back into the kitchen because she was making this incredibly delicious drink. When I asked what was in it, she said “Just Country Time Lemonade, coconut rum — and I rub lime on the rim of the glass.”

The other lady was from Kenya. She had just a bit of an accent. She told me she’d worked in hotels for eight years. And she had some funny stories that kept being interrupted by me and a guy named Jessie. He was wearing a Star Wars shirt, and we kept talking about old movies. Even though we discussed almost every movie (he liked Jackie Chan and science fiction and hated Christopher Guest films), we had fun debating each other. His wife kept nagging him to leave. They were going to go to Sav-On and pick up medicine for Nathan. He was in his bedroom complaining of stomach pain. He said, “My stom-

ach feels so bloated. I feel like I have an Ethiopian stomach, those ones that stick way out.” He later got into a debate with his boyfriend because he had invited an old lover to some previous party. All the remaining guests gave their two cents and told stories about running into old lovers when you were with somebody new.

The party ended before midnight, which was fine with me. ■

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RALPH
There’s a Butterfly on Your Hat

His audience ranges from old hippies to academics and professionals who have never before deviated from the approved career path. There are hundreds of his followers in San Diego.

One night in the late 1970s, Miguel Ruiz, a young Mexican physician, fell asleep at the wheel of his car and crashed it into a concrete retaining wall. He lay near death for some days and had that near-death experience of being out of his body. He saw his body from another vantage point.

But if he saw his body, where was he when he saw it? And if he was not his body, what was he?

The last of 13 children, Ruiz had grown up in rural Mexico and come from a line of curanderos, shaman healers. His mother, Sarita, was such a healer. She’d taught him as a child, but as he’d grown older he’d resisted the ancient tradition. He’d pursued the practice of Western medicine. Now after the accident, Ruiz began to study with Sarita again and he became an apprentice to a powerful nagual (pronounced nah-WAL), a sorcerer in the Toltec tradition.

Today Don Miguel Ruiz trains Toltec naguals in San Diego. He has owned a house here since 1985. His audience ranges from old hippies to academics and professionals who have never before deviated from the approved career path. There are hundreds of his followers in San Diego, but Don Miguel’s work has also spread nationwide and worldwide through the popularity of his books The Four Agreements and The Mastery of Love.

I’ve long been a fan and student of the books of Carlos Castaneda. He popularized Toltec sorcery with a series of nine books, which he began writing in the late 1960s. Castaneda’s teacher, an old Indian sorcerer named Don Juan Matus, made his home in a shack, rambled around the desert, and lived a carefully, deliberately anonymous life. Castaneda also stayed out of the public eye. In contrast, Don Miguel has a website (miguellruiz.com) on which he advertises “power journeys” to Teotihuacán in Mexico, to Machu Picchu in Peru, to the Great Pyramid of Giza in Egypt, to a volcano on Maui. There are links for “wisdom groups” and for “mentors.” There is a discussion of something called the University of Transformation. This is about as far as you can get from rambling in the desert. It seemed clear to me that without the popularity of the Castaneda books, Don Miguel would not have had entrée to the educated and affluent middle class and that his credentials as a medical doctor, a well-educated man in the Western sense, cemented his validity to that audience.

I wondered if Don Miguel was really a sorcerer. I decided to go to see him.

When Don Miguel opened his front door, my feelings about him were immediate. Before me stood a slender Mexican Indian man in his early 50s, of average height, in gray slacks and a maroon velour pullover. Before he opened his mouth or moved a muscle, I liked him and trusted him. Looking into Don Miguel’s eyes is like drowning in warm honey. He grabbed me in a hug, not something they do much where I come from.

We took seats in his comfortable living room. It was severely modern, with glass shelves and honey. He grabbed me in a hug, not something they do much where I come from.

He saw his body from another vantage point. “How did you become a Toltec shaman?” Don Miguel smiled. His voice was low and soft, accented, but with each word pronounced so carefully that understanding him was never a problem. “Well, it’s a family tradition, really. My mother is a great healer. She’s 93 years old now, and I started to learn from her when I was still a child. Her father, my grandfather, Don Leonardo, he was a powerful nagual too. Leonardo Macias. His father, Don Ezequiel, was also a great nagual. He lived to 117 years.

“I didn’t meet my great-grandfather. I only heard all those great stories about him. I think he was the first nagual in the lineage, in the family. And from him you can trace all the way back to the Mexicas, whom you call the Aztecs.”

“Who were the Toltecs?”

“Well, the Toltecs, the name Toltec means ‘artist.’ A Toltec is an artist, not really a nation. History and anthropology think they were a nation. They have a very strong influence in Mexico. They started more than 2000 years ago, built the pyramids of Teotihuacán 2500 years ago. Before that, there were already Toltecs. It’s a way of living. It comes from what I call just common sense, available to everybody. But very few have the fortune to learn it.”

“I liked your book The Four Agreements,” I said. “I wonder if any of your students have told you ways the book helped them.”

“All the time. I receive a lot of mail from Europe, a lot of mail from the United States, and also from Latin America, from everywhere, really. You know, to write this book, it was a big challenge, to make it very simple and easy and short enough that anyone can read it, can understand it and apply it. To put it in action, that is the key of the book. That everybody can put it in action and see the difference that makes in their lives.

“When they understand what the book says, they start taking action, and right away they start seeing changes in their lives, until they reach a certain point. They’re stuck at that point, and that’s the time to read the book again. Then, it’s like they’re reading another book, because all the limitations that they used to have, they have already dissolved, and they reach another point. They have another ‘Aha!’ And they start shifting again.

“You find out after you read it that you knew all that. It’s something that you knew since you were a child. But for whatever reason, it all shifted, was distorted. When you read that book, little by little you discover that you are not really what you think you are. You are much, much better than that.”

“Do you know how many copies of this book have been sold?”

“More than three million. And the beautiful
part is that mainly it’s word of mouth. It’s true that Oprah read it and gave it a big boost. But whoever reads it, right away they think of the people they love, so it keeps growing in that way."

"I get the impression that your more popular books — The Four Agreements and The Mastery of Love — are for just regular folks. But you seem to be on a double track here in that you’re training people in Toltec nagualism, you’re teaching apprentices."

“Yes, I teach what I call Dreaming. I have a whole Dream school, and there are teachers there who teach the others.”

I was curious as to how what he called “Dreaming” related to other spiritual practices. I said, “My sister, she’s a magical person. She used to do what she called ‘astral traveling.’ I couldn’t do it. But I do write fiction. My feeling is that when you write fiction, that you are Dreaming.”

“Yes, you are Dreaming. Certainly, right now. Certainly, all the time.”

“That part’s true,” I said. “This is a level of Dreaming. And that’s another level of Dreams.”

He shook his head. “The way your sister approaches it is a different way than you do. You just don’t know that you are Dreaming, and you call it your imagination. That you write science fiction, or whatever you write, is in your imagination. And it’s true that you are traveling into a virtual reality that is real. Because everything here is just a virtual reality that is happening in your brain. It’s not exactly true.”

“So this world is a screen, and we’re just running our movies on it.”

“Yes.”

“And what you’re teaching is how to put a happy ending on it.”

“That’s exactly the direction that a Dream Master has. You know, like I told you before, the word ‘Toltec’ means ‘artist.’ And the art that we practice, really, is the art of Dreams. As with every art, we enjoy the art. That’s why we do it.

“You know, your whole life is really a story that you create. And that includes your parents, your brother. It’s true that they exist. Yes, your father exists. But in the story that you create, you give them…they become characters in your story. It doesn’t mean that they are what you believe.”

He smiled and cocked his head.

“In your story your father is a certain way. Your mother is a certain way. That’s what you believe, but that doesn’t mean it’s true. It’s only true in your story. If you compare notes, you will find out your father is not what you believe he is. Your mother is not what you believe she is. Your children are not what you believe they are. And even going a little deeper, you find out that you are not what you believe you are. This is a place in Dreams when your whole reality starts coming apart. What you believed you are is not what you are but what you pretended to be for so long.”

“How many Toltec naguals have you trained, do you think?”

“I think there are a lot of them. The main two ones are my own children, but there are many others that are really masters.”

The bookends of Don Miguel’s career are the traffic accident and a massive heart attack in 2002 that nearly killed him. Since then, he has — at least in theory — worked a reduced schedule, laboring to set up his sons, Miguel Jr., who lives in Santa Monica, and José Luis, who lives in San Diego — and in time, his youngest son, Leonardo — to follow in his footsteps.

“What are your students — the actual naguals that you’ve changed — what are they doing with this knowledge?”

“In Castaneda, I think he hooked his audience in the early ’70s with tales of psychotropic plants.”
“Well, they’re doing so many different things. You know, when you teach them, what you really teach is about themselves. And everybody is completely different. Then, what they do is to have a way of life that makes them happy. Just a few of them try to be teachers. But many others, they are artists, they paint and they draw beautiful art.

“The other kind of artists are the actors. There are medical doctors, lawyers, engineers. They are all kinds of people, and what they are doing, they keep going with their life in their way but with awareness. Now they know what they are doing, and they do it with a purpose. And mainly the purpose that they have is about giving. It’s no longer to receive. That becomes secondary. And by giving they are receiving much more than they give.”

I wondered how this was accomplished. “What is the University of Transformation?” “It was created because of the need that we had to go to the next level of Dreaming. To have a place specifically where they have a place to sit in a chair, to go into Dreaming, and see their confirmation. This is a very intense work that they do. “All that started four years ago, on my last journey to Egypt. Then one of my apprentices, she insisted that I teach Dreaming. So I told her no. But she was insisting, and I said, ‘Okay, let’s make a deal. Get 40 people who would really want it so bad that they agree for a whole year not to fail one Dreaming. If you can do that, I will teach Dreaming.’ “When I told her that, I didn’t think that she could get even 5 people who would really commit themselves. And she came back to me with much more than 40 people. To my surprise, they did it. They did four years of Dreaming.” “Okay,” I said, “University of Transformation. Transform from what to what?” “From a victim to a warrior. From living without awareness to living fully aware. And that starts with yourself. In order to give, first you must have. And what you don’t have is awareness.” “In Castaneda,” I said, “I think he hooked his audience in the early ’70s with tales of psychotrop plants and also with tales of miraculous events. Y’know, Don Juan disappeared Carlos’s car...
under a hat, and…”

“Those were real stories.”

“My question is, are they metaphorical or are they…”

“Okay, this is a great question for Don Carlos. But I can make an assumption that, yes, that was real. And, yes, they are metaphorical, but they are real at the same time. Like, in front of my apprentices, I perform so many miracles.”

“Describe one, please.”

“Well, for example, I took, like, 40 people to Peru. We were in Machu Picchu, at the very top. It was during the night. We were outside, just relaxing. There were around 20 people with me at that time. The night was very clear. Crystal clear. You could see far away. I told them, ‘What would you guys think if in less than one minute the whole environment becomes covered by fog, so that you cannot see anything?’

“They said, ‘Well, that would be cool.’ That’s what they said.

“And when I told that, you could see from the mountains the fog coming. In less than one minute it was so dense we could not see each other. And then, when we were like that, I said that, the fog started going away. You saw it going away, and the night was as clear as in the beginning. And if you ask me how I did that, the answer is, I have no idea.”

“How does Toltec Dreaming differ from normal dreaming?”

“Awareness, that is the difference. You know, we live in a world with six billion people. And those people are not aware that they’re dreaming. They’re born, they grow up, they get old, they die, and they didn’t know that their whole life was just a dream. Once you are aware, you find out that it isn’t exactly true that life has all the power over you.”

“I had read about a Toltec technique called “The Art of Stalking.” I thought of it as using the attitude of a hunter to analyze and master your own will. I asked Don Miguel to describe it.

“Well, once you have awareness, and once you master transformation, then you find out that you have control over every single belief that exists in your head. You can choose every action, and by choosing the action, you can see the possible reaction. Then you see that your whole life you were victimized by your beliefs. You find that you have an advantage over the rest of the people because...
you are no longer naïve.”

“You mean you track down your misconceptions and change them?”

“Oh, definitely. Yes.”

In the Castaneda books, one becomes a sorcerer by capturing an “ally spirit.” The way it’s described, it’s like taming a demon and making it into an angel. You come to believe it makes you act in certain ways. Okay, then, with imagination, we try to express the existence of this kind of life to everybody. We can draw them, or whatever, whatever our imagination says they look like. It’s not exactly true, but those things exist.”

Don Miguel told me that the only way to experience what he was talking about was to go with him to Teotihuacán, an ancient ruin 33 miles northeast of Mexico City. He and José Luis were leading a group there in a week.

“I always had an altar, wherever I lived. For my friends, it was kind of weird to see these things.”

The five-day trip was already full, but he would give his assistants directions to make a place for me. * * *

Before we left for Teotihuacán I wanted to meet José Luis. He and his wife, Judy Segal, have a house in an upscale neighborhood of Chula Vista. Plain in front, the house is roomy inside, with a two-story atrium living room. I sat on a couch, and Segal, slender, big-eyed, dark, and intense, sat on another couch across a huge glass coffee table. To my left was a print of a Klimt painting, The Kiss, a stylized couple embracing under a blanket shot through with gold. On the far wall, across the living and dining rooms, next to glass doors to the back yard, was an enormous Buddha, lacquered deep maroon. Along the right wall of the dining room, a small table held a large statue of the Chinese goddess Kwan Yin.

José Luis, a stocky young man of about 25, sat against the wall on a low stool that curved upward around his hips. His mahogany face is both innocent and strong, and his long, thick hair hangs to the middle of his back. He has his father’s eyes. Segal and I looked as if we were San Diegans. José Luis looked like a holographic projection from another time and place.

“So, I wanted to ask you, José Luis, did you grow up in San Diego?”

“No, I grew up in Tijuana. My father staged back and forth, went to medical school.” He speaks with a staccato Mexican accent, the same
new for spring
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I had a choice, in that moment.

I could become the greatest victim, or I could become the greatest warrior in life.”

there, I had a dream that I was coming up there with my father in the high mountains. Then all of a sudden, in the dream, he fell, in the mountains. I looked down, and I could see he was unconscious, and I was so scared. So in the dream, I started to run, looking for safety. I went to my mother’s home. I went, ‘Mom, Mom! My father is dead. He fell down the mountain.’ And in the

“I had a choice, in that moment.

I could become the greatest victim, or I could become the greatest warrior in life.”
think...you know how a kid always resists what the parents want.”

“Your father resisted it as well.”

“Yes, he did. In the Dream, many times I can escape and resist. But it came to a point where there was noth-

ing to resist. And so it came to a completely joyful moment. It’s about sharing love. When going into that feeling, we realize that we are children of God, so when I teach I don’t see color. I just go into heightened love. I put everything in the human form into unconditional love.”

“Do you teach these seminars south of the border also?”

“Yes, yes. When I was little, when I was going to junior high school, and in high school, I always had an altar, wherever I lived. For my friends, it was kind of weird to see these things, because in Mexico, normally you have just Catholic and Pentecostal. So they would say, ‘What is your father?’ I say, ‘Oh, he’s a nagual.’ We were at my grandma’s, so they have to listen. ‘So at one point, I’m at a party. They come to me and say, ‘Okay, you want to show us what you can do, teach us something.’ So — it was very funny — when I start talking, the noise got lower, lower, and then all my friends, all the people from the party, were in front of me. So I started sharing what my father had been teaching, and my grandmother. To my
There was a workshop coming up in two weeks, so I went and met Miguel and Mother Sarita.

“Very shortly after that, Miguel asked me to start working with him, to teach yoga at his workshop. So I’d been working with him for a year, and I became one of his students, one of his Dream students. I met everyone in José’s family, and I was traveling around, pretty much everywhere Miguel went. A year later, on the way to New York, to catch a flight to Egypt, I finally met José.

“When I met José, he was in that point of resistance he shared with you. And when I saw him at the airport in New York with his father, he intimidated me so much. He had these headphones on that were so loud with heavy metal, and on his head was, like, a gangster hat, and he wore bug-eyed glasses. And this huge shield that said, ‘Don’t mess with me.’ In fact, his character was so good — if you could see the face — he was like this mask. He was the type of fellow that if I saw him on the street, I would have crossed the street.

“And after I got over the shock that Miguel was with this character, it took my breath. I almost didn’t want to, but I couldn’t not go over and say hi to Miguel. And Miguel said to me, ‘This is my son, José.’ And I’d heard that name forever. So, I pushed up these little bug-eyed glasses, and the moment I saw the eyes, I went, ‘Oh, my God! You’re the same as your father. I love you. You are my family.’

“I saw him, and I saw his mask and what he was doing, and I saw his beauty. We’ve been together ever since.” I asked José, “Do you have anything that you would like to say, to add on your own, without answering questions?”

He said, “Yes, it was, like, two years ago, I went to the dentist, and I go home, and when I was coming back, I noticed that my eyes started hurting, hurting in the [contact] lens, and I removed them, because it was hurting in the lens, for hours, in the rain.

“I got to the house. I said, ‘Oh, honey, I’m very tired. My eyes hurt very much. I’m going to go to sleep, and tomorrow will be better.’ So I went to sleep, and the next day I saw everything blurry. My eyesight was gone. I could just see a little light. It was very scary, because the pressure kept increasing. The pressure in my eyes, and I couldn’t see.

“So I went to Tijuana. My family, all my uncles, are doctors. So they took me there. And in the beginning, when I see my aunt — she’s an eye doctor — she was very scared. And she put light in my eyes and asked me if I could see this. I know there was bad trouble. She was accidentally showing her fear.

“So we went to another doctor, and he said, ‘Well, if you’re gonna see again, you’re gonna see again. At first we thought you might have brain damage.’ So, after a while, they put me in an IV, and the pressure went away. But I was like that for a week. At first I was feeling bad, feeling scared. But then I see loved ones having more suffering and pain, crying, feeling these things. And I said to myself, ‘Wow! I’m the one who’s supposed to be like that.

“I’m here taking care of my uncles, are doctors. Tijuana. My family, all my uncles, are doctors. And she put light in my eyes and asked me if I could see this. I know there was bad trouble. She was accidentally showing her fear.

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“I’m here taking care of father and grandmother, it was quite extraordinary. How everyone, with no practice at all on my part, received a message. I was inspired.”

“I wanted to talk to Judy for a while. You came into this...how? “I met a person who had just been working with Mother Sarita. The feeling of this person’s energy — I had to meet Mother Sarita. In fact, I didn’t even want to talk to them. I ran to the phone to call. I said, ‘I’d like to come meet you.’
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And right there I knew I had a choice, in that moment. I could become the greatest victim, or I could become the greatest warrior in life and accept what God had given me. And in that, I noticed that there’s a whole world inside. But I loved to…I like to watch eyes. But when that was taken away, I knew I had to proceed. And I could perceive the whole…it was like the whole infinity inside.

“So one day I wake up and finally start making peace. And accepting, this is the way I’m going to live now. And I go to the mirror, and I see for the first time. I wake up and see my sideburns — the first thing I saw was my sideburns. I was so happy. And I know the gift of God that was given to us, everything, life. So from that experience, it is so amazing, so amazing to see that we don’t need a sign of God to know that He is listening to us. The very moment that we wake up, every morning we open our eyes and take a deep breath, it’s a sign of power to know that He is there.

“And from that we receive all gifts, a true love for the Creator and the creation that is one. And from that you fall in love more and more with this stuff, and you fall more and more in love with God. And everything starts making more sense, to listen to yourself and see the whole Dream around you. And to see, wherever you put your attention, you will perceive.

“Whenver you go to church and see the altar, you know that’s a house of God. You go to Buddhist temple and see the Buddha, you know that’s a house of God. And also I know that when I opened my eyes and could see, I know the word is a house of God.

“So going beyond the language and going beyond the way of being is a complete accepting of the way life is. And it’s so beautiful, to surrender to that.”

In Teotihuacán I set out to write an objective account of how a nagual works, but then a miracle happened to me. Teotihuacan translates, The Place Where Man Becomes God.

It’s hard to grasp the enormity of Teotihuacán. According to Don Miguel, 2500 years ago it was a city of a quarter million people. But the consciousness that built it was more different from ours than ours is from that of the Martians of old-time science fiction. It was a society in which science, religion, and art were not separate. The engineering has mystical significance. The stone façades are heavy, ominous, and weird. This city of huge pyramids and giant plazas was conceived by a spiritual, poetic sensibility to induce an altered state of con-

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Attention Deficit Hyperactivity Disorder

Children between the ages of 6 and 17 experiencing any of the following symptoms most of the time may be eligible to participate in our research study. All research-related care is provided at no cost to those who qualify.

**Symptoms of ADHD:**
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You could be suffering from clinical depression...

Depression symptoms include:
- Feelings of sadness, worthlessness or guilt
- Difficulty concentrating
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Volunteers are needed for a clinical depression research study. This is a pharmaceutical company-sponsored study. There is no cost to you. Travel compensation is provided.

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

If you qualify, you will receive study-related medical evaluations, laboratory tests and investigational medication, all at no cost to you. Compensation for your time and travel is provided.

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Garcia reminded me of her favorite Don Miguel quote.

“You are given two choices in life: you can be happy or you can be stupid.”

immense stone platforms at their centers. The leaders were stunningly beautiful women: Nancy Coleming from the Cas-tanedo books. The couples were crying too. We all talked about our experiences. Talking seemed to make them more real. By the time we left, the two couples were arm in arm, like teenagers in love. Only Brooks and I seemed unmoved. But we weren’t. I felt the load of grief and greed, lust and guilt lifted.

"You are given two choices in life: you can be happy or you can be stupid."
Next Haywood and Coleman took us to a pyramid in the quadrangle, the Feathered Serpent Pyramid. Many stone heads of Quetzalcoatl were carved on it. The leaders told us to pick one and stare at it until we entered it. At Teotihuacan we would be symbolically digested by Quetzalcoatl, to emerge on the last day in the light of the sun, at the Pyramid of the Sun.

The Avenue of the Dead is the mile-and-a-half long axis of the city. It was here that it hit Brooks. She started screaming. Whatever emotional load she was carrying, whatever demon, it was on the way out, and it did not go gentle. Coleman led her to stone steps, and Brooks lay in Coleman’s arms sobbing. Then, just when you thought it had passed, it started again, gut-wrenching screams from the bottom of her soul. That night, in the hotel bar, Brooks was radiant.

The second day I hooked up with Rosalie Garcia. I wanted to talk to her about her experience the day before. She said her tears were cathartic tears of happiness, and she showed me an entry in her journal that explained how she felt: “What is so agonizing about this kind of work is that — despite one’s willingness to grow and make changes in one’s life, it’s our own resistance to release, to let go of the familiar distortions (our domestication) of life — it’s our fear of the new and unfamiliar that keeps us stuck in our own stuff.”

As we stood atop a stone wall on the Avenue of the Dead, Garcia looked off to the Pyramid of the Moon straight ahead and the Pyramid of the Sun to the right and said, “If this is a dream, it’s a
I’ve seen that flinch behind the eyes when someone I liked
but would never get to know thought, “How many babies has this guy killed?”

the Air. She said we were to proceed without judgment but with discernment.

Usually your beloved means your life partner. But a writer has another beloved, his audience. I’m a Vietnam veteran. The audience for my writing has been other Vietnam vets, soldiers, and a few civilians. But I’ve said everything I have to say about war and soldiering three times over. I had a practical need to graduate to wall that separated us from the civilians. I’ve seen that flinch behind the eyes when someone I liked but would never get to know thought, “How many babies has this guy killed?” The answer is none, but there was no way for them to ask, so I never got to say, I was guile of that hurtful flinch behind the eyes, and to reach an audience, you have to love it, to sing to it in its own language. The worst thing you can do is fear it.

I felt dazed, staggered. I walked to a low wall and sat leaning against it. I thought, Jimmy, you have to love them. Maybe some of them will never get it, but maybe some of them will, that you signed on to protect their lives with yours. My decision to sacrifice myself for America had been an act of love, and the only way to be true to it was to keep loving, whether it was recognized or rewarded or not. And I was crying. Brooks came striding across the courtyard, black flat-crowned cowboy hat on the back of her head. She sat beside me and held my hand, not saying a word. We sat there a long time. She reached in a pocket and took out a curiously shaped crystal, flat on one end, jagged peaks on the other. She placed it on my heart. In that moment, I came home.

Everybody there experienced something cataclysmic. I saw people so entranced that they cried or cried out or shook all over like jackhammers.

The next morning, in my just-before-waking dreams, I turned into a falcon, unfurled powerful wings, and pumped them into the sky, then soared to the top of the Pyramid of...
the Moon, flaring to alight. I stood on stalky bird legs, hopping, looking out at the first line of light as the sun rose and the sky turned pastel blues and lavenders. The east side of the bushes in the plain below became rough gray-green crescents.

From the villages around, the smells of smoke and coffee rose from the first fires of the day.

It was a dream. But in memory it is clearer and more vivid than driving over the bridge to Coronado. It has more meaning.

The closing ceremony was at the top of the Pyramid of the Sun. The climb itself was structured as a ceremony. All 150 of us walked around the pyramid at every level, men clockwise, women counterclockwise. We could see for miles in all directions. By the time we got to the top we were in an altered space.

I felt like an astronaut in orbit around the sun. Then it occurred to me that I really was in orbit around the sun.

On top of the pyramid, we gathered in a group around José Luis, who was preaching. José Luis is a stem-winder of a preacher, with his baby face and his hair flowing from under a battered fedora to the middle of his back. He believes and feels so deeply that the words just roll out of him.

The sun shone on us, and monarch butterflies fluttered around. One lit on a clip in a blond girl’s hair. I couldn’t see who she was through the crowd. I thought, that is so cool! It should happen to all of us.

Erika Kalter, a San Diego yoga instructor who had been teaching a free, optional class every morning, stood behind me. She cracked up. She started laughing so hard she bent over and slapped her thigh. I turned and said, “What?”

“There’s a butterfly on your hat.”

I’m at the University of Transformation, which has its campus in a two-story suite in an office park in Sorrento Mesa. I’ve come to go over some questions I have about my interview with José Luis.

There’s a meeting tonight of the San Diego Dream group. Don Miguel, José Luis, and Barbara Emrys, another San Diego shaman, will speak, and then the group will spend the weekend Dreaming. We’re upstairs in a large open room with a lot of folding chairs. Not wooden chairs. These are canvas chairs with steel-tube frames, chairs that one can sit on for hours without moving, feet flat on the floor, hands on knees, back straight.

It’s an affluent crowd of well-dressed people, mostly but not exclusively Caucasian. I notice that there’s no sign of attitude anywhere. There are no macho guys and no wimpy guys. The women are all attractive. Not movie star or model beautiful, necessarily, but beautiful in the way that any woman who is nice and has a sense of self is beautiful.

Along the far wall is a couch with a wire and clip-on microphone on it. Erika Kalter is running the PA system. I go over to greet her and to tell her that I’m still doing most of the yoga she taught me and that Brian Foy took a picture of me and the butterfly on my cap.

Don Miguel, José Luis, and Emrys enter and sit on the couch. Don Miguel clips on the mike. He looks fondly around the room, with his warm smile and liquid eyes, and says, “I am in love, and there is no doubt.”

Someone in the back of the room missed that last. He says, “What?”

Don Miguel smiles, “I said, ‘There is no doubt.’”

— Jim Morris
MOM STILL PAYS THE BILLS

“I DON’T KNOW WHY STUDENTS ACCEPT ME AS ONE OF THEM, THEY JUST DO; I GUESS THEY KNOW WHY I DON’T PERCEIVE ME AS A STUDENT.”

I sometimes find it difficult to relate to people significantly older than me; it seems like their actions and perception of the world are different than mine, which makes common ground rare. I do, however, relate to Michele, the advisor of one of the committees I am on at school. She is more than 20 years older than me, yet she seems able to understand my perspective and opinions.

Michele has characteristics of wisdom and maturity I hope to acquire. She is responsible and doesn’t blame other people when things go wrong. When our teen-summit planning was running behind schedule, Michele assumed the responsibilities of two committee members and brought us back on track. Even more amazing to me is that, despite all her hard work, Michele is willing to give someone else the credit.

Michele has practical and optimistic views on life. When I talk to her about conflicts I have with my friends or about going away to college, Michele offers me advice from lessons she has learned. For instance, when I had a fight with a friend, Michele suggested apologizing only if I was truly sorry; she also suggested I approach the situation with my friend’s perspective in mind.

At our last meeting, it was the hope of our committee to develop a monthly newspaper to distribute to San Diego teens; it would have cost over $1000 per issue. Michele, who tends to be more conservative in her ideas and approaches, suggested we post the information on a link to the city’s website and update it quarterly, which would cost very little.

— Erin Bala, Helix H.S.

LAST DECEMBER I TURNED 18, SO I’M NOW AN ADULT…LEGALY, ANYWAY. I CAN NOW PLAY THE LOTTERY, GAMBLE IN INDIAN CASINOS, VOTE, AND BUY CIGARETTES IF I WANT, BUT DOES THAT MAKE ME AN ADULT? THE NEW PRIVILEGES ARE NICE; HOWEVER, I DON’T YET CONSIDER MYSELF AN ADULT.

Becoming an adult is more than an age, so I cannot predict when I will consider myself a “real” adult. I will know when I become one, though. Certain things will have to occur. Some of those things include the ability to take care of myself financially and getting a place of my own (or, at least, away from home). I have a regular job, and I pay for a lot of my own things, like clothes and school supplies, but my mom still pays the bills and I still live with her.

Besides not being financially independent, I do not think that my perceptions or attitudes are independent either; I haven’t experienced enough things in life. I see the same people during the week and do the same things. I haven’t left the things that I’m familiar with to explore the rest of the world. So, once I do explore more of what is out there, then I’ll probably gain independence in the way that I think, and my view of things may change because of that.

Although I don’t consider myself an adult yet, I’m getting closer to becoming one. Within the next year I’ll go to college, which will bring new experiences for me, and I’ll have to become more financially independent. I’ll also move away from home for the first time.

— Brian Lawless, Morse H.S.

W HEN YOU ARE 9, YOU CONSIDER 13-YEAR-OLDS “MATURE” OR EVEN “OLD.” WHEN YOU FINALLY REACH 13, IT’S NOTHING COMPARED TO WHAT YOU THOUGHT IT WOULD BE, AND THEN THE AGE OF 17 SEEMS TO BE THE CHECKPOINT OF MATURE ADULTHOOD. NOW THAT I AM 17, I FEEL NOTHING DIFFERENT. SO WHAT NOW?

Well, first of all, I’ve pushed back the age that I consider “mature.” I decided that in order to consider someone mature, that person must have certain experiences. These experiences are: falling in and out of love, learning to give and take advice, being able to find the learning experience in close to every mistake, acquiring most of one’s material wants, and reaching a satisfaction, possibly even happy, point in one’s life, but yet still continuing to set goals for the future. Considering these guidelines for maturity, I believe the youngest a fully mature person can be is 30. Don’t get me wrong, though — I don’t consider a 30-year-old person “old.”

I know there are many opinions on what the term “maturity” means. We are often taught things like, “girls mature at a younger age than boys,” and “only the older one can truly be mature.” However, in all my inexperience (which, because of my age, may sometimes be confused for immaturity), I can conclude that maturity is not a trait obtained with age, such as a gray hair or a mole.

The only time one can really be considered mature is after living the major experiences I listed; for only then will they be able to use their life and wisdom to educate and guide others.

— Melina Mena, El Cajon Valley H.S.

THERE IS A SPANISH TEACHER AT MY SCHOOL WHOM I LOOK UP TO AS “MATURE.” WHILE I DON’T CONSIDER HER OLD (SHE JUST TURNED 27), SHE’S GOT ALL THE RESPONSIBILITIES OF SOMEONE WHO IS. HER POSITIVE OUTLOOK ON LIFE IS AN INSPIRATION TO ME AND OTHERS WHO DON’T LOOK FORWARD TO USING THEIR LIFE AS AN INSPIRATION TO OTHERS.

HEALTH AND BEAUTY

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— Erin Bala, Helix H.S.

— Brian Lawless, Morse H.S.

— Melina Mena, El Cajon Valley H.S.

— Erin Bala, Helix H.S.

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Before people can consider themselves fully mature, some awful experiences must be endured: losing parents, parents divorcing, and being betrayed by “friends,” to name a few.

I know a woman (whose name I’ll withhold) who is 36 years of age. This woman is the wisest person that I know, and I admire her more than she knows, due to her ability to be mature yet still manage to act like a teenager. She dropped out of school when she was 15, married when she was 19, had a daughter when she was 20, a son when she was 25, and divorced her abusive husband when she was 26. Ten years later, she

to growing up.

I relate to my Spanish teacher because she has everything I want in life (a steady job and a family) and is still accepted by teens. There are times when you can catch her hanging out with a group of students, talking about the latest movie or what they did over the weekend. Asking her about this, she said: “I don’t know why students accept me as one of them, they just do; I guess they don’t perceive me as a teacher but more as a friend.”

Not only do the students not consider her old, but neither does she. “I don’t consider myself old, but I do consider myself mature.”

Considering how she looks at life, I can only wonder if I will turn out as cool as her. While my goals in life aren’t exactly the same as hers, I can use her success as a guide to go in the right direction. We both have the same perspective on life…that education is the key to success and that people always deserve a second chance.

— John Twilla, Hilltop H.S.

I will consider myself fully mature when I have most, if not all, of the qualities of someone who is “old.” I don’t know exactly when this will be, but I can estimate that it will probably be after 28 or 30. I say this because I think it can only come after having children. Being a parent is something that brings with it a whole different set of responsibilities that are difficult or impossible to understand if you’re not one.

I see maturity in my friend whom I’ll call Kate. Kate has always been a hard worker, a habit formed out of necessity. Coming from a financially unstable family, Kate had a job since she was 15. She worked her way through college. Kate is also mature in the way she deals with people; she’s willing to work things out, even if it means admitting she is wrong.

I know that Kate’s uncle passed away when she was younger, and she was very close to him. I believe this caused her to treat her close relationships with more respect because she realizes how valuable they are.

— Gabrielle Clifford, La Costa Canyon H.S.
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CHAPTER 23
Night Fool

Often when men are talking of experiences they have had with wild animals while hunting in the mountains back of here, I am tempted to join the conversation by telling of the sea lion I once met while on the beach at night. But the experience, compared to their experiences, was so slight, so absurd, that fortunately I have retained my promise with the sea and with the sea lion and have said nothing out loud to anybody.

At night, of course, when the tide is out the sand of my shoreline becomes snow, ankle-deep. My boots sink into it making the crunch-crunch-crunch sound so familiar in Dakota or Montana during winters. I could be there, and my desolate beach could be a January prairie. For even on the darkest nights, nights when there is no moon and when the stars are blurred, the shoreline maintains that certain radiance so common with snow. This radiance frightens the night away. Night may hover but may not land, and these are the hours to go walking, if walk one will.

I am a fool for these nights, such a fool that I dare tell the surf, the sound would be as nothing compared to the crack-crack-crack sound of sawdust. And coyotes, because they refuse to wear a collar and a license, must be shot.

Dogs must be turned into pampered dolls of sawdust. And coyotes, because they refuse to wear a collar and a license, must be shot.

and my desolate beach could be a January prairie. For even on the darkest nights, nights when there is no moon and when the stars are blurred, the shoreline maintains that certain radiance so common with snow. This radiance frightens the night away. Night may hover but may not land, and these are the hours to go walking, if walk one will.

I am a fool for these nights, such a fool that I dare tell nobody where I have been. I am too much the coward to be considered by others as erratic, I am deadly afraid of being accused of assuming privileges reserved for geniuses only. During these walks I am treading on territory too sacred for a young man of my sort who in the daytime must earn his living gathering nonsense for my paper. I am walking through a sunken garden where only poets should walk, poets and other people who through necessity need not be up and going again at daybreak, dodging street cars and listening to stories and saying “Yes, sir,” all for the sake of my weekend check.

But once I am on the night beach, once I do sneak through the barriers to where I do not belong, the beach refrains from driving me away. The beach permits me to stay providing I do not advertise the secrets of my visit, and providing I do not invite another mortal along too. For another, no matter how close a friend, is sure at some moment to exclaim: “What a perfectly glorious night!” And presto, at this blandishment the perfectness vanishes. There is no perfectness. It has been frightened into hiding, frightened by self-consciousness. For no night, regardless of how perfect, can endure being screeched at by a mortal.

So, as far as concerns these stolen walks, the best principle I find is to take them and forget about them, to take them again and to forget about them again, although this forgetting is not always easy. It is not easy in the case of the young sea lion which crawled up the sand from the surf and lay beside me.

I was resting near two boulders at the time. I was lying on my back, one hand under my head, the other hand holding a cigarette aloft. I did not hear the sea lion approach, as this sound would be as nothing compared to the sound of the surf. I did not hear the surf either, as I have lived too long by the ocean to be aware of the surf-beat. I do not notice it except during storms or when somebody draws the sound to my attention. My first awareness, then, that something alive was alongside me was when I felt the wet body nosing into my side. I put my hand there quickly, also I jerked my head quickly to look.

The baby sea lion, I believe, was as astonished as I, for its round eyes stared at me for having made such a sudden movement. Obviously the little fellow had come to me for warmth, as I could see now that it had not long been abandoned by its mother. The youngster was probably an orphan, and now that the first surprise of our meeting was over we accepted a sort of working agreement. The seal would not get me all wet if I would not pet it or patronize it too much. “We’ll just stay the way we are, eh?” This was our agreement.

An early impulse, naturally, was to make a captive of the seal, to take it back to the city as proof somewhat of my story. The impulse was the same, perhaps, which drives men to lug home heads of deer to demonstrate a hidden valiance. Yet the more I studied my little companion the more I felt like laughing at the idiocy of the impulse. Canaries must be caged. Deer must be beheaded. Dogs must be turned into pampered dolls of sawdust. And coyotes, because they refuse to wear a collar and a license, must be shot.

The hair began to dry now. It became dry and soft between my fingers. We lay there for an hour or more, but because I would have to be at work in the morning I could not lie there forever. So, looking at the small creature, I all but said aloud: “You’re a silly little beast to have come up here beside me. Don’t you know there’s a bounty of five dollars on your scalp? Your ma or your old man should have told you something about us. Listen, I’m going to let you go back into the water, and don’t ever let me catch you doing this again.”

As I arose, the youngster’s tremendously round eyes watched me trudge away, yet he did not move from the

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warm spot we had created. I glanced back over my shoulder and could see the head silhouetted upwards watching me. Whether he accepted my advice I have no way of knowing. But I do know I have walked this same lonely stretch many times since then, and no young sea lion, nothing alive whatsoever on the snow-sand.

CHAPTER 24
Generation Shadow
The new fish-and-game investigator came up to the office and said that too many people along the shoreline were catching lobsters out of season and that he needed two more deputies to help put a stop to the lawbreaking.

He wanted the city editor’s support to obtain these deputies, and said that almost any night people drive their cars to the coast—almost any night people deputies, and said that tor’s support to obtain these snow-sand.

He chugged his launch back out to sea. He was looking for rowboat-poachers who dropped their traps offshore by the kelp beds, and as soon as he left I made myself at home far out on the rocky point. I who poach myself at home far out on the little dirt road to the city.

Here’s where fishermen come almost every night, I’m told,” he advised me. “And you’ll see how many nets they have. I’ll go on with the rest of the patrolling and call back for you.”

He said, but he needed more deputies to work from the shore-side. He said he would like to prove to the city editor how bad the situation really was, and he suggested that I go with him on a night’s patrol duty. “All right,” the city editor nodded to me. “You go with him if he wants you to.” I went with him, and he put me ashore on a peninsula about nine miles from the city.

With a rock for a seat and another rock for a back I broke out my cigarettes to complete my comfort. Fishermen might see the red tips, but I did not care. I was not hiding. The moon was three-quarters, which is almost as bright as a full moon, and I could make out the country as plainly as though the time was dawn instead of ten at night. Within a half-hour the first headlights appeared on the little dirt road to the peninsula. A grove of gum trees is there, forming a natural three-sided wall around the place. The open side was towards the sea and towards me, and the car drove within the shelter and stopped. The lights went out, first the head-lights, then the parking lights, and the car had a sharper outline with the lights off than on.

The shadows in the car sat there awhile, between the moon and me. They had been cut out of paste-board in a kindergarten, and finally the shadow behind the steering wheel bent towards the shadow on the right, making one shadow, this one shadow again sinking below the car’s horizon. No lobster fishermen this time, either, so I lit a new cigarette, hoping the shadows would know I was down on the rocks if they wanted to know I was down on the rocks.

After the second car left a third car arrived, and it was as if there had not been three cars, but that the same car had arrived each time, so exact was the repetition of the shadow ritual, with such monotonous perfection did the new shadows imitate the shadows which had gone on before. As at the pull of the same string these new past-
boards performed with the same mechanical surety of the previous pasteboards, and I knew now that I had observed, not the shadows of individuals, but the shadows of generations. I was not a human now, but was detached from the animal kingdom. I was some idol without breath of my own or flesh of my own, but only with sight and eternity and with an odd sort of interest in the machinery of these things called the living. Generation had followed generation to this secluded peninsula, each generation had danced its dance, had implanted the kernel of itself, and had departed, had vanished with old age, back into the void of the main highway. Each car was 60 years or 70 years, and only I on the rocks was deathless, only I on the rocks was permitted to count by centuries where these three generations had counted by summers.

The investigator’s launch drew alongside now and I sprang aboard directly from the rocks, so calm was the sea that night. I did not have to wade, the ocean was like a lake. And when he asked me if I had seen anything I had to answer him, of course, that I had seen nothing, as I had no way of conveying to him that what I had seen were 200 years.

“Thats funny,” he said. “That’s damn funny. People say there’s fishermen driving out here most every night.”

CHAPTER 25
Isle of Women

Not far from here is San Nicolas island which some day I shall put into writing. We all have a place we are some day going to put into writing, and this is mine, and I have been preparing now for a number of years.

This is the reason when an author comes to town I try to manage to be assigned to interview him. If he arrives by liner I have no difficulty obtaining the assignment, but frequently he arrives by train. Then I have to obtain permission to leave the waterfront and interview him in his hotel.

I say to the author: “There’s an interesting island around here I’m going to write up some day myself.”

He replies: “So?”
I reply: “Yes.”
He replies: “I understand you don’t have much rain down in this section of the country.”

I reply: “On certain days when there’s a mirage you can almost see the island from this hotel.” I step to the west window and look, but as usual the First National Bank building is there.

“No,” I apologize. “You can’t see it from here on account of a building.”

“That certainly is too bad. It certainly is, now. How long about does it take to reach Tijuana from here? Or Agua Caliente?”

“Not very long if you’re driving.”

“Well, I hardly intended to walk exactly. How long by auto?”

“Not very long. But on this island was the Lost Woman. She lived on it alone for 18 years. They tried to find her and bring her off, but she always ran away and hid. She was an Indian. Don’t you think it would make a story, all right?”

“Undoubtedly. Undoubtedly. It is as interesting as can be.”

“She was an Indian. She lived on it alone for 18 years. She could have gotten off, but she always ran and hid. How would you handle it, do you think?”

“I really hardly know, I’m sure.”

“But if you did know, how would you handle it, do you think? You see, this was a long time ago. Do you want to know the location of the island?”

“Yes. Why, yes, indeed.”

“It’s one of the Channel Islands group. Do you want me to show it to you on the map?”

“Yes. Why, yes, indeed.”

“Have you a map?”

“No.”

“Well, if you had a map it would be right over here. See. My finger is the mainland. And right over here by my thumb, this thumb that’s moving, that’s San Nicolas. Fishermen went over from here to get her a lot of times, but they could never find her. They think she ran into a cave. The island has lots of caves down along the shoreline.”

“Caves are always interesting, to be sure.”

“Yes, they are. Russian otter hunters one time lived
on the island for two years. They killed off the men Indians and kept the women. Would that be too risqué, do you think?"

“No, I guess not.”

“No, I guess not, either. It would have been too risqué a few years ago maybe, though, don’t you think?”

“If I started for Agua Caliente right now could I be back in time for my lecture at eight?”

“Perhaps. Yes, I believe you could. You see, the Russians left after a while. The women were left on the island all alone. The Isle of Women. Missionaries heard about them and sent over a small vessel to get them. The women were rounded up and taken aboard. They could not speak English very well, and just as the anchor was being weighed over the three women made a scene. She saw she was being taken away, and she had left her baby ashore. She leaped overboard and swam to the beach. A storm was coming up and the captain dare not put to sea. He sailed the ship back to the island and left her there. She lived on fish and mussels and she dressed herself in sealskins and sea-gull feathers. Just imagine.”

“Just imagine.”

“As years went by she grew frightened of people. Fishermen knew she was about them and sent over a small vessel to get them. The women were rounded up and taken aboard. They could not speak English very well, and just as the anchor was being weighed over the three women made a scene. She saw she was being taken away, and she had left her baby ashore. She leaped overboard and swam to the beach. A storm was coming up and the captain dare not put to sea. He sailed the ship back to the island and left her there. She lived on fish and mussels and she dressed herself in sealskins and sea-gull feathers. Just imagine.”

“Just imagine.”

“She lived on fish and mussels and she dressed herself in sealskins and sea-gull feathers. Just imagine.”

“Just imagine.”

“Our story goes like this. The women were rounded up and taken aboard. They could not speak English very well, and just as the anchor was being weighed over the three women made a scene. She saw she was being taken away, and she had left her baby ashore. She leaped overboard and swam to the beach. A storm was coming up and the captain dare not put to sea. He sailed the ship back to the island and left her there. She lived on fish and mussels and she dressed herself in sealskins and sea-gull feathers. Just imagine.”

“Just imagine.”
ANYA MCANEAR’S MOTHER collected costume parts: hats and wigs and funny glasses and clothing, all of which Tanya loved very much back in the mid-’70s, when she was seven or eight years old. She didn’t just play with these items. In the back yard of her Lemon Grove home, she staged shows for her friends and parents with music and dance numbers and as many wardrobe changes as she could think up. “I was coordinating fashion shows when I was a little girl,” McAnear says, bemused.

Today, at 36, McAnear is still putting on fashion shows, one of the handful of San Diego residents who get paid to engage in this flamboyant activity. Of the hundreds of fashion shows staged in San Diego during an average year, she typically produces about 45 or 50. Her biggest event is the Golden Hanger fashion awards gala presented each July by the local Fashion Careers of California college. Although the 25-year-old educational institution has a reputation for being homier than its rivals, the Golden Hanger show has grown into an extravaganza, attracting close to 1000 people, the majority of whom pay $75 for admission.

“You’ll see everyone from drag queens to socialites to political people in the audience,” Jim Crawford predicted a month before last summer’s event. “It’s such a huge grab bag. That’s what makes it so interesting.” A onetime model himself, Crawford for close to 30 years has made a business out of training models and, like McAnear, putting on events that employ them. For the last nine Golden Hangers shows, the two have worked together.

What the Golden Hanger showcases are collections designed by the college’s students. “Each designer creates four or five pieces that make a cohesive statement on the runway,” McAnear explained. But the overall assortment of collections tends to be anything but cohesive; everything from classic wedding dresses to the skimpiest clubwear can show up among the students’ offerings, with party dresses for preschoolers, plus-size loungewear, men’s clothing, and more thrown into the mix. Each year McAnear and Crawford must choose the order in which all these garments will be paraded out on the runway. One afternoon last June, they were laying out sketches on the desks in a second-floor classroom at the college’s Morena Boulevard facility. Outside, Mission Bay glowed azure on the other side of Interstate 5, but McAnear, Crawford, and two assistants didn’t glance out the windows. They were studying the lineup, trying to match photos of the models Crawford would be supplying with the clothing each model would wear.

“A lot of the clothes are real small this year,” McAnear murmured. “It’s tiny. Real sexy. The audience likes that.”

“Do you got any busty girls?” one of her assistants asked Crawford a moment later.

“Busty lusty!” McAnear crowed.

“No really,” Crawford answered, sounding sad. “We lost the buxom girls last year.” The group settled on an order, and Crawford began mulling over what he would have the models wear.
els do on the runway. “Last year, the show was very stark, with white sets and multiple entrances and a lot of lighting gimmicks,” he recalled. This year he wanted to create a more straightforward and sophisticated look to complement the evening’s theme of “All That Jazz” (in homage to 2003’s best picture, Chicago). But with all the students involved in the production, there was a limit to what anyone could plan for, McAnear warned. Sometimes shoes came off, or props got dropped, or breasts or bottoms slipped out of their coverings. “But the audience loves it.” She chortled. “Because it’s scandal!”

Drama, gossip, scandal — that’s McAnear’s motto. She’s a lean, pale-skinned woman, but her long hair is raven, and her eyes are piercing and dark. She looks like some stylish sorceress, almost always dressed in black, her lips a limit to what anyone could plan for, McAnear warned. Sometimes shoes came off, or props got dropped, or breasts or bottoms slipped out of their coverings. “But the audience loves it.” She chortled. “Because it’s scandal!”

A lot of the nurturing that’s part of the school’s culture flows from Pat O’Connor, the woman who founded it and oversees its operations today. Like McAnear, she traces her absorbing interest in clothes to early childhood. “I was kind of a bossy little girl,” O’Connor confesses. She remembers dictating complex instructions for what she wanted her mother to sew. “I’d say, ‘Mom, I want this color and I want these sequins,’ and so on. I always had a real good eye for fashion.”

O’Connor never aspired to become a fashion designer. “I basically am an educator. My first job was teaching third grade for the San Diego City School District.” By the late 60s, she had married Patrick O’Connor, the oldest son in the Irish-American clan that also produced former San Diego mayor Maureen O’Connor, and the couple had their first child in 1967. Pat quit her teaching job, but she grew bored with housework, and one day an ad for a part-time job caught her eye. The Patricia Stevens fashion school was looking for someone to teach fashion merchandising. Although O’Connor had no experience in that field, “I’ll tell you how I sold myself. I said, ‘I am a fabulous teacher. If you give me the curriculum on how to change oil in a car, I could teach a bunch of mechanics how to do that, even if I didn’t know how.’” Armed with
months, however, she'd attracted her first enrollees, and within two years, she'd lured away most of the fashion-school business once enjoyed by Patricia Stevens and the local branch of Barbizon. By the mid-1980s, “I was queen of the walk,” O'Connor reminisces. She says it came as a blow when in 1985 the prestigious and well-established Fashion Institute of Design and Merchandising opened a San Diego campus. “I really felt it,” O’Connor says about the impact on her school.

Fashion Careers of California has nonetheless survived. O'Connor says between 125 and 150 students are usually enrolled at any time. “I’m the Switzerland of fashion,” she asserts. “I’m not a threat to anybody, so everyone comes to me. I mean, I’m providing the whole industry with employees.”

Her own involvement with fashion has evolved in ways she perhaps would never have predicted. On the one hand, she’s become a close friend of Zandra Rhodes, the world-famous British designer who maintains a studio in Solana Beach. Rhodes asked O'Connor to serve on the board of directors of her Fashion and Textile Museum, which opened in London last May, and this connection has taken O'Connor (among other places) into the home of the British prime minister, a development at which she marvels. On the other hand, she whispers that she has lost much of her craving for additions to her own wardrobe. “It used to be when I was 30 or 40 years old, I’d go into a city, and the first thing I’d do was go shopping. Now I go to a bookstore. Or I go to an art gallery or to museums. I think it’s, like — what is it? — Jung’s archetypes. That kind of thing. When you’re young, you’re into that ‘look at me’ and trying to get a man.” Now 63, she sounds a little wistful about the loss of her one-time passion. “I don’t like to shop anymore. I don’t have time for that.

“I probably shouldn’t say that,” she interjects. “But I’m interested in educating these kids. Kids who come to this school are not here because somebody is telling them they have to go to school. They love fashion. They love the process. They love what they’re doing. They’re following their bliss.”

The direction that can take them startles O’Connor, she admits. She says the evolution away from formality has become so extreme it reminds her of the late ’60s, “when you had that complete sloppy breakdown of fashion. Everybody just looked awful.” She brightens when she recalls that the pendulum eventually swung the other way, “and people began putting on their gold chains, and they had those big shoulder pads.”

When O’Connor established her school, she set up a dress code, and while this has become difficult to enforce over time, she still has her limits. “Every once in a while, somebody will come in with their pubic hair showing.” She looks repulsed. “And I’ll go, ‘What’s that?’ And they’ll go, ‘Oh.’ And I’ll go, ‘You know what? Either shave it, or pull it out.’ I’m real blunt! Because I’m thinking, ‘That looks so disgusting!’ ”

At the same time, the extreme casualness and seminudity fascinates her “because I don’t understand it,” she says. It may not represent a repudiation of fashion, she muses, but rather a way of showing off the “embellishments” so common today. “These tattoos, these piercings. They’re wearing them like accessories. Like we used to wear earrings and bracelets.” San Diego’s climate also makes it practical to flaunt embellished flesh. “They’re really wearing nothing on the beaches anymore, and I think when they come to school, they think, ‘I’m clothed because I have something on other than a thong bikini. At least my butt’s not hanging out.’ It’s all relative.”

More than a few of the collections in the most recent Golden Hanger show flattered with nakedness. Some outfits seemed to shock even the young models pressed into
service by Crawford for the event. “Oh my God, that is some ass!” One teenage girl gaped at the sight of the most revealing collection in the show: a dominatrix-inspired assembly of towering black heels, fringe, black leather garter belts, and vestigial skirts that revealed several inches of the wearers’ lower buttocks. “I thought [my butt was] hanging out,” the observer whispered to the girl sitting next to her. She giggled. “I feel like my mother is putting it together. “This is nerve-racking,” he explained. “Waiting for all the models to get here.”

Enough of them had arrived by 8:30 for Crawford to launch into his annual pre-rehearsal spiel.

“What’s my number-one commandment?” he queried the assembly.

“No sass,” someone answered.

“Yeah. No attitude,” Crawford affirmed. “This is such a big deal to me: that we all feel good about each other.” He didn’t want anyone to “get into this jealousy crap and one-upmanship. No one person is the star here. So I don’t want to see any catfights or any of that bullsh*t.” Crawford told the group he hoped to get through three complete run-throughs before the end of the afternoon. “The first run will be the hardest, because this is where I’m putting it together.” This proved no understatement.

“Ladies!” he pleaded. “This show is about sex, tits and ass, to be blunt. Get dramatic! Work that butt!” They also had to think about the poses they would be striking each time they paused, he instructed them. “I do not want anybody to go down the runway doing the same thing every time.”

From the team of girls wearing the buttocks-barring collection, Crawford requested a sassy, flirty attitude with “lots of eye stuff.” Even more time-consuming than coaxing convincing sneers, eye rolls, and hip swivels from the fledgling models was the challenge of coming up with stage business to enliven their appearances. To Ray Charles’s rendition of “Hit the Road, Jack,” Crawford had his models snapping their fingers and playing with fedoras adorned with brightly colored hatbands. He distributed flashlights to another group and instructed, “You should flash them at people in the audience.” For another number, he wanted the girls to drape themselves seductively around five studly young men who would be wearing only tight jeans with the top button undone. But it was tricky getting all the young people to move swiftly onto the stage and into graceful postures; Crawford did have them repeat the action again and again. By 11:00 a.m., he was barely halfway through the first run-through and muttering, “This is taking way too long.”

Crawford did eventually prod the unruly group to get through a complete dress rehearsal before the end of the afternoon. “This is such a big deal to us,” Crawford affirmed. “This is nerve-racking,” he explained. “Waiting for all the models to get here.”

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entourage into two complete rehearsals, but by the end of the afternoon he had abandoned any hope of a third. He also had decided against using the dogs he'd earlier planned to include in one number; the threat of nervous canines running amok had loomed too large. "It's all about flexibility," he said with a sigh of resignation.

One more crisis materialized. As people began gathering in the ballroom's vast foyer, Crawford realized that, once the show started, the backstage area would be too dark; dressers would have trouble finding the next outfit for each model they were assisting. So McAnear mobilized her army of student assistants to move all the clothing racks and props to a better-lighted dressing room outside the ballroom. This frantic exercise went unnoticed in the lobby, where music was pumping and guests were tossing back cocktails and providing an object lesson in San Diego's sartorial eclecticism.

Several hours later, she and Crawford were mounting the stage to take the evening's final bows. Tumultuous applause had greeted all the youthful models as they raced up and down the runway. None of the electronic gear had malfunctioned; no one had tripped or gotten so drunk they threw up in public. If the evening had lacked a shocking moment, such as the one in 1992 when McAnear had hurled condoms at the audience while lip-synching to Annie Lennox's "I Need a Man," she still sounded satisfied with almost every aspect of the evening.

Besides producing fashion shows, McAnear teaches a number of courses at O'Connor's fashion college, including one in fashion-show production. For that, she likes to tell her students that the roots of fashion shows extend back to the late 1300s, when "dress-makers for the different noble families to show the nobility the latest fashions," McAnear points out. "They knew how to slink and stalk and swagger and sneer and pout and produce winsome smiles upon command.

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Waiting for the models, he joked about the challenges of being heterosexual in a field where so many men are gay.

Selections and the models’ demeanor would all add to the impression of a story unfolding in 11 separate scenes. “Like in the first one, we’ll be starting off with ‘Mambo Craze’ by De Phazz. It’s bright and sunny. We’ll be releasing some butterflies, and the girls are going to smile — all very light and airy. Later on, when we get to the more sophisticated tuxedos, they’ll be a little more snooty on the runway, more elegant. It all tells a story.”

A big chunk of McAnear’s $23,500 budget for the production had been earmarked for 15 models. Each would get $700; her agent would receive an additional 20 percent. Models who command that kind of fee — about midrange for Southern California — live in Orange or Los Angeles Counties, according to McAnear. To win the job, they had to drive to San Diego to audition. The Nicole Miller organization wanted women from a wide range of ethnic backgrounds who were not too far removed from the age group of the anticipated audience. “They don’t want some 16-year-old girl walking down the runway in a size 2 outfit,” McAnear said. Five days before the fashion show, all the models had to try on each outfit they would be wearing.

The pairing of models with outfits was decided by McAnear and her 22-year-old assistant, a recent Fashion Careers of California graduate named Tenny Schields. Schields dresses like no one else. She’s tiny, and she wears things like women’s capris that hit her at the ankle, pairing them with turquoise patent-leather boots or red stilettos, and huge earrings and belts.

According to McAnear, when it comes to knowing what garments will look cool together, Schields is a natural. So a week before the Poway show, the two women met in the Nicole Miller store in La Jolla to unpack and “style” the clothing sent from New York. “We grouped all the outfits the way we wanted them; decided what tops should go with what bottoms, that sort of thing,” Schields explained. All the clothing comes in a “sample size,” according to McAnear, “like a 4 to a 6. And most of the girls are between a 2 and a 6.” Still, the preshow gathering was necessary to make sure each model fit into “her” clothes.

A tall blonde named Raichel was the first to arrive, a little before 11:00 a.m. She lugged a large satchel. Models always supply their own shoes, according to McAnear. The business of deciding which shoes each woman would wear with each outfit was part of what needed to be done this morning. Raichel immediately stripped off her jeans and T-shirt and slipped into...
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McAnear swooned, as one of the brunettes donned a set of skimpy stilettos that laced up her calves. "Ooh, mommy. Those are great." McAnear also approved when a model who was assigned to wear a stretchy magenta track suit pulled on her pair of Dr. Scholl's sandals. "I'm fine with that," McAnear said. "It's sassy."

The redhead with the perky nipples looked sad about her failure to bring any boots with her. "I was so not thinking fall," she walked. "I only brought my strap-pies." Later, eyeing another model in another dress, Northdruf pronounced that "black boots would rock it out. Ankle boots would be my favorite. With fur.” But when the model disclosed that she had no black boots of any sort, the group decided black tights would be an acceptable alternative.

To help keep track of everything, McAnear wanted the models to be photographed in each of the four or five ensembles she would be wearing in the show. She gave the job of taking the pictures to Kurt Hopke, a current student at the fashion college.

A decade ago, Hopke was a Marine, serving in Force Recon during Desert Storm. After leaving the Corps in 1994, he got involved with Olympic bobsledding and competed for more than four years on the U.S. team before yielding, at 36, to the siren song of clothing design. Waiting for the models, he joked about the challenges of being heterosexual in a field where so many men are gay. "But I have a lot of great ideas," he said. Hopke wanted to develop clothing for elite athletes, an area he thought was overlooked. "When I'm spending $10,000 for a set of runner blades, and you're just giving me a lycra suit that maybe wicks away moisture, come on! Someone ought to be able to do better than that." He also dreamed of melding military dress with tuxedo design. So far, compared to bobsledding, "doing what I'm doing now has actually been a lot easier," he said.

As each model finished trying on her assigned garments, McAnear delivered an unwelcome reminder: the group needed to reconvene no later than 8:15 on the Saturday morning of the show. "In this business, there's a lot of hurry up and wait," she confided when that moment arrived five days later. Sleepy-looking models were tricking in, sipping coffee, nibbling on muffins.

The pace picked up when McAnear conducted a rehearsal under the huge gauzy tent that would be the show's setting. Unlike Crawford's gawky students, the professional models required no browbeating. They knew how to slink and stalk and swagger and sneer and pouf and produce winsome smiles upon command. Each one moved with the impudence of a woman who knows she looks great — even without makeup, even clad in slouchy Saturday-morning jeans and T-shirts.

What bothered McAnear instead was the shortness of the runway, only 30 or so feet. The models had to have enough time to leave the stage, get back to the dressing room, take off one set of clothes, and get securely zipped and buttoned into another. "They're not like Superman," McAnear said. "That's the trickiest part of fashion-show production. Most newbies make the mistake of not giving the model enough time to change." To avoid that error, McAnear now directed the women to walk out to the end of the runway each time it was their turn, come halfway back up it, then return to the end again before exiting. "Always stop and say goodbye," she instructed.

After the rehearsal, the models lounged on folding chairs, sneaked outside for smoke and gossip. As two plump makeup artists set up their paints and powders on a long table in a corridor off the dressing area, they labored over one after another of the models’ faces. Once the formal cosmetic application was completed, the women continued to preen in front of hand-held mirrors: brushing and fluffing their hair, fussing with their lipstick. The influx of the dressers ratcheted up the decibel and energy levels. McAnear had hired about 20 students from the college to help the models with their clothing changes. For their efforts, the dressers would earn internship credits, along with $20 and a black T-shirt bearing the name of McAnear’s company (Bad Madge Productions).

"Okay, we’re going to get started!” McAnear finally called at 1:15. “Models in their first outfits, please!” The women dressed and sidled out onto the catwalk in back of the stage. One of McAnear’s assistants
whispered to Nothdruft, “I’m ready for a nap.” He rolled his eyes and replied, “I know, I’m, like, in a fashion coma.”

For McAnear’s entourage, this turned out to be the longest period of inaction. First the fashion-show guests, who had each paid between $125 and $225 to get in the door, had to meander from the luncheon area to their seats inside the tent. A member of the Wells family spoke for a while, then mistress of ceremonies Bree Walker oversaw the awarding of raffle prizes. (“You won the Botox! Give it away. You don’t need it!”)

A woman in a wheelchair sold jewelry, “You never have a job again — I would have a job,” she said. (“You won the Botox! Give it away. You don’t need it!”) A woman in a wheelchair sold jewelry, “You never have a job again — I would have a job,” she said. (“You won the Botox! Give it away. You don’t need it!”)

By 2:30, the models had failed to make a dramatic entrance from the back of the tent. A member of the Wells family spoke for a while, then mistress of ceremonies Bree Walker oversaw the awarding of raffle prizes. (“You won the Botox! Give it away. You don’t need it!”)

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It was around this time that the book *Color Me Beautiful* was published, touting the notion that one’s skin and hair tones should be analyzed so that the most flattering wardrobe colors could be selected to complement them. Simpson saw a business opportunity, and he started working as a personal “fashion consultant” in some of the tonier parts of town. “I styled all kinds of different television executives… I’d go into their homes and do their wardrobes.” He says the novelty of this work eventually got him some local news coverage. “Overnight, I was like the Boy Wonder of fashion.” One day an invitation came from his mother’s church auxiliary; the ladies wanted Simpson to stage a fashion show for them.

Although he’d never done this before, he’d been dazzled by some shows created by the fashion director for Robinson’s. "She did one on the Santa Monica Pier for Calvin Klein’s new collection," Simpson recalls. “She had set up three huge white tents, and inside, she had done everything in white: white runways, white sets. It took place around twilight, and when you arrived, all the models were lined along both sides of the pier, all in Calvin Klein T-shirts. It was really beautiful. I was so inspired by her ability to blend good fashion and theater.” Another production used performers flying from the ceiling. “I mean, it was more like Cirque du Soleil/fashion." A Children’s Hospital benefit included grizzly bears.

For the La Mesa church, Simpson pressed members of the congregation into service, making them over into more glamorous incarnations of themselves. He says he devised “amazing choreography,” and he used dogs, lighting, and music, and the show that resulted dumbfounded the audience. “In the La Mesa Times, they wrote me up, and it got me another little show. And then Pat O’Connor asked me to do a show for her with all her top design-
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I had their hair blow-dried and shined perfectly. It took, like, six hours.”

Joan Rivers, Diana Ross, Patti LaBelle, and other entertainers wore his creations. “There was no door I couldn’t go through. It was the jewelry that took me to the fashion cities—New York and L.A.”

Simpson says the jewelry design eventually became tedious, and he stopped doing it to concentrate on his first love, the fashion shows. Over the past five or six years, he says more and more opportunities to work outside San Diego have beckoned. He’s now producing less than a half-dozen shows in San Diego every year, donating his time to most of those. He says his income instead comes from the dozen or so productions he stages elsewhere in the United States—mostly huge, pricey spectacles for the American fashion stratosphere.

When the Kodak Hollywood & Highland complex opened in Los Ange-
I brought in models on every level of that bridge. At the very top “there was a tribute to Grauman’s Chinese Theater using a big Chinese dragon costume. The wings on it had a span of at least 10 to 12 feet, and they were blowing in the wind toward the Hollywood sign.”

Simpson has produced the World Swim Show held in New York every summer for the past five years. He says the most recent one “was a benefit held at Cipriani on 42nd — which is an old building, really beautiful. It’s where Donna Karan had the after-Tony party. This was swimwear from every designer in the country — 192 swimsuits and 60 models.” This year’s theme was Disco Heaven. “So we used giant, ten-foot-wide mirrored balls and a luminous set. The whole thing was done in mirrors and glitter. It was really pretty. Very New Yorky. All the models had makeup done in aluminum foil colors, done by the Sephora makeup team. And 2515 Cosmetics [a young San Diego company] did all the lipsticks and glosses!”

He produces a huge annual show for the International Swimwear/Activewear Market, usually in Los Angeles. “It’s been held at the Playboy mansion. One year we did it in a hangar at the Santa Monica Airport. Another time it was at the Natural History Museum. That had a 90-foot runway through the fountain, with people swimming in the fountain.”

Simpson says the budget for the top runway shows in L.A. and New York run from $150,000 to close to half a million dollars. (In contrast, the range here in San Diego is more like $20,000 to $75,000, he estimates.) “In the last ten years, I have been offered wonderful positions…with big corporations and top designers and new shows — to be in New York every summer.”

It was on the mall’s tri-level bridge, where Moclain, who became the house’s designer in 2001, for example, Simpson put on a show that he says required a full year to plan and execute. “That was big bucks,” he says. “It was done for all the media. It was on Entertainment Tonight. Among other things, he had the twin male models Michael and Walter Moclain, who became famous modeling for Versace, stride down the runway accompanied by greyhounds. Because “sweaters were in” at that moment, Simpson had his team concoct outrageous headpieces out of balls of yarn and knitting needles for one of the numbers. For another, sultry models wore black capes and black patent-leather gloves and huge glittering necklaces created by Swarowski in Paris. “I had their hair blow-dried and shined perfectly. It took, like, six hours.”

For the finale, he used the mall’s tri-level bridge, “which reminded me of MGM’s Ziegfield Follies. So
come work with them in different avenues,” he says. He admits he’s been tempted to leave San Diego, but he has a daughter who’s now a senior in high school. “She is my first priority,” Simpson says; he wants to stay close to her. Once she graduates, he’ll probably move, he says, perhaps to pursue new ventures in television or film, perhaps to continue trying to break new ground in the realm of fashion shows.

They’re an art form, he insists. “Clothing without models does not come to life. You can put the clothes on all the mannequins you want. You can put it on hangers. But without that runway and those models and that energy, you can’t breathe life into the clothing. It’s almost like painting a beautiful painting and leaving it in the dark and asking someone what they think of it. Well — you have to light it!”

On three nights in the middle of December, Simpson was practicing this artistry once again. A friend had asked if he would help raise money for Diversionary Theater, the struggling forum for gay, lesbian, bisexual, and transgender drama located on Park Boulevard in University Heights, and Simpson agreed.

He called the result Fashion Fabulous, and it was vintage Leonard Simpson. Against a driving musical backdrop, models with knowing smiles and vampish walks and ethereal bodies surged in complex patterns over the tiny stage. They disappeared, and more took their place, a total of 15 women and 8 men, about half of whom had driven down from L.A. for the shows. At times the audience members gaped at the beauty of the models and the clothes and props and accessories they flaunted: elbow-length gloves dripping with fringe, feathered fans, oversized sunglasses, glitter-dusted greyhounds, Norwegian ski ring hats made of fur dyed orange and green and hot pink. Other headpieces resembled huge full-blown roses and swarms of butterflies and leather helmets. For the finale, an Adonis wearing only a silver-lame bikini and gigantic white-feathered wings knelt down and presented a gift to a red-haired goddess, while a chorus of beautiful women in flaming red evening gowns surveyed the scene like some Greek chorus.

Afterward, Simpson talked about how much more gratifying it was to work in a theater than the banquet halls that more commonly house fashion shows. The audience members had no distractions. They couldn’t eat. They couldn’t ask for coffee. For 48 minutes, the models and the clothing commanded everyone’s undivided attention, and Simpson was a happy man. ■

— Jeannette De Wyze
arrest warrants? Where are the criminals that they appear to be? I know this to be a fact because I have chauffeured alongside him on many charters, going back to the original Presidential Limo Service in the mid-`90s. Back then, I was full-time; he was part-time, as he was still serving this country in the military, from which he has since retired with 20 years of service.

On reviewing the column, I found that all the statements by Greg Boss that Mr. Deegan used are 100 percent correct and accurate. But I do want to point out — and I am sure Mr. Boss will agree with me — that the subjects that Mr. Deegan and Boss addressed are only the tip of the iceberg, as to the many problems in the limousine-service business in San Diego and California. The three main and big problems in the limo industry are (1) the limo industry in California is governed by the State of California transportation branch of the State Public Utilities Commission, the PUC. This commission issues the permits and collects the fees for each and every transportation operation, be it large buses or limo and sedan services (but not taxi cabs). The commission has thick books of code rules and laws that the operators of each service are to follow and abide by. Of course, any law enforcement officer in the state can at any time step in and enforce these laws and codes when a vehicle is on a charter with passengers — and even if there aren’t paying customers or clients in the vehicle; for example, if any type of documents, notes, or a pickup name and address are in the vehicle at any time, the operator of the chartered vehicle must hold a valid PUC permit.

A limo operator also falls under all city, state, and federal laws and codes and, of course, any and all labor laws. The operator must pay employees for any and all time they are on the job and meet all valid workers’ compensation insurance policy on each employee at all times. Limo operators are also required to have valid limousine insurance on the vehicle at all times. Limo insurance policies are not obtained by your local State Farm or Allstate insurance offices. These policies are obtained from a few very insurance companies and writers who are licensed to write insurance policies on charter-vehicle operators. One thing that these special insurance companies do, along with the PUC, is to keep a close eye on the DMV driving record of each operator and his chauffeurs. Each operator is required to

**LETTERS**

*continued from page 1*

any San Diegan in history to do the right things to promote a better future for all of our children. But your firing proved a better future for our children is not to be.

Anthony St. John via e-mail

**Unlawful Owners**

We enjoyed your recent article entitled “Don’t Puke in My Limo” (“City Lights,” April 1). We have to ask, though, isn’t it unlawful for the owners of these transportation companies to cheat their drivers out of earned wages? Why are these owners and their representatives not being arrested and tried as the criminals that they appear to be?

What is going on? Where is the outrage? Where are the arrest warrants?

Name Withheld

**Two Mistakes**

Re “City Lights” column on April 1 by Joe Deegan, “Don’t Puke in My Limo.”

As I have been in the limousine business full-time in San Diego for the last ten years, I found the said column very informative and accurate, except for two mistakes, which I will correct.

Mr. Deegan interviewed — and a great part of the information in the article came from — a veteran and very experienced San Diego chauffeur who is very dependable and trustworthy. I know this to be a fact because I have chauffeured alongside him on many charters, going back to the original Presidential Limo Service in the mid-`90s. Back then, I was full-time; he was part-time, as he was still serving this country in the military, from which he has since retired with 20 years of service.

On reviewing the column, I found that all the statements by Greg Boss that Mr. Deegan used are 100 percent correct and accurate. But I do want to point out — and I am sure Mr. Boss will agree with me — that the subjects that Mr. Deegan and Boss addressed are only the tip of the iceberg, as to the many problems in the limousine-service business in San Diego and California. The three main and big problems in the limo industry are (1) the limo industry in California is governed by the State of California transportation branch of the State Public Utilities Commission, the PUC. This commission issues the permits and collects the fees for each and every transportation operation, be it large buses or limo and sedan services (but not taxi cabs). The commission has thick books of code rules and laws that the operators of each service are to follow and abide by. And, of course, any law enforcement officer in the state can at any time step in and enforce these laws and codes when a vehicle is on a charter with passengers — and even if there aren’t paying customers or clients in the vehicle; for example, if any type of documents, notes, or a pickup name and address are in the vehicle at any time, the operator of the chartered vehicle must hold a valid PUC permit.

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send the name and license number of each chauffeur to both before a chauffeur is sent out on a charter as the driver of the vehicle. Each operator has a direct fax line to the PUC and the insurance carrier. The chauffeurs have some responsibilities also, one of which is not to have or receive any type of serious traffic ticket or too many traffic tickets in a charter or personal vehicle. For example, if a chauffeur has had or gets a DUI in a personal vehicle, to get an okay to drive a limo from the PUC and the insurance carrier, that person would have to go to a great amount of DUI school and most likely be okayed by a judge. As far as getting a DUI while driving a chartered vehicle with passengers in the vehicle, that would make it impossible to drive a chartered vehicle again, or at least for the next five years.

Operators and their chauffeurs are also required to be enrolled in a random drug program, in which they are required to go and take a drug test within 24 hours of receiving a call from the private drug service that operates the drug program. The results are faxed to the PUC and the operator of each chauffeur. The one big problem is some operators do not think they have to operate by the laws, codes, and rules, be it labor laws or PUC codes. In the last ten years, several San Diego limo services have been closed down or taken over by the courts due to judgments received from a lawsuit filed by employees. Many of these operators do not think that a limo business is just like any other type of business. They think the laws and codes don’t apply to them, but they have found out differently, in most cases in a very expensive way — by losing their service, in turn losing their livelihood, even their families. But still some of the other operators don’t learn a thing by seeing this happen. They still go on not operating by the rules and mistreating their employees who are a large part of bringing in their livelihood.

The second problem of many of these operators is not having a qualified person maintain upkeep on the vehicles, and it seems these limos break down right in the middle of a charter, making clients very unhappy and losing the service and chauffeur a good amount of money.

The third problem is that many of these operators show little to no respect towards their employees and clients. One big problem is they will quote a price of let’s say $63 an hour, plus 20 percent gratuity for the chauffeur, for a total of $78 per hour. But you just would not believe all the extra charges they can dream up and add onto the price quoted, like a surcharge, a refueling charge, a fuel charge, a parking charge, and who knows what else. A lot of times, the client is in for a very big surprise when the limo arrives. And what are they to do in front of all their family guests or in cases of a wedding?

In one case in 1997-98, a limo operator and his married girlfriend who had several young children were adding zeros to the credit card charges of a client or running more than one charge on the client’s credit card account. But thanks to the PUC and the San Diego city attorney’s office, they put him in jail for over $60,000 in credit card fraud. But to this date he has only paid back a very small amount of the money. This said operator and his still-married girlfriend have or receive any type of personal vehicle, to get an okay to drive a chartered vehicle again, or at least for the next five years.

For one, operating a limo service without a valid PUC permit, without limo insurance, without a drug program, etc., and playing games with the courts and the city attorney’s office and with the PUC.

In March of 2003, the married girlfriend of the very dishonest operator was arrested in the wee hours of the morning in the parking lot of the Sycuan Casino. The charge was using methamphetamine in the back of the limo with the clients. The police report states there was some meth in the front driver’s area of this limo. The girlfriend pled guilty as charged.

Operators like this put the public and especially young children who sometimes go in local limos without a parent or adult in great danger. Young children are helpless. They may not know what the chauffeur is doing.

That brings me to the next problem, which is that the California PUC of the last few years in most cases has become a very lame duck, and getting the PUC to stop an illegal operator is nearly impossible. The San Diego office of the PUC is manned by two very good people, but for some reason they have had their hands tied by the main office in San Francisco. But as of the last few weeks, three San Diego attorneys are talking to the new governor’s office. There is another San Diego law enforcement office that has an excellent person, but it appears that person’s hands are also tied as far as the great amount of proof and evidence that an individual uncover is not used in court. But it appears that changes are on the way, thanks in a great part to one person and attorneys that have not let up on the PUC and the one San Diego law enforcement office. This person, along with other limo operators who operate their service by the rules and codes, hopes that in the upcoming prom season, kids will be safe in the limos that the parents spend a good amount of money on so their children will be safe on their very special prom night.

The mistakes in Mr. Deegan’s column are as follows: (1) Frank Mattarocco did not sell his limo service to Black Tie Limos. It was taken away from him and his two partners. The court sold his service at a public auction to the highest bidder, a John Thill, who in turn sold it to Black Tie, and about a year later it was sold or taken over again. (2) The profit margin that Mr. Deegan states — 62 percent — is not correct and is much lower. But he does not state if that figure is net profit.

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There are quite a few of us, but it’s mostly Americans, it’s true,” says 48-year-old Mario Gonzalez Paniagua of Tijuana, who has completed the Rosarito–Ensenada 50-Mile Fun Bicycle Ride half a dozen times in the last ten years. “The people who live along the route figure that everybody’s American,” he says. “A lot of the cyclists bring candies and throw them, and the kids line up and yell in English, ‘Candy! Candy!’ I get a kick out of yelling back, ‘Tell me in Spanish: Dulces! Dulces!’”

The official percentages are, in fact, 85 percent Americans, 15 percent local Baja residents, according to event statistics.

One wonders what the people who live in those ranchitas and tiny beach towns along the route think of 8000 or 10,000 cyclists wheeling past them, no matter what nationalities they are. “What I’ve noticed,” says Paniagua, “is that the people are more or less accustomed to it, because it’s been going on for so many years. A few people bring out their chairs and sit by the roadside, just watching everybody, because they can’t go anywhere anyway. The road is closed, and they’re stuck wherever they are.”

It’s also true that some locals sell bananas and tacos to the crazy gringos are.”

Would Paniagua like to see more Mexicans participating, given, of course, that they, like himself, were able to afford a mountain bike and black lycra? “The thing is,” says Paniagua, “at least in Tijuana, it’s not a very bike-friendly town. So the people that train? They cross the border and ride in San Diego. Drivers here treat you like you’re just in the way. That’s why I like to take advantage of the roads being cleared of cars for events like this. You know, it’s beautiful country and I rarely get to see it on a bike.”

The route is the old free road, Highway 1, which runs along the coast, then inland through rural countryside. After 22 miles, there is a steep approach to a mesa. Known as “The Hill,” it’s 2 miles long and a 7.5% grade. It’s funny how you can recognize first-time riders,” Paniagua says, “because as soon as we hit a little upgrade, they’ll start asking, ‘Is this ‘The Hill’?’ They’ve never seen the big one. But when you’re riding on the really steep one! Nobody’s talking.”

Because it’s a ride and not a race, lots of people get off the bike and walk it, as Paniagua did the first time. Accomplished cyclists can make it to the top without stopping. Paniagua usually rides with a group of friends of differing abilities. “So we separate,” he says. “Mostly you’re alone out there.”

How long does the ride take? “I’m one of the bad ones,” Paniagua says, because it takes him five hours. “I’m not thin,” he adds to describe himself, since this conversation is by phone. “I’m a little heavy. I was going to say ‘around the middle,’ but I’m heavy around everywhere. The ones who do the ride in a couple of hours have great bikes and great bodies.”

It’s disappointing to learn that Paniagua won’t be riding this time. “I’m not thin,” he adds to describe himself, since this conversation is by phone. “I’m a little heavy. I was going to say ‘around the middle,’ but I’m heavy around everywhere. The ones who do the ride in a couple of hours have great bikes and great bodies.”

It’s disappointing to learn that Paniagua won’t be riding this time. “I’m out of shape. But the times that I haven’t ridden I’m always at the finish line.” He’ll wait for his friends there and drive them back to Tijuana after the so-called Finish Line Fiesta. All he asks in return is the free beer ticket that comes with each adult ride registration.

San Diego–based Gary Foster has run the event since 1989, its ninth year, when he was a recent graduate from SDSU. Last summer he bought a half interest in the company that owns the rights to the ride. Foster says this when asked about the party, “We actually brand ourselves as ‘a party on wheels.’ We’re best known for that Finish Line Fiesta. You finish a lot of other events and, I know from personal experience, it’s anticlimactic. You go through the finish line; you’re done. At our finish line, we have a live band playing from noon until sunset. We rent the city fairgrounds, located on the waterfront next to the cruise ship terminal. Local restaurants set up booths. The beer companies are there. Massage tables. Chiropractors. It’s a street-fair atmosphere instead of what it is after a grueling race, where everybody’s dying and wants to go home to bed.”

Foster is asked about the Americans-to-locals ratio and if its lopsided nature bothers him. “I have no preference where the riders come from,” he says. Later on, he is asked about another lopsided statistic. The male-to-female split, which is 70 to 30 percent. Does he want to change that? “I would love to have it 50–50.”

And Paniagua? What does he think about the event’s overwhelmingly male nature? “I really couldn’t say, since when I’m riding I’m usually just looking at the ladies. I don’t notice a lot of guys.”

— Jeanne Schinto

18th Annual Rosarito–Ensenada
Spring 50-Mile Fun Bicycle Ride
Saturday, April 17, 10:00 a.m.
Starting line at the Rosarito Beach Hotel
Boulevard Benito Juarez #31, Rosarito Beach
Baja California
$30; $20 for shuttle
back to start
858-483-8777 or www.rosaritosenenada.com

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**Get Your Honey Bare In San Diego**

San Diegoreader.com submit information online at www.sandiegoreader.com for public information to appearance. Do not phone. Send information to: San Diego Reader, 212 W. Market St., San Diego, CA 92101. (Include phone number, and a finished form for general information to appear. Do not phone. Submit information online at SanDiegoReader.com by clicking on the events section.

**BAJA**

**The Rosarito-Ensenada Bike Ride** is Saturday, April 17. The 18th annual event starts at 10 a.m. in front of Rosarito Beach Hotel and continues south for 50 miles to Ensenada. **Get A Way**

**RESORTS**

**Best Western Plus Yosemite Gateway Inn**

Dedicated to providing a comfortable stay to our guests, the Best Western Plus Yosemite Gateway Inn is located near Yosemite National Park. Our hotel offers a variety of amenities to ensure a pleasant stay, including free breakfast, pool, fitness center, and shuttle service to and from the park.

**RE CREATION**

**Storm Drain Awareness Day, April 17 (see Outdoors)**

**OUTDOORS**

**Monkeys-Flowers** of various species are present on a getting, de- pendable display this month around San Diego. Look for these, shrublike plants with tubular yellow, orange, or red flowers wherever native vegetation clothes the landscape — from the coastal bluffs to the lower slopes of the mountains. As you drive Interstate 80 or 805 near Mission Valley, look for the rust-tinted flowers give to the steep hillsides. On the terraces just above San Onofre State Beach, you can usually springtime monkey-flower blossoms of every intermediate shade from yellow to red.

**Mustard** is a nonnative plant more like a weed than a wildflower, blossoming on grassy slopes all along the coastal zone of San Diego County. An old story, probably apocryphal, tells of the padres scattering mustard seed along the Camino Real so that the bright yellow mustard blossoms would help them find their way in future spring seasons. More likely, the plant was introduced to western North America in the form of seeds carried in the hay used to feed livestock brought in by the early settlers.

**Snakes**, encouraged by recent warm temperatures, have already emerged from burrows and rock crevices to hunt for prey through-out the county’s lower-elevation hillsides and valleys. Gopher snakes, garter snakes, king snakes, rosy boas (all harmless), and three varieties of rattlesnakes — red diamond, speckled, and Southern Pacific rattlesnakes (all poisonous) — have been sighted. Close encounters with rattlesnakes are not uncommon wherever residential properties abut undeveloped land — a common situation throughout San Diego County. **Storm Drain Awareness Day** works to prevent pollution in oceans, bays and waterways. Help mark storm drains with the message “No Dumping. We All Downstream” on Saturday, April 17, from 9 a.m. to noon.

**Eat the Invasive!** Preserve Calvera hosts event on Saturday, April 17, 10 a.m. to 1 p.m., at Oak Rancho Park.

**Culinary** society seek bank curator and plant conservation specialist Joseph A. Betzler starts the day.

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**MOUNTAINS**

**Spring Special! Big Bear Private Cabins** by www.connieescabins.com

From lakefront to ski slopes — Mountains are beautiful this time of year! 2, 3, 4 bedrooms, fully furnished, with spa, pool, tubs, barbecues. Cabins that sleep from 2-20 people. Affordable rates from $85-$275/night. See these beautiful getaways on our website. Reservations, 909-387-3182.

**Romeo & Juliet:** Cupid’s Castle Awaits!


**Above Idyllwild 6200’! Individual Log Cabins**

Refresh yourself! Mountain cabins from $74 plus tax! Looking for something Southern California in the best kept secret! If you really want to get away from it all .. .come to where the action isn’t! 6200’ in the sky! If you really want to get away from it all .. .come to where the action isn’t! 6200’ in the sky! 11 individual log cabins to choose! Fireplaces. Kitchens. Edelweiss Lodge. 909-659-2778. Reservation requested. www.1cabtnu.com.

**Spring Up To Julian... Stroll In Romantic Gardens**


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**Come Horseback Riding In Scenic San Diego!**

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**SEA**

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**Calendar LOCAL EVENTS**

**Events that are underlined occur af- ter April 22.**

**HOW TO SEND US YOUR LISTING:** Contributions must be received by 5 p.m. Friday the week prior to publica- tion for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it at 10 a.m. be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to READER EVENTS, Box 85803, San Diego, CA 92138-8583. Online upgrades at 800-343-8582. You may also submit information online at SanDiegoReader.com by clicking on the events section.
Guided hike into adjacent native habitat focusing on native and invasive species in area. Vegetarian picnic lunchhooch boosts foods made with invasive plants such as nasturtium butter, fennel and fruit salad, wild mustard and artichoke thistle stir fry.

Fee: $20. Required reservations: 760-720-5220 or 760-438-1209. Find park off Lake Boulevard at Ridge. (OCEANSIDE)

Stay Found after Pam Medhurst provides tips on what to do if you find yourself alone in the woods, Saturday, April 17, 2 p.m., at Felicita Picnic Park (742 Clarence Lane). 760-745-9379.

Beachcombing and Dinner in Pacific Beach with the Natural History Museum starts with exploration of beaches and tidepools, ends at Joe’s Crab Shack. $69 includes dinner, transportation. Registration: 619-253-0203. Pacific Beach.

A Guided Nature Walk led by trail guide Don Wetzel begins at 9:30 a.m. on April 17 (and on third Saturday of each month), at Tecolote Nature Center (5180 Tecolote Road). 858-581-9961. Free. Bring binoculars and drinking water. (PACIFIC BEACH)

Explore the Egyptian District, Vermont Street Bridge, and Gill architecture when Patty Fares leads a three-mile Urban Safari, Saturday, April 17, 10 a.m. $10. Reservations: 619-944-9255. (DEL MAR)

“Good Will Hunting — A Birthday Bash for the Bard” threaded by Walkabout walkers, Saturday, April 17. Look for Larry at 9 a.m. at northwest corner of Highway 101 (Camino del Mar) and 15th Street for a moderate-paced 2.5-hour walk down streets like Stratford Court, Forest Way, and Maidencane Lane. Free. 858-755-1751. (DEL MAR)

Wear Comfortable Walking Shoes when back Country Land Trust leads hike in Wright's Field on Sunday, April 18, at 9 a.m. To reach trailhead, take I-8 to Tavern Road; exit and head south approximately one mile to Joan MacQueen Middle School. Meet in parking lot. Free. 619-590-2238. (DEL MAR)

Anza-Borrego Desert Expands with the addition of the 3339-acre Vallecito Ranch property located 12 miles southeast of Julian. Celebration to be held from 1 to 4 p.m., Sunday, April 18, includes program at Vallecito Ranch House and ranch tours. Fees, space availability, required reservations: 760-787-0446. (ANZA-BOREGO DESERT STATE PARK)

Rancho Santa Fe/Olivenhain Garden Tour of five private...
**LOCAL EVENTS**

multi-acre gardens, Sunday, April 18, 1 to 5 p.m. Meet at Fraternity House (20702 Elfin Forest Road); $20 includes refreshments. 760-736-6292, k102@ucsd.edu

Native Plant Tour is a guided walk to ten native plant gardens in the historic Seaside neighborhood. Tour begins at St. Mary’s School (315 Wisconsin Street) at 2 p.m., Sunday, April 18. Free. (SANDIEGO.COM)

Birding the Marsh, Chula Vista Nature Center hosts guided bird-watching hike around Sweetwater Marsh National Wildlife Refuge, Sunday, April 18, 8:30 a.m. Reservations: 619-409-5903. Free. (SANDIEGO.COM)

Rescuing Wild Animals in Trouble is job of Wildlife Assist volunteers. Orientation on Sunday, April 18, 2 p.m. in room 119 at Encinitas Community Center (1040 Oakcrest Park Drive). 619-921-6044. Free. (SANDIEGO.COM)

**GETAWAYS**

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**FILM**

“Luce Del Miei Occhi,” a film by Giuseppe Piccinno, screens for film night hosted by Italian Community Center (1669 Columbia Street), Friday, April 16, 7 p.m. 619-594-2210. In Italian with Italian subtitles. $2. (LITTLE ITALY)

Whale Rider screens in Little Theatre (5500 Campanile Drive) for SDSU Department of History film series, 7 p.m., Friday, April 16. Discussion follows film. 619-594-2210. (SDSU)

**DANCE**

**DANCE**

Jump Fingers play music for contradance with calling by Martha Wild, Friday, April 16, at Trinity United Methodist Church (3030 Thorn Street). Dancing begins at 8 p.m., following beginners’ instruction at 7:45 p.m. Admission: $6. Wear soft-soled shoes. 619-283-8550. (NORTH PARK)

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Aztec Athletics Center Auditorium at San Diego State University. Ibrahim is considered “one of Egypt’s leading public intellectuals and human rights activists.” Free. 619-594-6598. (SDSU)

“Dealing With Islam” is topic when Qy Chadley speaks for North County chapter of World Affairs Council, Thursday, April 15, 10 a.m., at Remington Club Phase 2 (16916 Hierba Place). Free. 858-487-1776. (RANCHO BERNARDO)

“Hidden Meaning in Renaissance Paintings” examined by Nigel McCratch for docent guest lecture series at San Diego Museum of Art, Friday, April 16, 10 a.m. $10. 619-696-1953. (POWAY)

Laetitia Sonami will speak about her work in electronic music, including her unique instrument, Lady’s Glove, which uses “pressure sensing, enhanced, and publishing images from 9 a.m. to noon at Tierrasanta Christian Church (11445 Tierrasanta Boulevard). Free. 858-278-4519. (TEBRASSA)

“Male Crisis: Masculinity, Power, and Chicanas/A Art” lectured by Gisela M. Latore for Friday, April 16 installation of Chicanas/A Visual Culture Art Exhibition and Seminar Series, from 3:30 to 5:30 p.m. in Building 407 (behind Management School) at UCSD Women’s Center. Free. 858-534-9689. (UCSD)

“Brazilian Magic” shared when Jim Gane presents slide-illustrated lecture for Sierra Club, Friday, April 16, 7:30 p.m., in auditorium of San Diego Zoo’s Otto Center (left of the zoo’s main entrance). Mannie Kugler: 619-585-3773. Free. (BALBOA PARK)

“Opera Previews” examines Janacek’s Edyta Kabanova, discussed in multimedia presentation by Ron Shaheen, Saturday, April 17, 10 a.m., Schulman Auditorium, Carlisle City Library (1775 Dove Lane). Free. 760-434-2904. (LA JOLLA)

Metal Clay will be the focus of Jonna Faulkner’s talk for Bead Society of San Diego, Saturday, April 17, 10 a.m., Mingei Museum. Nonmember fee: $8.50 (includes museum admission). 619-462-0007. (BALBOA PARK)

“Digital Imaging Processing” explained by Gene Powell for Computer Genealogy Society on Saturday, April 17. Powell will describe and demonstrate scanning, storing, enhancing, and publishing images from 9 a.m. to noon at Tierrasanta Christian Church (11445 Tierrasanta Boulevard). Free. 858-278-4519. (TEBRASSA)

Billy Crystal at La Jolla Playhouse, April 20 (see In Person)
A Guide to Unexpected San Diego and Beyond • By Jerell Schaad

The day begins bright and clear. The spring time sun vaults into the sky over drifts of freshly fallen snow on SanBernardino Mountain’s sunny south side and begins to melt them. Gravity pulls the tiny drips of water across and down through the white, crystalline mazes of ice. Many drips combine into narrow rivulets on the mountain’s flank. Small trickles join forces, and the sum of their flows combines again into a silvery stream rushing headlong toward the south. Gathering strength, the waters of the stream—Falls Creek—rush through a narrow chasm, piston forward, and transform themselves into a feathery veil of water racing wildly over a series of precipices known as Big Falls. Whether Big Falls is the highest waterfall in all of Southern California is subject to argument, though it is quite fair to call it the tallest of easily accessible cascades. Barely 15 minutes walk from a paved parking lot gets you to a viewpoint just below the base of the falls. After this season’s less-than-normal rainfall, the falls won’t exactly be thundering, but they may be impressive nonetheless, at least for the next few weeks.

The trailhead lies near the east end (dead end) of Valley of the Falls Boulevard (aka. Forest Home Road), just east of the cabin community of Forest Falls. Valley of the Falls Boulevard intersects State Highway 38 at a point 6.2 miles east of the SanBernardino National Forest’s Mill Creek Station and 14 miles east of Redlands. Note that all vehicles parked at the trailhead must have a National Forest Adventure Pass ($5 per day, or $30 yearly) posted on them. The passes are widely available at ranger stations and general stores along the driving route.

On the trail you immediately head north across the wide, boulder-tossed bed of Mill Creek. Make your way across this obstacle course and reach the far side. There you swing left and begin a steep short climb up the east slope of Falls Canyon leading to an overlook about 200 yards below the cascading waterfall. Stay on the trail. Do not attempt to climb the falls; several people have been killed or injured trying to do just that.

Getaways

Taste Tea, learn history and sample teas from all over the world when tea specialist Michael Figgins hosts tea tasting, Saturday, April 17, 11 a.m., at Caffe Calabria (4330 30th Street). Free. 619-291-1869.

“No Salsa Comes Home to the Library; 4275 Cass Street). 858-272-4655. Free. (Pacific Beach)

Learn To Salsa From The Best!

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Wednesday – 7:30-8:30 pm: Intermediate Salsa Partnering
Friday – 7:30-8:30 pm: Beginners Salsa Partnering

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April 18
Free Healing Circle with our Reiki Master, Diane Saltzer • Mary Malone, International Psychics from Ireland

April 24 & 25
Psychic Fair
If readers will be able to help with all needs. What color is your aura? An aura photograph will also be here on Sunday so you can find it.

New Method for Controlling Invasives to be discussed by Meghan Trainor Fitch in “An Approach to Help Prioritize Weed Management” on Tuesday, April 20, 7:30 p.m., in Casa del Prado room 101. Free. 619-685-7321. (Balboa Park)

“Gardening for Winged Wildlife — Hummingbirds, Songbirds and Butterflies” presented by Maureen Austin, Tuesday, April 20, for San Diego Floral Association. Meeting at 7 p.m. in room 101 of Casa del Prado. Free. 619-232-5762. (Balboa Park)

“How to Write and Sell Your First Book” covered in sessions taught by Judy Cullins, author of 30 books, at La Mesa Enrichment Center (8450 La Mesa Boulevard). Classes held on Tuesdays from 12:30 to 4 p.m. from April 20 until May 18. $4 for all meetings. 619-466-0622. (La Mesa)

Design a Waterfall Mass Bouquet with Velma West on Tuesday, April 20, 9:30 a.m. to 2:30 p.m., room 104, Casa del Prado. Bring containers, floral material, clippers, and lunch. $25. 619-232-5762. (Balboa Park)

“Future Immigration Scenarios” is focus for panel discussion, Tuesday, April 20, 7 p.m., at Escondido Library (239 South Kalmia Street). 858-673-7739 or 619-325-8200. (Escondido)

Vitamin A? Vitamin C? Multivitamin? Presentation on most important vitamins to take, Wednesday, April 21, 12:45 p.m., at Time to Talk (4332 30th Street). Free. 619-692-3676. (Escondido)

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Unsatisfying Job? Author Scott Hunter will discuss how to deal with it on Wednesday, April 21, at 7 p.m. at Barnes & Noble (1840 North El Camino Real), Free. 760-943-6400. (ENCINITAS)

“Evaluating Your Own Writing,” presented by John Hamilton Lewis, author of Balu, Oph Eye Devil, and Samura, at Barnes & Noble (810 West Valley Parkway), Wednesday, April 21, 6:30 p.m. Free. 760-480-2760. (ENCINITAS)

“Cymbidiums Suave and Devonianum Hybrids” discussed by Grant Cole for San Diego County Cymbidium Society, Wednesday, April 21, 7 p.m., at Women’s Club of Carlsbad (3220 Monroe Street). Free. 760-753-6952. (CARLSBAD)

I-PASS Documents

Author of “Evaluating Your Own Writing,” 760-943-6400.

North El Camino Real). Free.

Tuesday, April 21, 6:30 p.m. Free. 619-287-8782. (DOWNTOWN)

Advertising Workshop, “Print Advertising That Gets Results,” to be conducted by Chris Cavanaugh Wednesday, April 21, 6:30 p.m. on third floor of Central Library (820 E Street). Free. 619-238-6630. (DOWNTOWN)

“Naturalization and Citizenship,” Mary Rigdon speaks for Irish Interest Group (DOWNTOWN)

“Books That Made the Difference” program with discussion and book-signing by Richard Ledgett (Crazy English, A Man of My Words) takes place Thursday, April 22, at 6:30 p.m. in City Council Chambers at City Hall North (300 North Coast Highway). Free. 760-435-5580. (OCEANSIDE)

Contemporary Jazz Artist Keiko Matsui performs in concert, Thursday, April 15, 8 p.m., at Sycuan Casino Showcase Theatre (5469 Casino Way), $40 619-645-6602. (MISSION VALLEY)

Mark Erelli performs in concert hosted by AcousticMusic-SanDiego.com, Thursday, April 15, 7:30 p.m., at Normal Heights Methodist Church (4630 Manfield Street). Tickets $15, $20 619-303-8176. (NORMAL HEIGHTS)

Cultural Creatives Converge, Zevin X. Cruz leads “strategic planning meeting for cultural change,” Thursday, April 15, 7 p.m., at Springfield College (5348 University Avenue, suite 110). Free. Reservations 619-997-7028. (CITY HEIGHTS)

“I Have a Teenager...” I’m Having a Hot Flashback” and Life Before Sex presented by Encinitas actress and playwright Moira Keefe, Friday, April 16, 8 p.m., at Carlsbad Village Theatre (2822 State Street). $20 760-943-9238. (CARLSBAD)

Nina’s Books welcomes Teresa Carpenter on Friday, April 16, to sign her new novel Daddy’s Little Moments at 5:30 p.m. 6165 El Cajon Boulevard. Free. 281-3000. (CITY HEIGHTS)

Tibetan Bowl Sound Healing Concert, Himalayan bowls and other vibrational instruments in concert Friday, April 16, 7 p.m., at Well Within (555 2nd Street). $15 760-944-3441. (ENCINITAS)

Gay Men’s Chorus presents “That 60’s Show” with performances at 8 p.m. on Friday and Saturday, April 16 and 17, at the David and Dorothy Garfield Theatre (4126 Executive Drive). $15 to $30. 858-362-1348. (LA JOLLA)

Poet and Translator Sam Hamill, author of 13 volumes of original poetry, leads poetry-writing workshop, Saturday, April 17, 10 a.m. to 5 p.m., at St. David’s Episcopal Church (5050 Milton Street). $50. Registration: 619-582-2466. (CLAREMONT)

Hamill also appears at the Flying Bridge (1105 North Coast Highway) for lecture and reading on Sunday, April 18, 10 a.m. to 5 p.m., at 4th & B (345 B Street). Tickets $18 in advance, $20 at door. 619-231-4343. (DOWNTOWN)

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For more information visit our website at www.showsusa.net

28th Annual Spring San Diego’s Top Home Show featuring

HOME DECORATING & REMODELING SHOW

Del Mar Fairgrounds

Friday • Saturday • Sunday • April 24, 25 & 26 • Hours: Friday 10–7 • Saturday 10–7 • Sunday 10–5

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Why pay admission at the other home shows to see the same products free at our show?

Attracts over 60,000 customers each weekend!

Welcome to San Diego’s Largest Show Event!

Free Admission!

Show Hours:

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Sunday: 11 a.m. to 6 p.m.

For more information visit our website at www.showsusa.net

For more information visit our website at www.showsusa.net
Join Professor David Christian as he signs and discusses his book Maps of Time at Barnes & Noble Bookstore on Saturday, April 17, at 4 p.m. Find the event in Crossmont Center, 5508 Crossmont Center Drive; 619-667-2870. Free. (LA MESA)

Local Author Erica Miner will discuss and sign her novel Travels with My Lovers, Saturday, April 17, at 2 p.m. at Borders, 1905 Calle Barcelona. Free. 760-479-0242. (CARLSBAD)

"Weird Al Yankovich Meets Billy Graham" describes Apologizer, in concert with Everlive, Saturday, April 17, at 5 p.m. at El Cajon Wesleyan Church (1550 East Lexington). 619 840-4492. (EL CAJON)

North County Funnies welcomes Lloyd Barrett, a "master of misdirection," along with Pearl Street Players for performance Saturday, April 17, at 8 p.m., Carslbad Village Theatre (2822 State Street). Tickets: $15 at door. 760-729-0089. (CARLSBAD)

True-Life Stories (from the audience) inspire improvisational theater by San Diego Playback Theatre, Saturday, April 17, 17 p.m., at the Swedishborgian Theatre (1531 Tyler Street), 619-298-1207. (HILLCREST)

Meet Author Maryanne Raphael (Mother Teresa, Call to Love; Runaways: America’s Lost Youth) at Rendezvous Boutique and Salon (620 B Grand Avenue) at 2 p.m. on Saturday, April 17. Free. 760-434-2285. (CARLSBAD)

Don’t Miss a Word! The Storytellers of San Diego host "Old Indian Stories: Tales Beyond the Fringe" on Saturday, April 17, 7:30 p.m., Manchester Conference Center, University of San Diego (998 Alcalá Park). Suitable for adults and those over 12. $7. Reservations: 619-298-6363 or 619-260-4385. (LINDA VISTA)

San Diego Cajun Playboys perform for Library Spring Concert Series hosted by Carlsbad City Library, Sunday, April 18, 2 p.m., Schulman Auditorium at Carlsbad City Library (1775 Dove Lane). $5 donation. 760-602-4026. (CARLSBAD)

Poet Linda Brown will sign and read selections from Journey with Beast: Poems 1974-2004, at Carmel Valley Branch Library (3919 Townsgate Drive), Sunday, April 18, from 12:30 to 2:30 p.m. Free. 858-552-1668. (CARLS VALLEY)

First in a Series celebrating California Poets in the Schools (CPTS), students and teachers from CPTS and Border Voices will read from their chapbooks on Monday, April 19, 7 p.m., at Barnes & Noble Bookstore (7610 Hazard Center Drive). Free. 619-220-0175. (MIDVILLAGE)

Craig Taubman and Alberto Mizrahi share their diverse music in the Celebrating Jewish Music Festival on Monday, April 19, at 7:30 p.m. Concert held at David and Dorothya Garfield Theatre, 4126 Executive Drive. $24, 858-362-1348. (LA JOLLA)

"700 Sundays... Billy Crystal... A Life In Progress," written and performed by Billy Crystal, comes to La Jolla Playhouse Tuesday, April 20, with performances at UCSD’s Mandel Weiss Theatre through Sunday, May 2. Showtime is 8 p.m. nightly except Sunday (7 p.m.). 858-530-1010. $35 to $500 (VIP). (LA JOLLA)

Chichano Poet/Activist Jimmy Santiago Baca speaks on “The Power of Dream,” on Tuesday, April 20, in UCSD Mandeville Recital Hall. Santiago’s appearance is part of month-long UCSD César Chávez Celebration. Free. 858-822-0510. (LA JOLLA)

Poetry Reading by Lorri Merrin, Tuesday, April 20, 7 p.m., Red’s Espresso Gallery (1017 Rosecrans Street). Open reading follows. Free. 858-523-5540. (POINT LOMA)

MFA Students present Fiction and poetry reading Tuesday, April 20, at 7 p.m. Reading will take place in room 2203 of SDSU Library (3500 Campanile Drive). Free. 619-594-5357. (S.D.)

U.S.-Mexico Border is subject of Writing on the Edge: A Borderlands Reader, which editor Tom Miller will discuss and sign at Warwick’s (7812 Girard Avenue) on Tuesday, April 20, 7:30 p.m. 858-454-0347. (LA JOLLA)
Canadian Artist Emily Carr’s Story is told by Susan Vreeland in The Forest Lover. Vreeland visits the Athenaeum Music and Arts Library (1008 Wall Street) to sign her book and present a slide lecture on Wednesday, April 21, 7:30 p.m. Free: 858-454-3872, (LA JOLLA)


Celebrate National Poetry Month by sharing poetry at open mike, 6:30 p.m., Wednesday, April 21, Weingart Library (3795 Fairmount Avenue). Free. 619-641-6000. (CITY HEIGHTS)

Comic Dat Phan performs as part of “ Cultures of Asia” week at Miracosta College (One Barnard Drive). Catch Phan’s act Thursday, April 22, from noon to 1 p.m. at the fountain outside the Library and Information Hub. Free. 760-795-6897. (OCEANSIDE)

Beyond Chimpanzees, Jane Goodall is awarded the 2004 Nierenberg Prize for Science in the Public Interest on Friday, April 30, at Birch Aquarium-Museum (2300 Expedition Way). Ceremony followed by presentation by Goodall. Aquarium admission is not included with event. 858-534-3624. (LA JOLLA)

Players Wanted, Australian rules football practices on Sundays at 10 a.m. at Standley Park (3805 Governor Drive); Thursdays at 5:30 p.m. at Robb Field (at western end of I-8). No cost to train or try out. 858-558-2239. (UNIVERSITY CITY, OCEAN BEACH)

Kayak Tours on Mission Bay offered every Thursday, 6 to 8 p.m., starting at 1548 Quivira Way. Bring a flashlight. No experience necessary. $15. Reservations: 619-523-9577. (MISSION BAY)

San Diego Padres in Petco Park against Los Angeles Dodgers Thursday, April 15, at 7:05 p.m. The Arizona Diamondbacks arrive for games at 7:05 p.m. on Friday and Saturday, April 16 and 17, and at 1:05 p.m. on Sunday, April 18. Tickets: 877-374-2784. Games broadcast on radio station XEPRS-AM (1090), television channel 4. (EAST VILLAGE)

The Rosarito-Ensenada Bike Ride is Saturday, April 17. The 18th annual event starts at 10 a.m. from Rosarito Beach Hotel and continues south for 50 miles to Finish Line Fiesta in Ensenada. Registration begins at 7 a.m.; $30. For more information, call 619-424-6084 or 011-52-646-178-2411. (ENSENADA)

San Diego #1 Bridal Show Sunday • April 18 Del Mar Fairgrounds

Over 200 exhibitors with everything you need to plan the wedding of your dreams!

Spectacular fashion shows at 11:30 am, 1 pm and 2:45 pm.

$2 OFF ADMISSION

Bridal Bazaar

Sunday, April 18 • 10 am–4 pm
Del Mar Fairgrounds
1-5 at Villa de la Valle

One admission per coupon. Cannot be combined with other offers. Visit www.bridalbazaar.com for discount coupons.
Nami Walk for Wellness begins on corner of Quince and Sixth Streets, Saturday, April 17. On-site registration begins at 8 a.m. with the run starting at 9 a.m. Free. 800-523-5933.

Winery Loop Social Ride takes in 25 miles of wine country and tour of Mount Palomar Winery, Saturday, April 17. Meet Sierra Club bicyclists at 10 a.m. near Prestos Cafe (northwest corner of Rancho California and Margarita Road). Bring lunch money. 619-583-3261.

American Velodrome Challenge begins with warm-ups at 9 a.m., Saturday, April 17, at San Diego Velodrome, with racing beginning at 10 a.m. Races start at 11 a.m. on Sunday, April 18. Free for spectators. Find the velodrome at 2221 Morley Field Drive. 760-703-6286.

Golf Demo Day is Saturday, April 17, 9 a.m. to 3 p.m., at Carlsbad Golf Center (2713 Haymar Drive). Free. 760-720-4653.

“Bonsall Blast,” join San Diego Bicycle Touring Society riders for 80-mile flat ride with small hills, Sunday, April 18. Gather at Doyle Park (9175 Regents Road at Nobel Drive) for a 9:15 a.m. departure. Bring money for lunch in Bonsall. 619-583-8547.

Explore the Reservoir along the “hilly but rideable” Orosco Truck Trail to Sutherland Dam with Knickerbikers bicyclists on Sunday, April 18. Meet at 9 a.m. at Collier County Park (corner of 7th Street and E Street). Bring lunch. Free. 760-747-8622.

Volleyball Tournament in connection with the 28th Annual Recovery Games occurs Sunday, April 18, at 9 a.m. at the Activity Center (Park Boulevard and Inspiration Way). Free. 619-518-8909.

SPECIAL

Everything from Tin to Tiffany, Del Mar Antique Show and Sale hosted by Calendar Antique Shows, April 16-18, at Del Mar Fairgrounds. Antique dealers offer all manner of wares. Appraisal booths ($5 per item), repair and restoration artisans. Admission is $8, good for duration of show. Hours are 11 a.m. to 8 p.m. Friday and Saturday; 11 a.m. to 5 p.m. Sunday. 800-943-7501.

American Indian Celebration, hosted by the University of San Diego, features entertainment, demonstrations, American Indian art, and more. Event takes place in front of the Joan Kroc Institute for Peace and Justice (3998 Alcalá Park) on Saturday and Sunday, April 17 and 18, from 9 a.m. to 5 p.m. Free. 619-260-4698.

Bates Nut Farm holds events Saturday and Sunday, April 17 and 18. Find annual arts, crafts and collectibles market from 9 a.m. to 4:30 p.m. both days; on Sunday the Heartbeat Classic Chevy Car Club show will be held.

San Diego Reader
April 15, 2004
SanDiegoReader.com

Coronado Flower Show at Spreckels Park, April 17–18 (see Special)

Women’s Professional Football is coming to San Diego!!

The SoCal Scorpions are holding tryouts for the 2004 season. Be a part of the original women’s professional league, the WPFL.

April 17 • 12:30-3:30 pm • UCSD Muir Field
April 24 • 9 am-noon • Palomar College

Visit the team’s website: www.soocalscorpions.com
Or call the hotline: 1-866-71-STING
The Sting Is Coming to America’s Finest City.
**DANCE WITH ME ACADEMY**

*The Best of San Diego*

April 16 & 17

Wednesdays & Thursdays • 8 pm

Call for reservations & showtimes:  (858) 454-9176

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<td>Must be 21 – All shows 2-drink minimum</td>
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**SPECIAL**

@ $8 & 10:30 pm

Starts April 8–

916 Pearl Street • La Jolla

Dance with Me!

Swing Class

Learn to dance with ease and confidence in any setting.

Private and Group Lessons

Choreography and Performances

Register for lessons and seats can be viewed at: atlastickets.com

**FLEETWOOD MAC**

Diamondbacks

April 16-18

Expos

April 26-29

Mets

April 30-May 2

Reds

May 11-13

Cubs

May 14-16

Rockies

May 31-June 2

Brewers

June 4-6

Devil Rays

June 15-17

Blue Jays

June 18-20

**FLEETWOOD MAC**

San Diego Padres

April 14

222-7800

ATLASS TICKETS

At L.A., Orange County & Las Vegas events • www.atlastickets.com
Bridal Bazaar at Del Mar Fairgrounds, Sunday, April 18. Over 200 exhibitors will offer samples and services from 10 a.m. to 4 p.m. $10. 760-334-5900. (Del Mar)

Jazz for All Ages to be heard in Crystal Ballroom of Handlery Hotel (950 Hotel Circle North) in concert presented by Jazz Association of Greater San Diego, Sunday, April 18. Doors open at 1 p.m.—the Holly Hoffman/Mike Wolford Quartet plays at 2 p.m. $12. 619-561-1518. (Mission Valley)

Sunday Night at Lamb’s, series continues with Coronado’s own Crown City Revue performing two nights in a row, Sunday and Monday, April 18 and 19, at 7 p.m. $32. 619-437-0600. (Coronado)

Taste of the Arts by the Bay, in Bayside Park, Sunday, April 18, from 10 a.m. to 5 p.m. Live entertainment, fine art exhibits, children’s activities, and food vendors. Admission is free. Reach the park from I-5, proceed west past the marinas. More than 200 exhibitors will offer samples and services from 10 a.m. to 4 p.m. $5, free for those under 12. 619-239-0512. (Corona del Mar)

Psychic and Healing Arts Fair, Sunday, April 18, at the Windmill (890 Palomar Airport Road).


Taste of the Arts by the Bay, Sunday, April 18, at the Holly Hoffman/Mike Wolford Quartet plays at 2 p.m. $12. 619-561-1518. (Mission Valley)

Go Behind the Opera during San Diego Opera backstage tours of Kaitya Kabanova Tuesday, April 20, 5:30 p.m., and Sunday, April 25, 12:30 p.m., at San Diego Civic Theatre (202 C Street). Participants see scenery, costumes, backstage crew at work. Free. Required reservations: 619-232-7636. (Downtown)

Japanese Spring Festival, Wednesday, April 21, in Aztlan B of the Student Center at Miramar College (5998 Alcala Park). Registration: 619-260-6843. (Mira Mesa)

Japanese Symposium, Thursday, April 22, 11 a.m. to 3 p.m. Free. 760-750-5613. (Escondido)

Taste of the Arts by the Bay, Sunday, April 18, at the Windmill (890 Palomar Airport Road).

Readings, lectures, psychics, and vendors from all over state. Hours: 10 a.m. to 6 p.m. Admission: $5, two for $8, seniors and teens $3, free for those under 12. 800-722-7330. (Carlsbad)

San Diego Stamp Show, stamp and cover dealers offer wares. Sunday, April 18, 10 a.m. to 5 p.m., at Bahr Shrine Temple (5440 Kearny Mesa Road). Free. 619-469-0337. (Kearny Mesa)

Songs and Dances promised when House of England hosts lawn program at International Cottages, Sunday, April 18, 2 p.m. English foods for sale. Free. 619-239-0512. (Balboa Park)

Camaro and Chevelle Day planned at auto swap on Sunday, April 18, 6 a.m. to 2 p.m. at Grossmont College (8800 Grossmont College Drive). View vehicles on display and for sale, along with “acres of parts and accessories.” Admission: $5 general, kids under 13 free. 858-484-9342. (El Cajon)

Decide a (Mock) Defendant’s Fate! USD’s School of Law seeks volunteer jurors for practice trials, Mondays and Wednesdays, April 19, 21, 26, 28, 5:15 to 9:30 p.m. each night, at University of San Diego School of Law (5998 Alcala Park). Registration: 619-260-6843. (La Jolla)

“Listening to the Prairie: Farming in Nature’s Image,” a national traveling exhibition, continues through Monday, April 19, at San Diego Public Library (820 E Street). Exhibit explores history of vast grasslands of North America, “one of the most productive agricultural regions on earth,” through photographs, mural. Free. 619-236-5800. (Downtown)

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The Vietnam Wall Experience is a three-quarter-size replica of Maya Ying Lin’s original wall in Washington, D.C., featuring names of more than 58,000 dead and missing Americans. Memorial will be open 24 hours a day from noon on Friday, April 23, until 5 p.m. 2 adults and 3 children for $25, or $6 each individually.

Dare to Reuse,” local artists have turned trash into art for an annual fundraiser benefiting four animal organizations, Sunday, May 2, 7 to 10 p.m. and missing Americans. Memorial administration Building (202 C Street). Free. View from 8 a.m. to 5 p.m. (DOWNTOWN)

Bowling for the Animals, sixth annual fundraiser benefitting four animal organizations, Sunday, May 2, noon, at Sunset Bowl (3093 Mission Boulevard). Free. 619-685-5990. (BALBOA PARK)

The Mills Are Alive with The Sound of Music, as San Diego Junior Theatre presents the play at Casa del Prado Theater through Sunday, May 2.

Eighth Showcase of Fine Art Quilts by Pacific Quilt Artists continues through Thursday, June 3, at Carmel Valley Library (3919 Townsgate Drive). Artists include Bonny Tinsling, Bob Leather, Tanya Alpert, Susan Root Skywalker. Free. 858-756-4458. (CARMEL VALLEY)

“Answering the Call: The Military Nurses of World War II,” an exhibit honoring the service of military nurses in World War II, continues through Wednesday, June 9, at Veterans Museum (in former Navy chapel, 2115 Park Boulevard). Includes historical uniforms, photographic images, artifacts. Requested donation: $5. 619-239-2300. (BALBOA PARK)

“The Art of Guitar Making” illustrated in exhibit on view through Friday, June 11, in lower level of Geisel Library at UCSD. Exhibition details steps of acoustic guitar construction and “the choices that make guitar building an art rather than a science,” with photographs, guitar parts. Free. 858-534-8074. (LA JOLLA)

FOR KIDS

Parent and Tot featuring Shutter Crum’s Click! starts at 11 a.m. on Thursday, April 15, at Barnes & Noble Bookstore (810 West Valley Parkway). Free. 760-480-2760. (ESCONDIDO)

See Giddy Up, Cowboys presented by comic-ventriloquist Lynn Trimble through April 18, in Marie Hitchcock Puppet Theater.

Weaver’s Tales takes stage for Rumpelstiltskin (see Special)

Showtimes: 10 and 11:30 a.m. Wednesday through Friday, 11 a.m., 1, and 2:30 p.m. Saturday and Sunday. Find theater near Aerospace Center. Admission: $3 for adults, $2 for children under 12. 619-685-5990. (BALBOA PARK)

Children’s Day in the Park features storytelling, entertainment, arts and crafts, and appearances by Arthur, Calioo and Clifford the Big Red Dog. Festivities occur Saturday, April 17, from 10 a.m. to 3 p.m. Free. 619-521-6747. (SAN DIEGO)

Teddy Bear Tea and Etiquette at the White House,” ages 5 to 7 join teddy bears for games and tea, Saturday, April 17, 10 a.m. to noon at Westgate Hotel (1015 Second Avenue). $5 includes teddy bear. Required reservations: 619-457-8805. (DOWNTOWN)

Peter Rabbit in Escondido, the costume character from Beatrix Potter’s Peter Rabbit at Barnes & Noble Bookstore (810 West Valley Parkway), Saturday, April 17, to meet children and be photographed at 11 a.m. Free. 760-480-2760. (ESCONDIDO)

Morphing with the Frizzle, learn about metamorphosis with Ms. Frizzle during program for kids four through six years old at San Diego Natural History Museum, Sunday, April 18, 11:45 a.m. and 1:45 p.m. Free with museum admission. Registration: 619-255-0203. (BALBOA PARK)


Wiglemanial! Head to San Diego Sports Arena to see “The Wiggles in Concert,” Tuesday, April 27, at 3 and 7 p.m., at San Diego Sports Arena. Tickets: $15-$30, available through Ticketmaster (619-220-TDSC). (SPORTS AREA)
**TWO POEMS BY THOMAS GUNN**

**The Butcher's Son**

Mr Pierce the butcher
Got news his son was missing
About a month before
The closing of the war.
A bald man, tall and careful,
He stood in his shop and found
No bottom to his address,
Nowhere for it to stop.
When my aunt came through the door
Delivering the milk,
He spoke, with his quiet air
Of a considerate teacher.
But words weren't up to it.
In the son that looked like him
Except he had red hair.
For I recall him well.
Encircled by his friends,
Beaming a life charged now
Doubly because restored,
And recall also how
Within his hearty smile
His lips contained his father's
Like a light within the light
That he turned everywhere.

**The Dump**

He died, and I admired
The center of a lifetime reduced to
A half-foot of shelf space.
But then there came to me saying,
we too loved him, let us take you
to the place of our love.
So they showed me
everything, everything—
a cliff of notebooks
with every draft and erasure
of every poem he published or rejected,
thatched already
with webs of annotation.
I went in further and saw
a hill of matchboxes
from every bar or restaurant
he'd ever entered. Trucks
backed up constantly,
piled with papers, and awaited
by archivists with shovels,
forklifts bumped through the
trough and valley to adjust the spillage.
Here odors of rubbery sweat
intruded on the pervasive
smell of stale paper,
no doubt from the mound
of his collected collectors.
I crouched up the highest
pile and found myself
looking across not history
but the vistas of a streaming
range of garbage
reaching to the coast itself. Then
I lost my footing and was
carryed down on a soft
avalanche of letters, paid bills,
sexual polaroids, and notes
refusing invitations,
thanking
fans, resisting scholars.
In nightmare I slid,
no ground to stop me,
until I woke at last
where I had napped
beside the precious half foot.
Beyond that,
nothing, nothing at all.
So the—Thorn Gunn
(1929—)

**Chula Vista Heritage Museum**

The museum features glimpses of
Chula Vista's past; exhibits feature
lemon packing crate labels, phonographs
down the street Chula Vista,
dooms and did block is the original Star newspaper
building, and relics from the Otay
Watch Company. Find the Museum
at 360 Third Avenue. For
further information, call 619-420-
6916 (CHULA VISTA)

**Creation Museum**

A museum contrasting the evolution and
creation worldview is located at
10946 Woodside Avenue North.
For more information, call 619-448-0321. (ORANGE)

**Gemological Institute of America Museum**

Unlike gems, stones which form deep within the Earth, organic gems are the products of living organisms, formed by biological processes. Organic gems such as amber, coral, ivory, jet, and pearls are showcased in "All-Natural, Organically Grown Gems from Plants and Animals," on view through April. Exhibit includes a mastodon tusk (carbon
dated at around 50,000 years).
"The Magical World of Ilya Schar," a collection of creations that resemble paintings but are composed solely of gem material, is also on display. Continues through April.

Permanant exhibits include displays depicting science and art
and gemology, lore and cultural significance of jewelry.
Find the GIA at 5454 Admiral
Drive. Required reservations:
800-421-7250 x 4116. (SOLANA BEACH)

**George White and Anna Gunn Marston House**

The museum includes
five acres of landscaped
grounds with a formal English
Romatic garden. Built for civic
leader and department store
founder George Marston and his
family by San Diego architects
William Hebbard and Irving Gill.
The Marston house design is in keeping with the early 20th-Century
American Arts and Crafts pe-
riod, emphasizing simplicity,
function, and natural materials.
The museum is located at 3525
Seventh Avenue; 619-298-3142.
(WILLCREST)

**House of Pacific Relations, International Cottages**

Cottages are open every
Sunday from 4 to 6 to pre-
sent the history and traditions of 30
ethnic groups. Select cottages open on
fourth Tuesday of the month,
Children Around the World videos
are shown in Hall of Nations,
fourth Tuesday of every month.
619-338-4069. (BALBOA PARK)

**J.A. Coolsey Museum**

This eclectic collection includes
items on phonographs, clocks, electric trains, and 20 other
storage and retrieval of information,
as well as lasers, flashing lights, waveforms, and more. Journey
"To Worlds Beyond" is in the planet-
arium show. Films are shown daily in the IMAX theater. 619-238-1235.
(BALBOA PARK)

**San Diego Archaeological Center, Rose Canyon**

A walk through history, on view through April, features artifacts from the area. The center located at 1666 San Pasqual Valley
Road is dedicated to "curation of archaeological projects and sharing them with the public."
760-291-0370. (ESCONDIDO)

**San Diego Automotive Museum**, The Evolution of Porsche is traced in exhibit on view through Monday,
May 24. Show features nearly 20 Porsche automobiles examining the evolution of the marque.
More than 80 automobiles and motorcycles from horseless car-
sriages to future prototypes are in-
cluded in the museum's perma-
nent collection. Find the museum near the Starlight Bowl; 619-231-
1886. (SAN DIEGO)

**San Diego Historical Society Museum**, through costumes and ephemera, the "Wedding Belles: Traditions and Attire" exhibition chronicles San Diego wedding traditions from the 1800s through the mid-20th Century. "Belles" showcases examples of the evolu-
tion and style and of "proper at-
ture." Show includes an 1848 Vi-
nese wedding dress to a tulle and lace garment from the 1950s. Through May.

The museum is located in the Casa de Balboa building; 619-232-6203. (BALBOA PARK)

**San Diego Maritime Museum**, visit the H.M.S. Surprise; the ship used in film Master and Commander is on exhibit through November. The ship's artifacts, costumes, props used in making of the film. The museum features perma-
nent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits on the old San Diego-Coronado fer-
ryboats, the tuna fishing industry, and the military. The museum fleet consists of the 1863 bark Star of India, the 1898 San Francisco ferryboat Berkeley, and the 1904 Military. There are also nautical exhibits, ship

**San Diego Natural History Museum**, Your Nature Connection in beautiful Balboa Park.
619-233-8232. www.sdnhm.org

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San Diego Reader, April 15, 2004
Down Here: A Burke Novel

Alfred A. Knopf, 2004; 304 pages; $19.95

FROM THE DUST JACKET: Bone-crushing impact, set in a milieu that clops your heart and tingles your eyes. Down Here is the penetrating and remarkable new thriller from the master of American noir. For many years, Burke has carried a torch for Wolfe, the beautiful, driven former sex crimes prosecutor who was fired for refusing to go along and get along. They share a marrow-deep hatred of predators but walk different sides of the street when it comes to justice. So when Burke hears that Wolfe has been arrested for attempted murder, he knows something is double-wrong and deals himself in. Putting together a distrustful alliance between his “family of choice”, Wolfe’s outlaw network, and an informant inside the police department, Burke starts with the alleged victim, a brutal serial rapist Wolfe had personally prosecuted. He’s back on the street because his conviction was reversed, and any of his long list of victims has plenty of motive to kill him. The deeper Burke gets into the investigation, the more holes he finds in the case against Wolfe. Yet the DA’s office continues to press forward, and Burke has to find out what their game is. No stranger to devil’s bargains, Burke is driven to do the rape investigations — his way — and discovers an artist whose violent work in progress is a whole city’s nightmare.

A CONVERSATION WITH THE AUTHOR ABOUT THE BOOK: Mr. Vachss, when I set up the appointment to speak with you, had mentioned that he had insisted that his publisher sell this newest book, Down Here, for $19 rather than the usual $24 to $27.95. (Vachss’s Only Child, published in 2002, had a list price of $24.) I asked why Mr. Vachss made this decision. “I was told four months ago,” he said, “that you’re going to sell X number of books no matter what. And if you sell them for 30 bucks or you sell the books for 20 bucks, it’s not going to change the numbers, except that everyone is going to make less money.”

“What dollars means a lot to a lot of people.”

“It’s not really five dollars; it’s actually more than that, because if you dial the book up on Amazon, it’s under 14 bucks. And if you think about the brand-new premium-house hardcover for under $14, that’s pretty unusual. And you’re saying 5 bucks, but that’s assuming list price is $25. And it’s not. It’s gone north of that for quite a while now. There’s all kinds of $27, $28 books; the theory typically in marketing is that it’s still under $30, it won’t make any difference to the buyer: $27.95 is not going to deter somebody who would have willingly spent $26.95.”

Normally, with each new book, Mr. Vachss has made a national tour. With Down Here, his publishers decided against a tour. “Why, I asked, was this decision made?”

“In effect, that was my decision because I was the one that wanted to do it. Something has to give. Their opinion is that they’re going to lose money by doing this. They’re not going to throw money at it. In other words they’re saying to me, ‘If you’re so convinced that rewarding loyalty by reducing a price is going to improve sales then live your own life.’

“I feel like the only way I’m going to get the answer to the try this, I’ve been saying at book appearances for a decade, that it’s impossible to be a working-class person and afford new books.

“It is.”

“And that’s wrong. I’m trying to be consistent. I’m trying to live what I say. As you well know, because you’ve certainly been on both sides of this, if the price point is reduced, then the royalties drop. So I take a minimum of a 20 percent hit on every book. But I believe people want more books than they can afford to buy. That’s my guess. It’s simple as that.”

“I do, too. I think they want more books and more music.”

“Yes. But, see, with music there seem to be alternatives pop-up, and I don’t see that in books, and please do say e-books. Because you know they’s not an alternative. It’s not like having some iPod and downloading a tune.”

“You want to hold the book in your hand.”

“It’s not just that. It’s that a piece of music might play for what, three minutes. A book can walk for four minutes. And put it, can walk it for two years. And you can listen to it 50 times, you can let your friends hear it. An e-book, firstly you need a fairly expensive piece of equipment just to get one. And secondly, even if you don’t get the tactile pleasure of holding the book in your hand, not everybody has got such perfect eyesight that they can read in ambient reflective light on a flat screen. I don’t think it’s that comfortable or nice an experience. I grant you that to some people it’s a great idea. But the big difference between e-books and music is price. An e-book is not radically cheaper than getting a hardcover book. Whereas downloading a tune — what is it, a buck?”

“I don’t know. I’ve never done it.”

(continued on page 90)
“I’ve not done it either; it’s not something that I would want to do. But I think it’s 99 cents. It really is an inexpensives proposition. I think an e-book, maybe it costs 12 bucks.”

“I think it would if I did it the way people do it, which is to go and do readings. I think I would shoot myself. I can’t believe these people go and read the same passage over and over again. But no, for me every stop is a new opportunity. Be it confrontational or supportive. So, no, it doesn’t wear me out any more than speaking engagements wear me out or trying a case wears me out.”

“Really, what you’ve done is that you’ve built a reading constituency. Mr. Vachss agreed, adding, “The good news is I’m kind of recession proof. After 2001 when everything took a dive, the publisher called and said, ‘It’s amazing; sales are exactly the same.’ Because I had a book that a month. But the bad news is that there’s probably a peak to that mountain. Whatever number of books I’m going to sell, it’s not going to vary, so goes the theory, by more than 10 percent per book. Each book has outsold the previous book. But not by a ton. There’s never been any quantum leap, I’ve never had a book fall off.”

“Hasn’t even paid the plane fare. But as far as younger people are concerned, you see, I don’t think that selling Down Here for $19.95 will make that much of a difference. I think younger people, who tend to be more passionately committed to things, probably will find the money for something they desperately want to have. It’s really the working-class guy who gets a couple of kids. One of the best things anyone ever told me — although I’m sure it would not sound sweet to most people — was in Chicago once, a guy stood up and he said, ‘I just want you to know something.’ He said, ‘I gave up smoking for a week so I could buy your book.’

“Don’t get me started on why should a week’s worth of cigarettes be enough to buy a book. I think that this [decision to sell Down Here for $19] is aimed at those people who maybe now could buy two books instead of one. But I don’t think it has anything to do with kids. Because kids have shown that they’ll find a way, I can’t believe the letters I get from high school kids. They find a way to get the books. Now, it may be that they get them from libraries.”

“I wonder how readers find you, the first time.”

“I know that is. That is exactly what this game is all about. They hear about something that connects with them. And virtually there’s nobody they could confuse me with. I mean, if my name was, you know, Joe Anderson, it would be tough, right? But they seem to find what they’re looking for.”

“I think younger people, who tend to be more passionately committed to things, will find the money for something they desperately want to have.”

And to tell their friends. Also the constituencies are very, very varied. You can’t really do demographics on sales. You can sort of do it off Internet postings. You’ve got postings about movies on everything from dominatrix sites to mercenary sites to skinhead sites to — well, there’s no way to really lock it down is what I’m saying.”

“You get more mail from men or from women?”

“Women, but by a narrow margin. But not any overwhelmingly kind of margin. If I had to use numbers, I’d say something like 55–45, that close. But not any over — overwhelming kind of margin. If I were concerned, you see, I must have special powers, or I have a personal relationship with Jesus. I mean, that’s the only thing that could possibly account for this. Never mind, you know, straight talk or logical argument.”

“Or encouragement?”

“Or encouragement?”

“Do you think the Web has helped book sales?”

“No, but I think it’s performed a stunning public service. The resources section, I know that it’s used by so many people, it would shock you. What we’re talking about now is about a million and a half visitors a year. Visitors, not hits. Hits, it would be 150 times that — because one visitor can give you a couple hundred hits. These are visitors.”

“That’s amazing.”

“It truly is amazing, and I don’t think it helps sell books. There’s a question that’s asked in the form that they fill out when they write, ‘How did you find this?’ And they’ll say they found the website in the back of a book. The website is in my books. Well, obviously if they read the book first and then came to the website, the website didn’t sell them a book. People find a way to use the information that’s available on the website in a huge variety of ways and also to connect with each other. But in terms of selling books, I’m not sure that it does that. Because it’s not an author’s website. In other words, when you dial it up, the first thing you don’t see is a picture of me — God forbid. And you don’t see ‘Here’s his collected works.’ There’s a bunch of buttons you can push. You can push those buttons and never hear a word.”

“If you came there because...
you were searching ‘rape,’ you were searching ‘domestic vio-
cence,’ you’re going to end up at the site. And just type the title into a 
search engine and watch what happens. You’re going to end
up here. So, I think a lot of people come because they’re 
fans, and they just want to visit what they think is a fan site, but 
I think those are people already committed.”

“I go every once in a while to look at the dogs’ pictures 
dog true stories that are on the site.”

“Sure. There you go. Peo-
ple whose passion is animal 
rescue, they love the site. Those 
people who use the site to prove 
that there are nice pit bulls in 
the world.”

“So we don’t really know why we get so many visitors, 
which are ever increasing. Those 
numbers have never dropped.
And remember, I’ve had a web-
site longer than most. This site 
actually was started as a fan site 
having nothing to do with me.
I used to do — we had a service 
by a student in Hawaii. And we’re 
coming up on our tenth anniversary of the site. In web 
terms that’s ancient.”

“Indeed, that’s old.”

“Sure it is, but we don’t keep it old. Also, I could never 
afford this kind of website. It wasn’t for all the people who 
volunteer, it would be impossible. They’re all volunteers.
I couldn’t pay for the designer. He’s a world-famous designer 
In Norway. This is what he does. He puts together these extremely 
differently complex things that don’t look complex, which is 
their beauty, in which you can navigate around the site witho-
out even drawing a breath.”

“Before galleys for Down 
Herchcl were out to reviewers, a 
galley appeared for sale on 
ebay. “How,” I asked Mr. Vachcs, “do you suppose that those 
books get on eBay so soon?”

“I don’t know if they were 
distributed in advance or if they were bought in bulk by 
somebody. That’s the way they came out. I think it’s a four 
week period before they are out. That’s the way it is.”

“I don’t know if they were doing it themselves. I don’t 
know if they were simply buying 
books and then sending what 
I used to do — we had a service 
available at the website — just mail your book in with round-
trip postage, and I’ll sign it for 
you. Why should you pay these 
superstupid prices? And naturally 
people start to really abuse that.”

“Why do you think people like their books signed?”

“If you know the person who wrote it — sure. You’d want that.
That would be nice. But if you don’t, 
I have no idea. I know that there’s a huge traffic in this crap.”

“There’s one guy on eBay, 
who buys every Andrew Vachcs 
book he can get his hands on.
Now, this guy is not a 
collector or a fan — he’s just a 
merchant. So I think merchants 
go after products. But the truth 
is, not one of my books is worth 
that. Why people spend this 
kind of money, I’ll never know.
Because I’ve never had a small 
printing of a book. So how could any signed book be such a big 
difference? A typical book tour 
— there are thousands of them.
If you go to ten cities, you’ll cer-tainly sign 1000 books, 800 
books. How could it be real? 
How could it be special?”

“I think what happens is it’s 
one of these markets like comic 
books were a few years ago or 
baseball cards were a few years 
ago. Before that, there are a few 
genuine collectors. But most of 
them are just merchants, and 
they keep churning the market.
So, some poor bastard 
sells a signed copy of Strega 
for 75 bucks, right? He thinks, 
‘My God, I saw one unsigned on 
ebay for only $22. I’ll buy that, 
I’ll sign my book, call it a rare 
book.’ So now it’s rare. And then 
people start to buy those books. 
And it’s the same with the autographs. You see, there is a 
whole whole world of people who use the site to prove 
that there are nice pit bulls in 
the world. That’s what he does.
That’s why he loves the site. There’s 
so many stories that are on the 
book. Burke said, “I have a sentimental fond-
ness for good old Bluebelle.”

“It’s very interesting to me 
that the book that evokes the 
most emotion in women.
I can’t say men are indifferent 
to it, but if you ask them, it’s 
never their favorite. There are 
all kinds of dogs named Blue-
belle, and there are all kinds of 
Bluebelle screen names. Women 
fall in love to that book a lot more strongly.”

“No,” Mr. Vachcs tells me, 
when I ask if he enjoys writing.
“I have never enjoyed writing a 
book or an essay or an essay in my 
life. It’s just that it’s not fun to 
work hard. I’m a working-class 
boy, and my concept of work 
was, if they didn’t pay you to do 
it, you wouldn’t do it. It wasn’t 
until I got to college where I 
was even introduced to the con-
cept that people liked their work. 
It seemed so alien to me. No. 
Writing, it’s just work. It’s really hard, 
work.”

“When I started writing, 
my biggest problem was book 
reviews saying I had a sick 
image, that I was a sick 
imagination, right?”

“Right.”

“No one is saying that now. 
I wrote about safe houses for 
pedophile priests years and years 
ago. And you know, how could you make stuff up like that? 
Well, even modern trafficking and 
kiddie porn I wrote about, 
well, even modem trafficking and 
kiddie porn I wrote about, 
what, my God, 17, 18 years ago. I 
mean, the stuff now, you know, 
Belle’s feeling about being a 
child of incest, those are words 
that were spoken to me. I know 
their stories, not not writing in that sense. You see 
what I’m saying?”

“If you wanted to see my 
best writing, you’d have to look 
at briefs or appeals. Because 
there you’re playing for high 
stakes. You can’t let yourself 
get into sloppy habits. You can’t be 
extravagant. I would be 
among the ranked novelists if 
you comparing the rules that 
were the same rules that 
applied. In other words, the 
strict word limit. The time limit. 
Lock me and all Pulitzer Prize 
winners on a road, and say, 
‘You’ve got 72 hours.’ I could do 
it. Sure I could do it. I’d just 
access memory bank tour. I could 
type fast.”

“Because if you combine life experience with sense of mission, 
I have permanent material.”

“We talked about the 
cars in Vachcs’s novels. Mr. Vachcs 
said, “I got people who are fans 
of these books for one reason and 
one reason only. The cars.”

“The Plymouth that Burke
’drives.”

“That car, you know, there’s 
an actual built set. You could, 
if you followed the instructions 
from the book, build that car. 
The guy that’s responsible for 
it was actually mentioned in the 
book, Al DeKay. He was a leg-
endary street racer in Brooklyn 
years ago. He’s a guy who wrote 
to me, quite a while back. And this 
says this is the reason he’s a fan, 
because he loves the car. But he thought he could make a 
better one. So as it turned out, the 
way the plot worked, Burke did 
need another car, so there you go.

“I have a sentimental fond-
ness for good old Bluebelle.”

“Absolutely. I think all of the 
characters develop. Michelle is 
very, very best. She has. Other 
characters might not be the same, 
but they’re real people. They’re real.
They’re real at their 
very, very best. She has. Other 
people, they’re burned out. 
Absolutely. I think all of the 
people who have survived are dif-
ferent. That’s one thing that has 
distinguished this series.
Fortunately, I have this 
recipe of the richness of a life 
you’ll never draw on. I’ll never be 
along to you publicly.”

— Judith Moore
Harpischord or Organ?

I know of only two performances of this Bach Toccata that never allow the listener’s mind to wander.

In another of their series of house concerts, the San Diego Harpsichord Society offered a pleasing recital by Charles Sherman. The splendid instrument had been expertly constructed by one of the SdNHM Bar members, on the basis of a partially built kit from the Paris workshop of Marc Ducornet. Modeled on the mid-18th-century double-manual harpsichords of Henri Hemsch, it even looked like a Hemsch, with its elegant red, black, and gold case. More importantly, it sounded wonderful, with a rich, spacious sonority, an unusual sustaining power, and a wonderful sweetness and pungency of timbre.

It revealed all these traits immediately in the first work on the program, Buxtehude’s Toccatina G, BuxWV 165. This is a showpiece, and Sherman played it with dazzling exuberance, the instrument responding with particular brilliance to the cascading passage-work in the treble. It was everything a Baroque toccata should be.

I felt somewhat less enthusiasm for the other toccata on the program, J.S. Bach’s BWV 912 (in D), which Sherman performed near the end of the program. This is an early Bach work, and the young composer was experimenting with the possibilities of the loosely coordinated toccata form, which he had inherited from his 17th-century predecessors (including Buxtehude). Of his seven harpsichord toccatas, this one seems the boldest in its explorations, but it is not easy to bring off successfully. The Buxtehude G Major Toccatina is compact and coherent, for all its air of improvisation. The Bach D Major is more than twice as long; it is made up of a series of rather miscellaneous episodes, seven of them; and although each is marvelous (above all, the final fugue in gigue rhythm), it is often hard to discern what they have to do with each other, aside from their unity of key.

Sherman played the work with intelligence, flair, and a sure sense of its various styles; but he did not quite overcome its inherent structural problems. He is not alone in that. I know of only two performances of BWV 912 that never allow the listener’s mind to wander. One is by Glenn Gould, who, in his usual way, begins by making you think, “This is wrong! This is weird! And why doesn’t he keep his mouth shut?” — and then ropes you in with his fascinating bizarreries, forcing you to follow his idiosyncratic interpretative arc to the very end, as if it all made sense. The other performance, less batty but similarly exciting, is that of Anthony Newman, whose penchant for exaggerating, magnifying, and underlining everything, supported by his sensational keyboard technique, justifies Bach’s eccentrities here by mowing down any possible doubts. Sherman played with a much greater sense of decorum, but decorum is probably not what BWV 912 needs.

Jacob Froberger does need it, along with deep feeling, suppleness of rhythm, variety of expression, and a profound elegance of mind — all of which Sherman supplied in generous measure in his performance of the Suite XX in D, which begins with a moving meditation on the composer’s own death, and then goes on to three light-hearted dance movements affirming the joys of life. There is a similar message, in a more expressly pious framework, in the fourth of Johann Kunath’s Biblical Sonatas. This is explicit program music, depicting the illness of King Hezekiah, his prayer to God, and his happy recovery (in which, however, he can still recall the suffering that has passed). Here, Sherman showed himself completely in sympathy with the Baroque interest in diverse emotional states and their dramatic contrasts. I do feel, however, that the vividity of his playing would have suffered if he actually conveyed the story’s impact without his actuality speaking the lines of the narrative program between the movements. Unfortunately, in the course of which he at times thinks of his previous misery, but soon forgets it again got a titter from some members of the audience, which was surely not what Kuhnau intended.

The longest work on Sherman’s program was the Passacaglia in G Minor from Georg Muffat’s Apparatus Musico-Organisticus. This monumental set of variations, with its compelling repeated theme, its powerfully dignified momentum, its noble imagination, and its supererb exploitation of the keyboard, is one of the Baroque’s great passacaglias, and its thoroughly French style brought out the finest and most expansive qualities of the gifted harpsichordist and the beautiful “Hemsch” harpsichord. In response to a question (by me) about the suitability of the Muffat Passacaglia for the organ, Sherman mounted a spirited and learned defense of its being essentially a harpsichord work. He made a good case; but so does the impressive performance by Martin Haselbock, in his recording of the entire Apparatus musico-organisticus. There are close affinities between organ and harpsichord styles in the French Baroque, with the same kinds of embellishments, and the same characteristic relationship between treble and bass. In any case, the proof of the blancmange is in the eating, and you ought to hear what Haselbock does with this music. (Sophie Yates has a thrilling recording of the Muffat Passacaglia on harpsichord, quite similar to Sherman’s.)

On this subject, I might also mention that the Kuhnau Biblical Sonatas are also frequently played on the organ, to good effect. In fact, it’s true of much of the Baroque keyboard literature that it can flourish on virtually any keyboard instrument, including the clavichord, with the different sounds and techniques bringing out different but equally valuable aspects of the music. (We shouldn’t carry this too far. No one thinks the Scarlatti sonatas would sound good on an organ, or that Bach’s organ Toccata and Fugue in D Minor is suited for a clavichord, even a pedal clavichord.)

Charles Sherman ended his recital with another example of Baroque music’s notorious tendency to shapeshifting. When Bach became an aficionado of Italian concertos, he proceeded to arrange a considerable number of them for other instruments, including no fewer than 16 for solo harpsichord. It was one of these that Sherman played, Bach’s BWV 972 in D, after Vitali’s Violin Concerto, Opus 3 (L’Estro armonico), No. 9. Bach was, of course, a master at this kind of exercise, and he did an excellent job of converting Vitali’s score into an idiomatic — and virtuosic — harpsichord work.

But if you know the original, the most committed playing of an excellent harpsichordist like Sherman is still not quite enough to match the broader timbral palette and dynamic shadings of the orchestral version, or to capture the full pathos and fire of Vitali’s violin solo.
Soprano Dawn Upshaw is joined by Australian Chamber Orchestra in concert for Celebrity Series hosted by La Jolla Music Society on Saturday, April 17. Preconcert talk at 7 p.m., concert at 8 p.m., in Copley Symphony Hall, 750 B Street. Program boasts works by Corelli, Georges Lentz, Bach, Szymanowski, and traditional Hungarian folk songs. Tickets: $35, $60, $85. Reservations: 858-459-9728. (DOWNTOWN)

Soprano Alia Almalkovich to sing arias by Gershwin, Poulenc, Puccini, and Wagner and art songs by Grell, Szeleznicky, Voll, and Wolf, at Carmel Valley Library, 3919 Townsgate Drive as part of Saturday Night Chamber Music Concert Series, Saturday, April 17, at 7 p.m. $12 adults, $10 students. Tickets: 858-239-2933. (CARMEL VALLEY)

Virginia Hawk Scholarship Recital and reception Saturday, April 17, 2 p.m., at El Cajon Community Center (195 East Douglas). 619-406-6606. (EL CAJON)

From Moscow to Del Mar, mezzo-soprano Lyudmila Zakharenchko and tenor Nikolas Gutorovich perform on the Piano Studio (1680 Noah Avenue), Saturday, April 17, at 4 p.m. $25. 858-674-1035 or 619-857-7359. (DOWNTOWN)

Janáček's Dramatic Opera Káťa Kabanová comes to the San Diego Opera, starring Patricia Racette as Káťa, and mezzo-soprano Dame Josephine Barstow as Káťa's spiteful murder-in-law. In Czech with English translations projected above the stage. Conducted by John Fiore, directed by Ian Campbell.

Performances at 7 p.m. Saturday, April 17, and Tuesday, April 20, 8 p.m. on Friday, April 12, 21; 2 p.m. on Sunday, April 14. Tickets range from $20 to $140. See the opera at San Diego Civic Theatre, 202 C Street. Reservations: 619-232-3400 or 800-858-5799. (DOWNTOWN)

Organ Music Set to Films when Theatre Organ Society welcomes Greg Bred to accompany silent films of Charlie Chaplin, Harold Lloyd, and Buster Keaton at 7 p.m. on Saturday, April 17, at Trinity Presbyterian Church (1902 Kenwood Drive). $10. 619-561-9136. (SPRING VALLEY)

St. Lawrence String Quartet, featuring Todd Palmer on clarinet for UCSD Chamber Orchestra, Saturday, April 17, 7:30 p.m., in Recital Hall at UCSD's Mandeville Center. Program includes works by Haydn, Ravel, and Gollquiv. $25 general. 858-534-8497. (LA JOLLA)

“Opera Robusta” features soprano Carrington Brier, baritone and flute Stephen Chan, and pianist John Danke in a concert of Baroque and Classical music, April 18, 7:30 p.m. Tickets: $15 kids $10. 619-366-3577. (LITTLE ITALY)

Fauré’s “Piano Quartet in G Minor” and Brahms’s “Piano Quartet in G Major” are selections to be played by the Thies Piano Quartet for Lake San Marcos Chamber Music Society, Saturday, April 18. Concert starts at 2:30 p.m. at San Diego Unitarian Church (170 Calle Magdalenia). $20. Reservations: 760-945-3446 or 760-630-4362. (ENCINITAS)

An Afternoon of Guitar Music, both classical and flamenco, can be enjoyed at Scripps Miramar Ranch Library Center as part of their “Pleasure of Your Company” chamber music series, Sunday, April 18. Concert starts at 2:30 p.m. Free. 858-538-8158. (RICSPPS MIRAMAR)

Noise at the Library series concludes with guest artists Kathleen Gallagher and John Fonville on Monday, April 19, at 7 p.m. on April 18, at Athenaeum Music and Arts Library (1008 Wall Street). Program premieres works by Durak, Keller, Rick Kaufhard, James Erbe, and Chaya Czernowin. Pre-concert lecture: 7 p.m. at 7:30 p.m. $15 general. Reservations: 858-454-5872. (LA JOLLA)

PianoFest has showcased three pianists, each at a different stage in their careers. Festival concludes with concert by Murray Perahia, Sunday, April 18, 4 p.m. Program includes pieces by Beethoven, Schumann, Brahms. Tickets: $60, $65, $75. California Center for the Arts, Escondido, 740 North Escondido Boulevard; 808-988-4233. (ESCONDIDO)

“Music of Palomar,” recital by artist-in-residence Peter Gach at Palomar College on Sunday, April 18, 2 p.m., in Palomar College Performance Lab (D-10). Tickets: $8 to $12. Find the campus at 1140 West Mission Road; 760-744-1150 (52343). (SAN MARCOS)

Gala Concert brings San Diego Youth Symphony Orchestra and Symphonic Orchestra, guest guitarist Celino Romero, and guest conductor Eduoard Müller to Copley Symphony Hall (750 B Street) on Sunday, April 18, 4 p.m. $18. 619-233-3322. (DOWNTOWN)

“Best in Broadway” with Padilla Convoc, baritone, and DeDe Monroe, soprano, at Seaside Church (1613 Lake Street) on Sunday, April 18, at 5 p.m. John Danke accompanies. $15. 760-753-5786. (CAMPO)

“Brass to the Fore,” follows brass from “Renaissance Europe to its well-deserved prominence in contemporary music.” Concert at 3 p.m. Sunday, April 18, at St. John of the Cross (5008 Broadway). (LEMON GROVE)

Catch another performance at the Neuroscience Institute (10640 John Jay Hopkins Drive) at 7 p.m. on Wednesday, April 21. 15 general. 619-227-7892. (LA JOLLA)

Pianist Scott Pratt presents classical music show and tunes with antics in “George Gershwin: An American Original,” at 2:30 p.m. on Sunday, April 18, in third floor auditorium at San Diego Public Library (820 E Street). Free. 619-236-3810. (DOWNTOWN)

Pratt repeats his performance Monday, April 19, 7:30 p.m. at All Souls’ Episcopal Church (corner of Chatsworth at Catalina). Free. 619-223-6394. (POINT LOMA)

Civic Organist Carol Williams performs with the A.R.K. Organ Society Sunday, April 18 at 2 p.m. Free. 619-702-4318. (BARBARA PARK)

Competition Winners of the 45th Annual La Jolla Symphony and Chorus Young Artists Competition perform for San Diego Mini-Concerts, Monday, April 19, 5 p.m., in Logan Concert Hall at Canyon Crest Academy on April 18 at 7 p.m. Free. 619-552-4318. (BARBARA PARK)

Faculty Ensemble SONOR performs “contemporary transcriptions of historical works” on Wednesday, April 21, 8 p.m., UCSD's Mandeville Auditorium. $9 general. 858-534-8497. (LA JOLLA)

Saturday, April 17, 7 p.m. 
Sunday, April 18, 3:30 p.m.
~ Easter Vespers ~
and
Featuring Chaplets of Divine Mercy on each hour, readings, choral and choral meditations, and more.
Concluding with Mass at 7:30 am.
St. Brigid's Roman Catholic Church 
4735 Cass Street • Pacific Beach

Our website is currently undergoing renovation but is currently accessible at www.chorusbreviarii.homestead.com.

For further information please contact
Director John Polhamus at: 858-273-5180

CHORUS BREVIARIU
SAN DIEGO
~ Gregorian Chant Study and Liturgical Prayer Group ~
APRIL 2004 EVENTS

Friday Evening, April 16
Commencing at 10:00 pm
Chorus Breviarii and Schola Sacrae Crucis will participate in the 44th Annual DIVINE MERCY ALL NIGHT NOVENA
Featuring Chaplets of Divine Mercy on each hour, readings, choral and chant meditations, and more.

San Diego, California
April 18, 3:30 pm
~ Easter Vespers ~
**ART MUSEUMS**

**Mingel International Museum**, useful and beautiful wooden objects—chairs, tables, benches, cabinets—are on view in “George Nakashima, Woodworker — A Retrospective.” The objects are exhibited along with paintings and drawings by Nakashima’s friend Ben Shahn. Closes Sunday, May 30.

**Origami Masterworks — Innovative Forms of the Art of Paper Folding,** on view through April, includes more than 150 pieces by 42 artists from across the globe. Most of the objects were created by folding single sheets of paper to make geometrical forms, flowers, trees, people, masks, and a menagerie of animals.

“Mingei of Japan — The Legacy of Its Founders — Soetsu Yanagi, Shoji Hamada, and Kanjiro Kawai,” an exhibition of objects from the museum’s collection by known and unknown craftsmen from throughout Japan continues until Sunday, April 18. Included: tsuzu (Japanese chess); pottery; calligraphy; woodblock prints; stenciled work; kimono and other textiles; baskets, toys.

“Surei Serasawa — Poetry in Painting” offers woodblock prints and paintings by Serasawa, who uses his work as the medium to express his philosophy inspired by Zen Buddhism and J. Krishnamurti’s teachings.

The Mingei is located on the square with the San Diego Museum of Art and the Timken Museum of Art.

For further information, call 619-239-5548. [Baldwin Park]


**San Diego Museum of Art**, “ unge Inness and the Visionary Landscape” offers a major survey of work by this important 19th-century American painter. The exhibit includes 35 of Inness’s landscapes, articulating his own vision of metaphysical realities as manifested in the earthly sphere.” Through Sunday, April 18.


**San Diego Museum of Art**, “Shahzia Sikander: Flip Flop,” the next “Contemporary Links 2” exhibition, features drawings, a site-specific composition, and an installation composed of paintings on dense layers of tissue paper by the Pakistani-born artist. The show, closing Sunday, June 27, is based on a selection of paintings from museum’s Bunney Collection.

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Critic’s Choice! – San Diego Union-Tribune
I love you, you’re perfect, now change.

Where magical realism meets science fiction.
A love story for all time.

A World Premiere from the creator of Zoot Suit and La Bambal!
The House of Blue Leaves
Lynx Performance Theatre stages John Guare’s seriocomic about the Shaughnessys, a dysfunctional family in an equally dysfunctional world. Al Germani directed.

**Performances**
Fridays and Saturdays, April 16-17, 21-23, and May 1 at 8 p.m.; Sundays, April 18, 25, and May 2 at 2 p.m.

**Saville Theatre**
San Diego City College
55th & C Streets
downeast/East Village
Free parking adjacent to theatre

**Tickets**
General admission: $14
Students (ID, military, seniors): $9
619-388-3676

A presentation of the visual and performing arts department at San Diego City College

and especially Stan Chandler, who must be one of the most versatile performers around, enhance every scene with strong voices and precise character details. Credit as well to the costume designer, unnamed in the program, who provided everything from tuxes to Chargers T-shirts — and enough Velcro to permit what must be, in many instances, split-second changes.

**Worth a try.**

**THEATER IN OLD TOWN,** 4040 Twiggs Street; Old Town; Opened: Run: Tuesday through Thursday at 7:30 p.m., Friday and Saturday at 8:00 p.m. SATURDAY AND SUNDAY AT 5:00 P.M.

**I Love You, Your Perfect, Now Change**
The Welk Resort Theatre presents the popular musical revue that traces the evolution of male-female relationships. David Engled directed.

**Performances**
Fridays and Saturdays, April 23-24, 30 and May 1 at 8 p.m.; Sundays, April 25, May 2 at 2:00 P.M. 619-239-5818.

**Joey and Maria’s Comedy Italian Wedding**
The Culy Theater hosts “not-so-old-fashioned interactive dinner theater,” as Joey and Maria tie the knot.

**I Love You, You’re Perfect, Now Change**
Lynx Performance Theatre presents “San Diego’s answer to the Irish Dance Cabaret, with a dash of things Filipino, a bit of Celtic wave,” an evening of comedy, music, dancing, and fun.

**Performances**
SATURDAY AND SUNDAY AT 1:45 P.M. THROUGH JUNE 6; TUESDAY, THURSDAY, AND FRIDAY AT 7:30 P.M. THROUGH MAY 8; THURSDAY THROUGH SUNDAY AT 7:30 P.M. 619-544-3348.

**Irish Dance Cabaret**
Duluth Square Irish Pub & Grille presents “San Diego’s answer to the Celtic wave,” an evening of contemporary and traditional Irish dancing, music, comedy, and song — and a three-course Irish dinner.

**Performances**
SUNDAY AT 5:00; MONDAY-TUESDAY-FRIDAY AT 7:30; WEDNESDAY-SATURDAY AT 8:00; 760-295-4999.

**Late-Night Catechism**
The Lagun Playhouse stages the popular “interactive adult catechism class,” taught by a sister from the space-not-the-road school. The concept doesn’t sound like much. The sister is substituting (it’s the regular teacher’s poker night, don’t tell a soul). She used to teach but was deemed too strict for contemporary students. And the class is just that, part of a course on Catholic doctrine. But the sister’s authoritarianism takes it to underseen places (you can hear cries of recognition from the audience, especially when sister brings out a hard ruler and taps her palm). The results, the two times I’ve seen the show, are an almost nonstop evening of comedy; and a thought-provoking look at education, religion, and much more. The sister, it turns out, is not kidding.

(Note: The Laguna Playhouse has extended the show’s run six times.)

**Worth a try.**

**The House of Blue Leaves**
The Irish wave’s “San Diego’s answer to the Irish Dance Cabaret, with a dash of things Filipino, a bit of Celtic wave,” an evening of comedy, music, dancing, and fun. And Gary Kramer says the comedy (and perhaps the football), resembles an athletic event more than an improv. Teams wear uniforms and compete on AcroTurf. 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 judicious awarding points to the best sceneries. KIlers and gloanners got boosed, quick wit, rewarded (one of the most refreshing parts of the contest: people acknowledged failure, abundantly, then forgot it). It was a lively, often quite funny, evening. And Gary Kramer is one talented comedian.

**Worth a try.**

**MARQUIS THEATRE, 3717 INDIA STREET, MISSION HILLS, OPENED: RUN; FRIDAY AND SATURDAY AT 7:30 P.M. AND 9:45 P.M. 619-225-4999.**

**Oedipus at Colonus**
Strong performances overcome amateurish opening-night glitches, giving 6th @ Penn a decent rendition of Sophocles’ “classic. Old, unrefined Oedipus has come to Colonus, a village near Athens to die. He won’t budge, though Athenians and others do their best to move him. His unmarked grave will become a curse to Athens’ enemies and a prayer for its people (the Greek word ana, meaning both). As Oedipus, Jack Raning...
San Diego Theatresports
A cross between improvisational comedy and Family Feud, Improv, making up a funny scene as you go along, is tough enough. Add competitive scene making, with the audience awarding points to the winning team. Purists might balk at the oddness of comparisons used in this format, but San Diego Theatresports’ “game show” is a hoot. The 90-minute evening offers different hits. The show I caught had “Team Sports”—two pairs of players competing, taking suggestions from the audience; and “Cerverilla Theatre”—five directors invented scenes, using the other four as actors. The winner got a banana, the loser a “forfeit” (other formats include “Micetro” and “Improvs Survivors”). Some attempts went nowhere (I repeat: improv is tough; I did it in my, as hindsight reveals, callow youth). Others made amazing twists and turns. The group makes the hits much more frequent than the misses. Their guru, Keith Johnstone, has written one of the few brilliant books (Improv). I’ve ever read about making theater. And they put his pearls to good use. Their motto: “Remember, when it’s not funny, it’s art.”

Worth a try.

OLD GLOBE THEATRE, SIMON EDISON CENTRE FOR THE PERFORMING ARTS, BALBOA PARK, THROUGH APRIL 25; WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. 619-465-7469.

The Sopranos’ Last Supper
Theatresports’ “game show” is a cross between improvisational comedy and Family Feud. Improv, making up a funny scene as you go along, is tough enough. Add competitive scene making, with the audience awarding points to the winning team. Purists might balk at the oddness of comparisons used in this format, but San Diego Theatresports’ “game show” is a hoot. The 90-minute evening offers different hits. The show I caught had “Team Sports”—two pairs of players competing, taking suggestions from the audience; and “Cerverilla Theatre”—five directors invented scenes, using the other four as actors. The winner got a banana, the loser a “forfeit” (other formats include “Micetro” and “Improvs Survivors”). Some attempts went nowhere (I repeat: improv is tough; I did it in my, as hindsight reveals, callow youth). Others made amazing twists and turns. The group makes the hits much more frequent than the misses. Their guru, Keith Johnstone, has written one of the few brilliant books (Improv). I’ve ever read about making theater. And they put his pearls to good use. Their motto: “Remember, when it’s not funny, it’s art.”

Worth a try.

OLD GLOBE THEATRE, SIMON EDISON CENTRE FOR THE PERFORMING ARTS, BALBOA PARK, THROUGH APRIL 25; WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. 619-465-7469.
San Diego Calendar Theatre

Still Life
Now Village Arts stages Emily Mann’s heralded docudrama about violence in America. Kristianne KURNER directed.
the studio space at Jazzerice, inc., 2400 IMPA Drive, Carlsbad, through April 17, Thursday through Saturday at 8:00 P.M. 760.653.1130.

Three Mo’ Divas (A Concert Celebration of the African-American Diva Voice)
There’s nothing like the San Diego Rep’s ‘Divas’ for African-American women, each with octave-leaping voices, singing about finding one’s true voice and style. Two hours later, after proving talents at jazz, blues, gospel, opera, show tunes, soul, and other musical genres, it dawns on you that a personal voice could be plural. Singer N’Kenge Simpson-Hoffman, her ensemble, sample, and Gonoud’s “Jilbert, Waltz Song,” Cab Calloway’s “Minnie the Moocher,” and B.B. King’s “Crazy in Love.” In its world premiere, Diva is so demanding that separate trios — Cast-A and Cast-B — are parked in the audience for alternate evenings. I caught Cast-A, which richly deserved the standing ovation they received. At the same time, though, the opening night felt tentative, and a nite stew. Creator-director Marion Caflfty could tighten up his characters. Once a show sits (on piano). Another’s a first-rate mime, and a mite stiff. Creator-director David Caffey with supposed “bigness” and the Supremes get a formal treatment. (Instead of sun-scorched acrobats who, when not doing feats of astonishing skill, dance like mad. Varekai functions, says its creator Dominique Champagne, “to tell the old world that something else is possible.” Instead of sun-scorched36)

Triple Espresso: A Highly Caffeinated Comedy
High Cooper Burntman’s done his lounge shtick at the Triple Espresso Coffeehouse 20 years to the day. While pa- trons sip a house blend — “Caffeine” and “Mokoko Cocoa Mocha” — High plays ’70s tunes on the piano. He and his companions, here to cele- brate Hugh’s anniversary, got stuck in the ’70s. The trio used to live in the same building, a comedy group that never went far. They’re “loves,” they admit, but not “ordinary” ones. And, yes, their union could help them face scaring issues from their mediocre pasts. A formulaic story line? Yep. Straight from Forever Plaid. There’s also the Forever Plaid problem: the three com- edians are far too talented to play inert characters. One solo at a time (on piano). Another’s a first-rate mime, and a mite stiff. Creator-director David Caffey with supposed “bigness” and the Supremes get a formal treatment. (Instead of sun-scorched acrobats who, when not doing feats of astonishing skill, dance like mad. 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My first gig [with the Offspring] was one song for some Swedish music award show,” says Rocket from the Crypt alum Atom Willard, who debuted as the Offspring’s new drummer in November 2003. “It was in this big hockey arena with 20,000 people, and I forgot it was gonna be on TV!” Before going onstage to play “Hit that,” the first single from their new album Splinter (released January 22), Willard says the band didn’t say anything [to me], which you can take two ways. The way I decided to take it was, ‘Hey, we know you’re not gonna mess up.’ It was either that or ‘if you mess up, we don’t know you.’ They talk to me now, so it’s all good.”

Willard spent ten years with Rocket from the Crypt, who became local legends on the strength of theatrical horror show performances and protopunk power chords. While he doesn’t play on the new Offspring album (former Vandal Josh Freese of Huntington Beach does), his position as permanent replacement for the departing Ron Welby seems secure.

“I’m definitely the guy, for now. I mean, I haven’t really brought it up; it’s not broken, so I’m not trying to fix it.” He reports a lot of partying and Jägermeister as was, “I never rapped in the movie, but that’s how I got the part. I rapped in the auditions. The director [Harry Hook] asked what I liked to do. I said I rapped. I did one for him. Three weeks after that I was in Jamaica. Because of Hurricane Gilbert we had to stay four and a half months… We had tutors.”

“I saw an ad in the St. Paul Pioneer-Press. We didn’t have a car, I took a bus to the auditions by myself. They never said my character’s name in the movie, but in the credits they called me ‘Rapper.’ I never rapped in the movie, but that’s how I got the part. I rapped in the auditions. The director [Harry Hook] asked what I liked to do. I said I rapped. I did one for him. Three weeks after that I was in Jamaica. Because of Hurricane Gilbert we had to stay four and a half months… We had tutors.”

“I played a warlock.” He did a few commercials and appeared in a 1993 HBO special called Laurel Avenue. “It was about the lifestyle in St. Paul. As soon as the movie starts you see me rapping on the corner. I got $7000 for it. HBO still runs it once a year.”

Skie moved to El Cajon in January. He’s staying with his parents and works temp jobs while he tries to make it in hip-hop.

“I made $13,000 [from Flier]. I probably saw about $4000 of that. We [his family] were in poverty. I’d come back [from Jamaica], and there was all this new furniture in our apartment.”

— Ken Leighton

“People are disgruntled at bars over the distribution of profits,” say Richard Aguirre, leader-founder of the Karl Marx surf-funk band. Longtime Ocean Beach local Aguirre said he has had it with playing at local bars. That’s why he launched a series of live shows called the seed shop online at www.secondspin.com

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"This isn't just about music, is it?" Jason Stollesteimer, the Von Bondies vocalist, asks me after a sold-out show March 28 at the Casbah. Prepared to talk to the press, he has taken a seat at the front of the Casbah. I have just asked him about the infamous beating he received in December from White Stripes front man Jack White at the Detroit bar the Magic Stick. He refers me to the band's label, Sire, for a comment. Instead, I check the band's website, which says that White was arrested and charged with aggravated assault and battery. "In People vs. John A. White, Mr. White pled guilty to the charge of assault and battery on Mr. Stollesteimer. . . . As one of his penalties, Mr. White has been ordered to attend anger-management classes."

Von Bondies drummer Don Blum says, "There's a lot of people who are curious. . . . It's a total personal thing. It doesn't make me dislike the White Stripes as a band or anything."

At his side, Blum's friend Kelly Sanderson, who lives in San Diego, recalls playing bass in a band with Blum in Ann Arbor, Michigan.

She says the band was called the Patron Saints.

Of her friend's success, Sanderson says, "It couldn't happen to nicer people. . . . Don't be the best drummer I've ever played with."

— Pat Sherman

Last week Steve West, the voice of 91X's oldies show for seven years, announced on air that fans could hear their favorite tunes all week long on www.resurrection sunday.com rather than just the usual once a week on 91X.

West said a handful of website stations are doing quite well. "If you go to www.shoutcast.com you will find the most popular stations in any given musical genre to have 4000 to 5000 listeners."

As for his station, "We will have commercials, but they will be 15 seconds instead of 60, which is what [radio] stations run. Besides, unlike terrestrial radio, we can tell advertisers exactly how many people are listening at any time. With radio, TV, or print, there are no guarantees."

Clear Channel (operator of 91X and 1280 other stations nationwide) has allowed West to own and operate his site even though the trademarked name Resurrection Sunday, West, who lives in Rancho Penasquitos, said anyone can start his own home-based radio station through West Resurrects Sunday on the Web at the box office, I declare that I'm on the band's guest list. "Oh yeah?" a bored-looking blonde with heavy mascara says behind the glass partition. "Let's see some ID, dude."

I comply.

She rolls her eyes and looks again. "Oh, this must be you," she sighs and points to a scrawled entry: Mik Henninson.

On the floor, I almost get in a fight. Two beefy guys, smelling like cocktail hour in a weight room, angrily push people aside in order to get closer to the stage.

Several teenage girls dressed up in Hello Kitty attire go, "Hey, asshole, watch it!"

The two men grunt. One pushes me and I push him back. He looks at me with bloodshot eyes.

"I haven't been in a concert fight since my punk days in the ‘80s," I say. "Let's go then," he says. A six-foot-five, 300-pound guy in a flannel shirt moves in between us and says, "Not cool. Don't ruin the show for everyone else."

Word on the street is that Soma shows are attracting a more aggressive crowd.

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message on the answering machine says, “Only street clothing will be allowed. No gang colors, no racial slogans allowed, and security will be really tight.”

I call Soma several times for their comment, but no one is willing to talk to me. I ask around, “Is Soma safe?”

A tall guy standing in line for the Zebrahead “Punks vs. Psychos Tour” Monday, March 29 (he sports a Mohawk and spikes on his leather jacket), says, “I call Soma several times for comment, but no one is willing to talk to me. I ask around, “Is Soma safe?”

“There’s a girl in another Hello Kitty outfit told me. “They won’t go to Soma anymore,” a friend of mine told me on the phone. “Not anymore,” a friend of mine told me. “They won’t go to Soma anymore,” a friend of mine told me. “Not anymore,” a friend of mine told me.

A local photographer told me that an excellent jukebox is at the Liars’ Club in National City, wrote Warren Road waterhole, she acknowledged, was decent and then I broke her arm.”

When I put a dollar in, the machine ate my buck and then I broke her arm.”

Finally, the title lyric to “Who Will Save Your Soul?” was mis-heard by one listener at 1 AM when I was waiting for someone to talk to me. “Who will save your soul?” — Michael Hemmingson

“One time last month, at the Flogging Molly show, close to the stage, these drunk guys kept grabbing me, “And miss all the action? Anyways, I love this band.”

“Tight security, my ass.”

I started asking around, trying to reach some consensus.

The House Is a-Rockin’, So Come on a-Knockin’!
— Stevie Ray Vaughan, 1989

The jukebox at NuNu’s is the best,” an actor acquaintance told me. “They have a lot of old jazz, Tom Waits, and even A.J. Croce — maybe because A.J. used to hang out there a lot.”

“Peter D’s,” a complete stranger offered while I was talking to someone else at the bar, “and you’d be surprised, mostly old geezers drink there, but they have a lot of ‘70s stuff: Depeche Mode, the Smiths, Frankie Goes to Hollywood.”

“Yesterday the Surf Club,” a musician friend (keyboards) voted. “They always got the latest shit like the White Stripes, the Strokes, and Beck.”

The jukebox at the Subhumanz show, I call Soma several times for their comment, but no one is willing to talk to me. I ask around, “Is Soma safe?”

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“The Jewel Box,” a downtown buddy said. I went with some friends to a bar on Morena Boulevard, the Silver Spigot. The jukebox was falling apart (broken plastic, the side panels were torn, and the CDs in it were scratched). When I put a dollar in, the machine ate my buck and didn’t give me the four songs I needed.

“Not a good one,” I mumbled.

We went up the street to O’Connell’s. The jukebox there had Marilyn Manson and Jimi Hendrix. “Nice,” I said. When I put my money in, I got the songs, but the speakers could have been better. A local photographer told me that an excellent jukebox that plays a lot of local bands is at the Liars’ Club in Mission Beach. Guess I have to check it out.
— Michael Hemmingson

Mis-Heard Lyrics from Local Bands (from www.kissingsmoguy.com):

The title lyric to blink-182’s “What’s My Age Again” was mis-heard as “Where’s my Asian friend?”

Iron Butterfly’s title lyric from 1968’s “In-a-Gadda-Da-Vida” was variously mis-heard as “In a garage in Toledo,” “In the garden I peed in,” and “I’m the god of Velveta.”

Tom Waits, once time waiter at Napoleon’s Pizza in National City, wrote “Innocent When You Dream” with the bittersweet line, “I gave my love a lockjaw, and then I broke her heart.”

This has been mis-heard as “I gave my love a lockjaw, and then I broke her arm.”

Jewel has several entries, but the best are:
Real lyric from “You Were Meant for Me,” “I kinda like it in my brand-new place,” was mis-heard as “I found a maggot in my bran- new lakes.”

Finally, the title lyric to “Who Will Save Your Soul?” was mis-heard by one listener at 1 AM when I was waiting for someone to talk to me. “Who will save your soul?” — Michael Hemmingson
FRIDAY
Big Bad Voodoo Daddy (604) Virgie Casino Dreamer/Smokin' Room, Friday, April 16, 8 p.m., 3000 Willows Road, Alpine. 619-445-5400 or 622-208-8497.
The Darkness and the Wildhearts: SOMA, Friday, April 16, 8 p.m., 3350 Sports Arena Boulevard, San Diego. 619-226-7662 or 622-208-8497.
Cre8ion Cuts: Open Air Theatre, Friday, April 16, 8 p.m., SDSU campus, College Area. 619-220-8497.

SATURDAY
Dennis Quaid & the Sharks: Belly Up Tavern, Saturday, April 17, 9:15 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8400.
Gov’t Mule: 4th & B, Sunday, April 18, 8 p.m., 345 B Street, downtown. 619-231-4343 or 622-208-8497.

MONDAY
Blonde (431) and Blow-Up: 4th & B, Monday, April 19, 8 p.m., 345 B Street, downtown. 619-231-4343 or 622-208-8497.

TUESDAY
BRS-49 and Big Sandy & His Fly-Rite Boys (431). The Casbah, Monday, April 20, 8 p.m., 2501 Kettner Boulevard, downtown. 619-220-8497 or 622-208-8497.

WEDNESDAY
The Derek Trucks Band (941). Belly Up Tavern, Tuesday, April 21, 8:30 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8400.

THURSDAY
James Brown (812) Pala Events Center, Thursday, April 15, 8 p.m., Hwy 76, Pala. 760-510-4555 or 622-208-8497.

SUNDAY
Yes (345) Cix Arena, Sunday, April 18, 7 p.m., SDSU campus, College Area. 619-220-8497 or 619-394-0429.

The Offspring (270), International Noise Conspiracy, and the Start: Open Air Theatre, Sunday, April 18, 7:30 p.m., SDSU campus, College Area. 619-220-8497.

Hed(pe), Mower (291), Droid, and Halfmoon: Canes Bar and Grill, Friday, April 16, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 622-208-8497.

Salas (827) and Shupin: Humphrey’s Backstage Lounge, Friday, April 16, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-224-3557 or 622-208-8497.

The Upstairs: The Casbah, Sunday, April 15, 8 p.m., 345 B Street, downtown. 619-231-4343 or 622-208-8497.

Koko Matsui (474) Sycuan Casino Showcase Theatre, Thursday, April 15, 8 p.m., 340 N. Escondido Boulevard, Escondido. 619-445-6000, x1139.

MARC ERLITZ Acoustic Music San Diego, Thursday, April 15, 7:30 p.m., 4650 Mansfield Street, Normal Heights. Information, 619-833-8176.
Listen to samples of songs in upcoming concerts free on your phone: 619-233-9797. Call night or day 7 days a week.

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At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)


Graham Parker & The Twang Three and Anne McCus, 418, Belly Up Tavern, Thursday, May 13, 7:30 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

Davy Jones: Sycuan Casino Showcase Theatre, Thursday, May 13, 8 p.m., 3469 Casino Way, Dehesa. 619-445-6002, x1139.

Ryan Adams (863) Viejas Casino Concerts in the Park, Friday, May 14, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

Cubanismo! (876) California Center for the Arts, Friday, May 14, 8 p.m., 340 N. Escondido Boulevard, Escondido. 600-988-4255 or 619-220-8497.

"Your Show 5" with Hilary Duff, Jessica Simpson, Maroon5, Black Eyed Peas, Fountains of Wayne, (522), Nick Cannon, Evan & Jaron, Kimberly Locke, and Ryan Durante: Coors Amphitheatre, Friday, May 14, 1 p.m., 2050 Entertainment Circle, Chula Vista. 619-877-3600 or 619-220-8497.

The Greyboy Allstars: (875) 4th & B, Friday, May 14, 9 p.m., 345 B Street, downtown. 619-224-4173 or 619-220-8497.

Open Road and Virtual Strangers: Acoustic Music San Diego, Friday, May 14, 7:30 p.m., 4800 Mansfield Street, Normal Heights. Information. 619-303-8120.

Pennywise (2601) 4th & B, Saturday, May 15, 8 p.m., 315 B Street, downtown. 619-224-4173 or 619-220-8497.

Ike Turner & the Kings of Rhythm (949) Humphrey’s Backstage Lounge, Saturday, May 15, 7 p.m. and 9:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-224-3577 or 619-220-8497.


Kelo Delmhorst: Acoustic Music San Diego, Saturday, May 15, 7:30 p.m., 4800 Mansfield Street, Normal Heights. Information. 619-303-8126.

The Fall: The Casbah, Sunday, May 16, 8:30 p.m., 2051 Kettner Boulevard, downtown. 619-220-8497 or 619-232-4355.

Skeet-Quan and Quast: SOMA, Sunday, May 16, 7 p.m., 3300 Sports Arena Boulevard, San Diego. 619-226-7662.

**Concerts in the Park**

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**Concerts**

**In The Park**

Monday, May 10, 8:30 p.m., 3300 Sports Arena Boulevard, Mission Valley. 619-220-8497 or 619-232-4355.

**Creedence Clearwater Revisited**

Palomar Starlight Theater, Sunday, May 15, 7:30 p.m., 720 Palomar Starlight, Santee. 619-220-8497.

**The Kingston Trio**

Sycuan Casino Showroom Theatre, Thursday, May 20, 2 p.m. and 7 p.m., 5469 Casino Way, Dehesa. 619-643-9692, x1139.

**The Blind Boys of Alabama**

and Charlie Musselwhite: Belly Up Tavern, Friday, May 21, 8 p.m., 145 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

**“Athenaeum Jazz at the Neurosciences Institutes” featuring Frank West, Ali Ryerson, Holly Hofmann, Althea Wofford, Peter Washington, and Ben Riley:**

Friday, May 22, 8 p.m., 10640 John Jay Hopkins Drive, La Jolla. 619-418-6072.

**Christina Aguilera** (600) and Chingi: Coors Amphitheatre, Saturday, May 23, 8 p.m., 2050 Entertainment Circle, Chula Vista. 619-671-3600 or 619-220-8497.

**Slightly Stoopid** (362), Pepper, and the Ziggens (465): 4th & B, Saturday, May 25, 8:30 p.m., 2501 Kettner Boulevard, downtown. 619-220-8497 or 619-232-4355.

**Chuck Pyle:** Acoustic Music San Diego, Sunday, May 23, 7:30 p.m., 4800 Mansfield Street, Normal Heights. Information. 619-303-8176.

**Jonny Lang:** (9735) Vizcaya Casino Concerts in the Park, Thursday, May 27, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-485-5400.
By Dave Good

If Orange County was a hotbed of 1980s punk bands like T.S.O.L, Black Flag, and Bad Religion, then the Offspring represented the best of the lame '90s. By that time the punk revival had fired all of its guns. Then again, at the southern California punk ought to be in a book. It belongs on coffee tables. To my ears, it was far and away from the real punk movement that began and ended long before the members of the Offspring had even begun to consider music as a career. But nowadays, true hardcore punk and the fans that live that music as a career. But nowadays, true hardcore punk and the fans that live that lifestyle make me want to assume the fetal position and hypothesize about the past.

Prior to 1985, the Offspring were Manic Subsidal. Their first record featured a weird hash of power rock and Middle Eastern guitar. They were part of an emerging wave of kinder, gentler punk that found willing ears — even though Neil Young had written all the good songs decades earlier. Listen to ‘Cinnamon Girl’; power chords, nascent vocals, and no guitar solo...unless you want to call that one note Young plays over and over at the end of the song a solo. The Offspring also expounded most guitar solos from their music and related insist on broad open tones and distortion to carry the show. But by the mid-'90s, the intelligence of the band (all have college degrees; Dexter Holland a doctorate in molecular biology) became apparent when they began to write humor into the otherwise bleak punk soup of the day. They hit internationally with “Pretty Fly” (For a White Guy)’: “He needs some cool tunes, not just any will suffice...but they didn’t have Ice Cube so he bought Vanilla Ice.” You remember that dude, right? Well, you should. The painfully unhip nerd we all laughed at in “Pretty Fly” was — you guessed it — you and me. Last laugh goes to the Offspring.

International Noise Conspiracy and the Start also perform. (To hear a sample of the Offspring, call 619-238-9797, wait for the prompt, then punch in ext. 4270.)

OFFSPRING, Open Air Theatre, Sunday, April 18, 7:30 p.m. 619-220-8497. 528.25.

Wynon Marseill ‘641 and Peter Conciullo: Humphrey’s Concerts by the Bay, Friday, June 17, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-220-6550.

Yerba Buena: Belly Up Tavern, Friday, June 18, 9:15 p.m., 143 South Cedros Avenue, Solana Beach: 619-220-8497 or 618-481-9140.

Eliza Gilkyson: Acoustic Music San Diego, Saturday, June 19, 7:30 p.m., 4650 Mansfield Street, Normal Heights: Information, 619-303-8176.
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**JULY**

**The Temptations (953)**
Humphrey’s Concerts by the Bay, Thursday, July 1, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**Rovered Horton Heat (206)**
The Detroit Cobras, and the Forty Fives: Belly Up Tavern, Sunday, July 4, 9 p.m., 143 South Cedros Avenue, Ventura. 619-220-8497 or 858-481-8140.

**Vans Warped Tour ’04** with New Found Glory: **349**, taking Back Sunday, Flogging Molly (261), and Flag, the Bouncing Souls (342), Bad Religion (226), NOFX (109), Yellowcard, the Vandals, the Bouncing Souls (342), Bad Religion (226), NOFX (109), Yellowcard, the Alkaline Trio (245), Ima Robot, Go Betty Go, and many more! Coors Amphitheatre, Tuesday, July 6, 12:30 p.m., 2016 Entertainment Circle, Chula Vista, 619-671-3600 or 619-220-8497.

**Rush** (463) Coors Amphitheatre, Wednesday, July 7, 8 p.m., 2016 Entertainment Circle, Chula Vista, 619-671-3600 or 619-220-8497.

**Lucinda Williams (882)**
Humphrey’s Concerts by the Bay, Sunday, July 7, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**The Indigo Girls (883)**
Humphrey’s Concerts by the Bay, Sunday, July 11, and Monday, July 12, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**Sarah McLachlan (282)**

**Yooues N’Dour & Lila Downs:**
Humphrey’s Concerts by the Bay, Tuesday, July 13, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**“Guitars & Saxes” featuring Marc Antoine, Jeff Golub, Euge Groove, and Warren Hill:**
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**Patricia Clark:**
Humphrey’s Concerts by the Bay, Thursday, July 15, 8 p.m., 2050 Willowby Road, Alpine. 619-220-8497 or 619-441-5400.

**John Mayer (864):**
Coors Amphitheatre, Saturday, July 17, 7 p.m., 2050 Willowby Road, Alpine. 619-220-8497 or 619-441-5400.

**W.A.C.R.**
46th & B, Friday, July 16, 345 B Street, downtown. 619-224-4171 or 619-220-8497.

**Linda Ronstadt (845):**
Humphrey’s Concerts by the Bay, Sunday, July 18, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**Boo & the Blowfish (469):**
Humphrey’s Concerts by the Bay, Monday, July 19, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**Bo Scarra (509):**
Humphrey’s Concerts by the Bay, Tuesday, July 20, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**India.Arie (963):**
Humphrey’s Concerts by the Bay, Wednesday, July 21, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**Jesse Cook and Cassandra Wilson (274):**
Humphrey’s Concerts by the Bay, Thursday, July 22, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**America (538) and Poco (566):**
Humphrey’s Concerts by the Bay, Friday, July 23, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**Train (565):**
Visio Casino Concerts in the Park, Saturday, July 24, 8 p.m., 3005 Wills Road, Alpine. 619-220-8497 or 619-445-5400.

**The Whispers (467):**
4th & B, Saturday, July 24, 345 B Street, downtown. 619-220-4143 or 619-220-8497.

**Cyndi Lauper (683):**
Humphrey’s Concerts by the Bay, Sunday, July 25, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**ZZ Top (475):**
Palomar Starlight Theater, Wednesday, July 28, 7:30 p.m., Pala Casino Resort, 5 miles east of I-15 on Hwy 76. 760-510-4555 or 619-220-8497.

**Mudhoney and Mudhoney & the Stump:**
Humphrey’s Concerts by the Bay, Wednesday, July 28, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**Judy Collins’ Wildflower Festival featuring Judy Collins, Rita Coolidge, and Suzanne Vega:**
Humphrey’s Concerts by the Bay, Thursday, July 29, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**The Ramsey Lewis Trio and the Dave Brubeck Quartet:**
Humphrey’s Concerts by the Bay, Monday, August 2, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**Heart:**
Humphrey’s Concerts by the Bay, Tuesday, August 3, and Wednesday, August 4, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**Smocky Robinson (620):**
Humphrey’s Concerts by the Bay, Thursday, August 5, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**B.B. King Blues Festival featuring B.B. King (194), Dr. John, and Shemekia Copeland:**
Humphrey’s Concerts by the Bay, Friday, August 6, 6:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**Tony Bennett:**
Palomar Starlight Theater, Sunday, August 7, 6:30 p.m., Pala Casino Resort, 5 miles east of I-15 on Hwy 76. Pala. 760-510-4555 or 619-220-8497.

**Brad Paisley:**
Humphrey’s Concerts by the Bay, Sunday, August 8, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**“Alola Live” featuring Willie K., Anuhea’s Gillan, Inu, Robi, Sean Na’auao, and Makana:**
Humphrey’s Concerts by the Bay, Monday, August 9, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**Boston (573):**
Visio Casino Concerts in the Park, Tuesday, August 10, 6:30 p.m., 3005 Willowby Road, Alpine. 619-220-8497 or 619-445-5400.

**Natalie Merchant (537):**
Humphrey’s Concerts by the Bay, Saturday, August 14, 8 p.m., 3005 Willowby Road, Alpine. 619-220-8497 or 619-445-5400.

**The Cowboy Junkies (579) and Shawn Colvin (481):**
Humphrey’s Concerts by the Bay, Wednesday, August 11, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**Chris Isaak (584):**
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Johnny Mathis: (603) Pala Events Center, Wednesday, September 1, 7:30 p.m., Pala Casino Resort, 5 miles east of I-15 on Hwy 76, Pala. 760-510-4355 or 619-220-8497.
Linkin Park: (529), Kom: (264), Snoop Dogg: (265), and the Used: Coors Amphitheatre, Friday, September 3, 7:30 p.m., 2050 Entertainment Circle, Chula Vista. 619-671-3600 or 619-220-8497.
Olivia Newton-John: Palomar Starlight Theater, Friday, September 10, 7:30 p.m., Pala Casino Resort, 5 miles east of I-15 on Hwy 76, Pala. 760-510-4355 or 619-220-8497.
Chicago: Viejas Casino Concerts in the Park, Monday, September 12, and Tuesday, September 13, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-3400.
Creasy, Still, and Nash: Viejas Casino Concerts in the Park, September 26, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-3400.
ZZ Top: Viejas Casino Concerts in the Park, September 26, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-3400.
Singer and Annie Lennox: Coors Amphitheatre, Sunday, September 26, 7 p.m., 2050 Entertainment Circle, Chula Vista. 619-671-3600 or 619-220-8497.
Randy Travis: Viejas Casino Concerts in the Park, Sunday, September 26, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-3400.
Humphrey's
2004
ON SALE
NOW!

Mary Chapin Carpenter
Wednesday, June 16

Otmar Liebert
& Luna Negra
Sunday, June 20

The Temptations
Thursday, July 1

Wynonna
Friday, August 7 • 8:00

David Byrne
Featuring The Rokia Trinity
Sunday, August 9 • 7:30

The Doobie Brothers
Tuesday, August 2 • 7:30

Younssi N’Dour/Lila Downs
Tuesday, July 13

Petula Clark
Thursday, July 15

Don Rickles/Joan Rivers
Friday, July 30

Jewel
(Jazz-acoustic performance)
with special guest Alex Kottke
Wednesday, June 9 • 7:30

Mary Chapin Carpenter
Wednesday, June 16 • 7:30

Johnny Clegg Band
with special guest Hugh Masekela
Thursday, June 17 • 7:30

Wynton Marsalis
with special guest Peter Cicciotto
Friday, June 18 • 7:30

New in 2004!
Premium Show Packages
Packages include:
• 2 premium-seat concert tickets
center section, rows 1–4
• 2 dinners at Humphrey’s
Restaurant and one suite in the
Half Moon Inn.
Packages are limited.
Visit our website for details:
www.humphreysconcerts.com
Premium Packages not available at Ticketmaster outlet stores.

Buddy Guy/
The Robert Cray Band
Wednesday, August 18

Lyle Lovett
Thursday & Friday, September 9 & 10

Humphrey’s
Box Office Hours
11:30 am–6:30 pm every day through April 17
After April 17: Tuesday–Saturday
11:30 am–6:30 pm
CONCERT HOTLINE:
619-523-1010

Charged by phone
(619) 220-TIXS
www.ticketmaster.com
111
April 15, 2004
San Diego Reader
Listen to sample songs of performers free from your phone: 619-233-9797. Night or day 7 days a week. 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 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 4002
ALTERNATIVE
The Addition Project: Winstons
Alfa Boys: Coaster Saloon
The Alley Cats: Epicentre
Affairs: The Kensington Club
American Luxury: Coaster Saloon
Anti-Quart: California Club
As I Lay Dying: Soma
Basheer & the Barracudas: The Casbah
Big Sandy & His Fly-Rite Boys [435]: The Casbah
Black Dahlia Murder: Soma
Blue: Cans
Bridget Brigitte: Humphrey’s
The Briefs: The Casbah
The Buzzkill Romantics: Coaster Saloon
Center of Five: Longhorn Saloon
Choojer: Java Joe’s
Control Mache: 6th & B
Copyright: Soma
Cue Dorian: Soma
The Darkness: Soma

The Deere Johns: Java Joe’s
The Dilated Peoples: 6th & B
Dilos: Blind Melons
D’Komposer: Dream Street
Donkey Loud: The Jumping Turtle
DTB: Epicentre
The Enchanted [228]: Lestat’s Coffehouse
E-Race: Brick By Brick
Every Time I Die: Soma
The Ex-Pornstars: California Club
The Exfrinoids: Lestat’s Coffehouse
Falling for Alba: Soma
Filth Jugernaut: Brick By Brick
The Flying Pukes: Too Lou’s Lounge
Fobia: Soma
FONO: ‘Cans
G-Dud: Epicentre
G.D.B: Blind Melons
The God Awfuls: The Casbah
The Guild: The Jumping Turtle
Hand in a Hurricane: Brick By Brick
Idle Train [112]: O’Connell’s Pub and Nightclub
Ingrid Cold: California Club
Just Like Yesterday: ‘Cans
Lackluster Hero: Brick By Brick
Larger Than Lone: Blarney Stone Pub
LaVed: Brick By Brick
The Lovelords: Elta’s Place
Main Flow: Epicentre
Me vs. Mixtions: Blind Melons
Mindscapes: Brick By Brick
Mised: Soma
Mowery: ‘Cans
Mr. and Mrs.: California Club
OFF Track: Soma
OK Gun: The Casbah
One Track Mind: Brick By Brick
Outrageous Cherry: The Casbah
Gregory Page [186]: Lestat’s Coffehouse
Pensive: Soma
The Phantom Limbs: California Club
Planet Earth: ’Cans
Pointless: The Jumping Turtle
The Real Mackies: The Casbah
Red Light District: Brick By Brick
Residence Lost: The Jumping Turtle

Francois: Soma
Schepper: Soma
Sedum: Longshot Saloon
The Shovels: Coaster Saloon
SuperFly Snuka: Brick By Brick
Sweet Tooth: Coaster Saloon
Sweetness: Brick By Brick
The Swords Project: The Casbah
Tea Leaf Green: Winstons
Thin Will: The Jumping Turtle
Tomorrow’s Son: Coaster Saloon
Too Rude: Brick By Brick
Transfer: Coaster Saloon
A Tribute to ugliness: California Club
Ungoverned State: Blind Melons
Vena Casa [148]: The Kensington Club
Visqueen: The Casbah
The Walking [142]: Lestat’s Coffehouse
Warsaw: Blind Melons
Kanye West: 6th & B
Wet Bar: ‘Cans
Wheat: The Casbah
The Wildhearts: Soma
Wrong Fussia: Blind Melons
The Young Guns: 6th & B

EXTENSION 4003
ROCK
The After Party: The Casbah
Canopy Books: 5087 S. Coaster Saloon
Bent Member: Winstons
Blind Date: Janie’s Cocktails
Brain Bucket: Tick House
BTO: Croon’s Top Hat Bar and Grill
The Mitchud Band: Surf N’ Saddle
Caustic Felon: The Metaphor Coffehouse
The Coastal Beatles: Blind Melons
Cold Fire: Cheers
Damas: Hard Rock Cafe (La Jolla)
Trevor Davis: Java Joe’s
DJ Bear: 6-mund Jim’s Nightclub
DJ T: Di-mond Jim’s Nightclub
The Dwarves: The Casbah
Eldorado: Pounder’s
The Electric Waste Band: Winstons
NEW SHOWS JUST ADDED

TICKETS ON SALE TOMORROW AT 10AM

COUNTING CROWS
Saturday • June 26

BOSTON
Tuesday • August 10

CROSBY, STILLS & NASH
Wednesday • September 15

STYX
Tuesday • September 28

THESE SHOWS ON SALE NOW

| SEAL                 | Wednesday, April 28 |
| QUEENSRYCHE         | Thursday, April 29, 7:30pm |
| LYNYRD SKYNYRD       | Friday, April 30, 7:30pm |
| BRYAN ADAMS          | Friday, May 14 |
| JONNY LANG           | Thursday, May 27 |
| LEANN RIMES          | Thursday, July 15 |
| TRAIN                | Saturday, July 24 |
| AL GREEN             | Friday, July 30, 7:30pm |
| CHICAGO              | September 13 & 14 |
| ZZ TOP               | Thursday, September 23 |
| BILL COSBY           | Saturday, September 25, 7 & 9:30pm |
| RANDY TRAVIS         | Sunday, September 26 |

Tickets are available in person at the Viejas gift shop or online at ticketmaster.com or call 619-220-TIXS. For more information call 619-445-5400 or visit Viejas.com. All shows at 8pm unless noted. Rain or shine events. All ages welcome.

rock in the park 2004

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FRIDAY & SATURDAY
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ROCKOHOLICS
S A N T E E
FRIDAY & SATURDAY
APRIL 16 & 17 • 9 PM

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Tommy Price & The Stilletos
‘50s, ’60s & Contemporary Rockabilly & Swing

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$1.75 Night at all 3 locations • Domestic beer & wells
(Santee 6-9 pm only)

KARAOKE!
Check out our Pool Leagues at Santee & North Park

NAVAGO Sunday at 9 pm • hosted by Corvin.
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N ORTH PARK Saturday at 9 pm • hosted by Alli.

NAVAGO • 8515 Navajo Road • 619-465-1730
(Alberniion shopping plaza at Navajo & Lake Murray)
SANTEE • 8528 Magnolia Avenue • 619-596-8350
(Corner of Prospect & Magnolia)
NORTH PARK • 1306 El Cajon Boulevard • 619-298-6008
(Oil block west of Texas Street)
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The Third Coast Jazz Band:
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Theresa Thomas & Vibe:
Humphrey’s
Rico Tumbao: Sevilla
The Jaime Valle-Bob Magnusson
Jazz Duo: Marriott Hotel
The Jaime Valle/Bob Magnusson
Jazz Quartet: Tutto Mari
The Dave Warren Group: Axis
Martini Bar & Restaurant
Yvazz: Cozy’s Jazz Bar

EXTENSION 4006
REGGAE / S K A
Crucial: Blind Melons
Elijah Emanuel: Belly Up Tavern
Ishmael the Peacemaker: Blind Melons
The Jerry McCann Band: Coyote
Bar and Grill
The Mystic Roots: Blind Melons
NZ Rough: Henneman’s Tavern (PB)
Vagilation: Hard Rock Cafe (La Jolla)

EXTENSION 4007
COUNTRY
BRS-93: The Casbah
The California Rangers: McCabe’s
Beach Club
Coyote Moon: Renegade Inn
Hill County: Mabry’s
Nitro Express (782): Don’s Cocktail
Lounge
The Western Continentals: M3
Expresso Cafe
The Yonder Mountain String
Band: 6th & B

EXTENSION 4008
ACOUSTIC / FOLK
Igor Abuladze: Dizzy’s
Fred Adams: M3 Expresso Cafe
Shane Alexander: Twiggs Tea and
Coffee Company
ADT: Twiggs Tea and Coffee
Company
Joseph Angelastro: The Book
Works/Pannikin Cafe
Sara Bancroft: Twiggs Tea and
Coffee Company
Steve Brewer: Blarney Stone Pub,
Mcp’s Irish Pub and Grill
Bushwalla: Lost’s Coffeehouse
Joe Byrnes: Blarney Stone Pub
Chris Carpenter: Twiggs Tea
and Coffee Company
The Celtic Ensemble: Twiggs Tea
and Coffee Company
Melissa Coffee: M3 Espresso Cafe
The Coyote Problem: Twiggs Tea
and Coffee Company
Drew Danbury: M3 Espresso Cafe
Jim Earp: Borders Books & Music
(Gaslamp)
Tim Flannery: (782): Borders Books
and Music (Gaslamp)
John Foltz: Miracles Cafe
4-Way Street: McP’s Irish Pub and
Grill
Mike Gardner: Cheers
Hugh Gasline (480): Twiggs Tea
and Coffee Company
Tony Gobal: Dizzy’s
Chris Gibson: Dizzy’s
Curt Golden: Dizzy’s
Jenn Grinels: Blarney Stone Pub

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envy
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Hot Used Music, Movies & More — Cool Prices!
Part of the genius of the Darkness is that it avoids that kind of irony. Rather than parodying pompous stars in recent years, the quickest way to hip-

soprano. When the long-haired man in question knows he looks ridiculous but does it anyway, it's a recipe for a good show. The Wildhearts also perform.

**DARKNESS**, SOMA, Friday, April 16, 8 p.m. 619-226-7662 or 619-220-8497. $16.

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**BANDS**

619.233.9797

Press the 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.)

Taylor Harvey: McP’s Irish Pub and Grill
The Hatchet Brothers: The Ould Sod
Robin Henkel |914| Leia’s Coffeehouse

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**NEW MUSIC**

**The Hatchet Brothers:**
Grill
Taylor Harvey:
Reader
mail your CD to:
To include your music,
phone: 619-233-9797. Night performers free from your codes currently do not have wish to hear. (Performers without code that is next to the performer you example, 4002 for alternative rock). At the next prompt, press the 4-digit extension above the category that interests you (for

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Presents

The San Diego “UP AND COMING” Singer/Songwriter Contest

Hosted By: Hard Rock Cafe, La Jolla

Grand Prize: 3-song demo recorded at Revoir recording Studios, CD package with 1000 CDs, and a CD Release Party at Hard Rock Cafe, La Jolla.

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All Contest Rules are Listed on Our Website at [www.socalshowcal.com](http://www.socalshowcal.com). A Signed Application along with a $50 Entry Fee must be returned by May 10, 2004 to be Eligible.

---

**San Diego Reader**

April 15, 2004

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**Coffeehouse**

Robin Henkel

The Hatchet Brothers:
Grill
Taylor Harvey:
Reader

---

**DARKNESS**

Kaff Marx said history repeats itself the first time as tragedy, the second time as farce. If the Darkness, the British band currently tak-

overing the world with its retreat of late-’70s stadium-rock excess, is the farce, what was the tragedy — Guns ’N’ Roses? Too bad that Axl Rose still hasn’t figured out that farce goes with chocolate.

In recent years, the quickest way to hip-

ness has been to put on a faded old Ratt T-shirt and profess a love of old heavy metal. Part of the genius of the Darkness is that singer Justin Hawkins avoids that kind of irony. Rather than parodying pompous stars of the past, he steals from rockers who had a sense of humor about themselves in the first place. Thus, he offers David Lee Roth’s high kicks, Steven Tyler’s ridicu-

lous jumpsuits and, most notably, Freddie Mercury’s campy, operatic falsetto.

There was a time when any hard-rock singer had to sing like that, even Axl. Suddenly, sometime in the second half of the ’80s, everyone stopped. Instead, hard rockers started grunting, rapping, roughing up their voices or even, in the case of death metal, affecting ludicrously low, Cookie Monsterish baritones. Even Andrew W.K., who signaled the return of party-time hard rock two years ago, avoided the falsetto.

It’s surprisingly fun to hear it again in the Darkness. There are few things sillier than a long-haired man wearing a leotard and trying to woo the ladies while singing
DJ EVENTS

If you would like to include your DJ event, e-mail info@sdtheatre.com or fax information to 619-882-2401 by 5:00 p.m. Friday, the week prior to publication. The listings are free.

Biltzkieg Bop!: First, third, and fifth Mondays of the month, punk, indie, ‘80s rock, and trance with DJ Mike. Hyde. 9 p.m. to 2 a.m.; 21 and up. Kadan, 4696 30th Street, North Park. 619-640-2500.


Club X-treme: Thursdays, modern Latin atmosphere with DJs G. and Israel, hip-hop, house, blackmail, reggaeton, salsa, merengue, and bachata. 10 p.m. Acapulco Restaurant, 1020 W. San Diego Boulevard, San Marcos. 760-471-2130.

Cypher: First Friday of the month, two-on-two MC battles, all ages. Hot Monkey Love Cafe, 9810 El Cajon Boulevard, College Area. 619-582-5906.


Fusion Young Adult Laser Dance Club: Fridays and Saturdays, DJs: Dizzy D spins hip-hop, booty bass, and reggae in the main room. High school and college students admitted. 775 Metcalfe Street, Escondido. 760-741-9393.


MixLab: Sundays, DJ Diss’s eclectic “listening session.” Join ‘n’ abstract, all ages, DJ Diss in the upstairs lounge. 100 Harbor Drive, Suite 101, downtown. 619-302-2511.

Groove Society: Third Friday of the month, DJs Joe Bishop, Jef Phillips, and guests. 9 p.m. to 2 a.m.

Calima: Calima

Lucas de la Cueva: "The Legend Continues…" Tuesday, April 17, 9 p.m. to 2 a.m., downtown.

The Latin Room: Wednesdays, 9:30 p.m.; 21 and up. No cover.

Stormy’s: Thursdays, Fridays, and Saturdays, DJs: Goose, and guests. 9 p.m. to 2 a.m. No cover.

The Pompeii Room: Thursdays, 9 p.m. to 2 a.m., DJs: Mike Czech, Myxzlplix, and guests. No cover; 21 and up. Bar Dynamite, 1008 Washington Street, Mission Hills. 619-295-8743.

Sabbath: Saturdays, DJs: Adam Atom, Deadheadz, and weekly guest DJs. Dark electro, gothic, darkwave, industrial, and future. 9 p.m. to 2 a.m.; 21 and up. Shooters, 2815 30th Street, San Diego. 619-574-0744.

The Latin Room, 561 Fourth Avenue, downtown. Information, 619-743-1623.

Albie’s: 740 17th Street, North Park. 619-280-5777.

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CAN’T TAILGATE? NO PROBLEM! JOIN US BEFORE AND AFTER EACH GAME FOR LIVE MUSIC PLUS FOOD & DRINK SPECIALS.

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Thursday, April 15
X-Cel
9:45 pm - 1 am

Friday, April 16
X-Cel
9:45 pm - 1 am

Saturday, April 17
Creed
9:45 pm - 1 am

Super Funk Fantasy
9:45 pm - 1 am

Saturday, April 24
Atomic Groove
9:45 pm - 1 am

To order a sample of the band’s music, call 619-233-9797, or fax the request to 619-749-4984.

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

Those Funkin’ Fridays: Fridays, house, breaks, and tech with DJ Busty St. Claire and guests. 9 p.m. to 2 a.m.; no cover. San Diego Sports Club, 1271 University Avenue, Hillcrest. 619-299-7372.

Transport: First and third Saturdays of the month, the best in Brit rock, indie, and electroclash with DJ Gabe Vega and guests. Whistle Stop, 2236 Fern Street (corner of 30th and Juniper), Golden Hill. 619-284-6784.

Unleashed/Unlabeled: Second Saturday of the month, DJ Joy spins alternative ‘80s inside; DJ Josh spins trance, lounge, and electronic outside. 9 p.m. to 2 a.m. Six Degrees, 3175 India Street, uptown. 619-296-6789.

Verb: Sundays, house, breaks, and hip-hop. 9 p.m. to 2 a.m. Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-483-7844.

Vice/Versa: Second and fourth Friday of the month, DJs Barry Weaver and Dr. Indulgent play electro-disco, acid house, and no wave. 9 p.m. to 2 a.m.; 21 and up. Recognize, 4746 El Cajon Boulevard, City Heights. 619-521-4747.

CLUBS BY AREA

If you wish to submit a listing, call 619-235-3000, ext. 405, night or day by 5 p.m. Friday, the week prior to publication. To send weekly or monthly schedules, fax to 760-788-1309 or mail to Reader Music Scene, P.O. Box 85803, San Diego CA 92186-5803. You may also submit information online at SanDiegoReader.com by clicking on the music section. Upcoming concerts, DJ events, or performances that are not at a club should be directed to 619-235-3000, ext. 261; e-mailed to sellis@nethere.com; or faxed to 619-881-2401.
Saturday, 6:30 p.m. to 10 p.m., The Deck Truck Band, blues.

**Bistro 221**, 221 Grand Avenue, Encinitas. 760-753-3735. Friday and Saturday, 6:30 p.m. to 10 p.m., Dennis Fennell & Co. East jazz.

**Coyote Bar and Grill**, 300 Carlsbad Village Drive, Carlsbad. 760-728-4600. Thursday, 6 p.m. to 10 p.m., the Rhythm Method, classic rock.


**La Costa Tournament of Champions Lounge**, La Costa Resort and Spa, Costa Del Mar Road, Carlsbad. 760-438-9111. Friday and Saturday, 7 p.m. to 11 p.m., the Cynthia Hammond Trio, jazz.

**The Metaphor Coffeehouse**, 250 East Second Avenue, Escondido. 760-489-0900. Thursday and Monday, Dixieland jazz. Friday, the Quinbys, rock. Saturday, Canais Felix, rock.

**Mille Fleurs**, 8009 Passion Delicias, Rancho Santa Fe. 858-756-3085. Music hours are 8 p.m. to 11 p.m. Thursday, Friday, and Saturday, Randy Bachler, contemporary. Wednesday, Richard Samuelo, jazz.

**Miracles Cafe**, 1953 San Elijo Avenue, Cardiff. 760-943-7924. Friday, 7:30 p.m. to 10:30 p.m., John Foltz, acoustic folk/rock.

**Surf N’ Saddle**, 123 West Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach. 858-755-9474. Thursday, the Mitch pudd Band, rock.

**Women’s Rock Fest**

**Melissa Etheridge**

with special guests Joan Jett & the Blackhearts & Beth Hart

**Melissa Etheridge**

with special guests Joan Jett & the Blackhearts & Beth Hart

**PAID SHOW** on sale

**Melissa Etheridge**

with special guests Joan Jett & the Blackhearts & Beth Hart

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**PAID SHOW** on sale

**Melissa Etheridge**

with special guests Joan Jett & the Blackhearts & Beth Hart

**PAID SHOW** on sale
PINKY'S HEADQUARTERS (East end of Mission Valley Mall, next to Robinsons-May)

4/1 6:
NOTICE TO CONTESTANTS (CUTLINE):

4/23:

HAPPY HOUR • 4/23:

APPETIZER SPECIALS 2-for-1 coronas, tequila & drink specials all night

Dinner

50% OFF

2nd entrée of equal or lesser value

5/30/04.

$2 coronas

half-price margaritas

2-for-1 coronas, tequila & drink specials all night

SUNDAY

DJ RAUL

FRIDAY & SATURDAY

Dinner

50% OFF

2nd entrée of equal or lesser value

5/30/04.
**Melody’s, 11940 Bernardo Plaza Drive, Rancho Bernardo 858-485-1262**

**DANCE FLOOR** lounge is all hardwood floor; there’s a 30’ area in front of the stage for dancing.

**FIRE EXITS** four – two from the lounge, one near the stage, plus the main entrance.

**BATHROOMS** men’s had two urinals and one stall, plus an Ariel Adams waterfall feature; women had two stalls and two sinks; both had mirrors, liquid soap, paper towels, a plant on the sink, dark tiles with no grout, and were very clean.

**CAPACITY** 85 in lounge

**SPECIAL AREAS** you can eat in the restaurant and not be drowned out by the music.

**FURNISHINGS** the lobby had four booths, two tables with four chairs. The ceiling fans, one pay phone, two bookshelves, and black-and-white photographs of musicians (Davis Paul, Simon, Jim Hendrix, and many others).

**DECIBEL LEVEL** 118 during Orbit cover “Satisfaction” 105 dB

**NightSpotting**

**SILVER SUNSHINE**

**TICKETS**

**MUSIC** Rock, blues, acoustic, Top 40

**SPECIAL NIGHTS** live music on Friday and Saturday night only (8:00 p.m. – midnight)

**CLIENTELE** 100% Caucasian. Friend said, “If you see a minority here, he’s probably working in the kitchen.”

**FOOD** this is a steak house with good food, but the average price is $25, appetizers around $7.50; if you eat in the lounge instead of the restaurant, items are cheaper (burgers and sandwiches around $7); kitchen closes at 10:00 p.m. on weekends (9:00 p.m. on weekdays)

**ACCESS** a mile east of I-15 off of Bernardo Center Drive (Vons mall); 50% female, mostly 20s, and rock tunes and a killer version of “California Sun.”

**Margarine** wasn’t looking hopeful. But after dinner we were surprised how great the band sounded. They went from playing “Twist and Shout” into a nice segue of the Isley Brothers song “Shout.” They did some old surf and rock tunes and a killer version of "California Sun."
<table>
<thead>
<tr>
<th>Venue</th>
<th>Date</th>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Old Solid, 333 Adams Ave.</td>
<td>April 15</td>
<td>8 p.m.</td>
<td>Wednesday, Happy 49th, Jeffrey!</td>
</tr>
<tr>
<td>Brick by Brick, 343 Adams Ave.</td>
<td>April 15</td>
<td>8 p.m.</td>
<td>Monday, Stiletto, Wanda &amp; the Extreme, 10 p.m.</td>
</tr>
<tr>
<td>The Old Solid, 333 Adams Ave.</td>
<td>April 16</td>
<td>8 p.m.</td>
<td>Tuesday, No Mercer, 10 p.m.</td>
</tr>
<tr>
<td>Brick by Brick, 343 Adams Ave.</td>
<td>April 17</td>
<td>8 p.m.</td>
<td>Wednesday, The Drifters, 10 p.m.</td>
</tr>
<tr>
<td>Brick by Brick, 343 Adams Ave.</td>
<td>April 18</td>
<td>8 p.m.</td>
<td>Thursday, The Platters, 10 p.m.</td>
</tr>
<tr>
<td>Brick by Brick, 343 Adams Ave.</td>
<td>April 19</td>
<td>8 p.m.</td>
<td>Friday, The Drifters, 10 p.m.</td>
</tr>
<tr>
<td>Brick by Brick, 343 Adams Ave.</td>
<td>April 20</td>
<td>8 p.m.</td>
<td>Saturday, The Drifters, 10 p.m.</td>
</tr>
<tr>
<td>Brick by Brick, 343 Adams Ave.</td>
<td>April 21</td>
<td>8 p.m.</td>
<td>Sunday, The Drifters, 10 p.m.</td>
</tr>
</tbody>
</table>

**Special Events:**
- **4/27:** HAND IN A HURRICANE
- **4/29:** Upcoming: 4/24: Go Jimmy Go (Jean Oaki) 4/25: Thicker Than Thieves
- **5/2:** Dino's Diner, 7 p.m.
- **5/5:** Music is acoustic unless noted. Thursday, Billy Stewart, 7:30 p.m.
- **5/13:** Music is blues unless noted. Thursday, Billy Stewart, 7:30 p.m.

**Contact Information:**
- Brick by Brick: (619) 275-LIVE • 21 and up with ID
- Reader: April 15, 2004
- Location: San Diego
- Website: www.squidjoes.com
Perfect Pitch Concerts

at Bonita Golf Club, 5540 Sweetwater Rd., proudly presents:
Internationally acclaimed virtuoso guitarists
Together for one night only.

From the United Kingdom: Peppino D’Agostino
From Italy: Clive Carroll
From Canada: Steve Landon

Friday, April 15, 6 p.m., Gordon Kohl, Kyle Hoffmeist, or Vicki Erspart, European and ethic accoutrement.

Island Sports & Spirits, 104 Orange Avenue, Coronado, 619-435-3456. Friday, the Jackson 5 rock.
Saturday, Short Leady, rock.

Janie’s Cocktails, 685 E Street, Chula Vista, 619-426-9951. Friday and Saturday, 9 p.m., Blind Date, classic rock.

McP’s Irish Pub and Grill, 1107 Orange Avenue, Coronado, 619-435-5280. Thursday, Sweet Blue Onion, blues. Friday, the Idletones, rock.
Saturday, the Justin Brothers, acoustic. Sunday, Gene Warner, Irish folk. Monday, Steve Brewer, acoustic. Tuesday, 4-Way Street, acoustic.
Wednesday, Taylor Harvey, folk.

Tickets also available online at: www.ticketmaster.com
As I was bidding my farewells—for now to the col- 
ertil East County, I found myself facing a pork cutlet 
the approximate size and shape of New Jersey. I held 
my breath, I closed my eyes. I took a bite. I chewed 
with increasing gusto. It was a moment of relief — 
yes, by golly, I do like German food, after all.

The difference between Old Country and the 
average West Coast German restaurant is that most 
of the latter are bierstubes, large taverns where beer 
flows freely and the fare is designed to go with it. At 
Old Country, the food comes first. It’s comforting 
and homely — unfashionably heavy, ja, but also 
offering big flavors.

Old Country is deli by day, German restaur-
ament by night, and gemütlich at any hour. At the inner 
edge of La Mesa, it’s set in a strip mall two blocks 
east of Rolando’s new Joan Kroc Center. Step inside, 
and the storefront turns into a cottage. Behind the 
counter are aisles stocked with canned, dried, bot-
tled, and baked Mittel-European foodstuffs. The 
dining area sports kitschy German craft objects, 
wooden chairs, and dark wooden tables with glass 
legs. A thin cloth curtain separates the dining room 
from the kitchen, where you can glimpse owner and 
cook Lucie Zachav at the stove. The waitresses are 
both clad in traditional low-cut, high-waisted dirndl 
costumes.

Some nights, you’ll hear German spoken, mainly 
by older diners. German families settled in La Mesa 
about 40 years ago, and the largest group of patrons 
here is drawn from their American-born offspring, 
still living in the neighborhood and nostalgic for 
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They Say It’s Wunderbar

serve sauerkraut straight out of the jar. But there’s 
a lot to go into it before it’s edible,” Lucie later told 
me. “You need to put everything into it — the car-
away seed, lots of onion, the raw potato to make it 
creamier, not so brown-looking, and then some 
smoked meat and a little white wine.” One evening, a line cook amended 
the kraut so timidly that the cab-
bage was left flat, but another night 
the mixture was sharp and redolent of 
bacon.

All entrées come with soup or salad, and both 
are delightful. The salad combines cucumbers, red 
onion, and a thinned sour-cream dressing. The soup 
is cream of potato, dotted with smoked meat (it can 
be sausage, prosciutto, or salami). The liquid min-
ges puréed potato and onion with some sliced spuds 
and carrots to give it a little texture.

That huge, succulent pork cutlet mentioned 
earlier is called a Schinken schnitzel, or hunter-style cut-
let. It’s pounded to a tender sprawl, breaded, and 
pam-fried, topped with a simple mushroom cream 
gravy. “This tastes exactly like my German-Polish 
grandma’s cooking back on the farm in Minnesota,” 
said my sweetheart.

The same gravy decorates a slab of equally sat-
isfying meat loaf. The lean, coarse-ground beef is 
mixed with onions, parsley, and a touch of milk-
soaked bread. It emerges from the oven crispy-brown 
execution is necessary — the carrots were not 
charred but not bitter. Now it was 
my turn for nostalgia. “This is just 
like my mom’s,” I said rather mast-
erially, “even though she was Russian, not German. I didn’t 
realize til this minute that I missed it.”

The most sophisticated dish here is the roulade, 
which has a very, complicated Marlene Dietrich air 
about it. Thin slices of beef are rolled around chopped 
white onion, bacon, and pickle, which permeates 
the meat with a weedy hint of all. The accompanying 
parsayed beef gravy has the unsullied flavor of 
real beef broth, cooked down a little and thickened 
with a roux.

The largest and most exotic entrée is surely 
the one called schwein hax’n, which is most fre-
quently available on the weekend and is listed on 
the menu as “market price” (about $19). It consists 
of a huge knob of pork hock, cooked to smoky, fall-
apart tenderness on its knobbly bone. What keeps 
the flesh moist is a coating of smoking fat. This dish 
is indubitably unhealthy, and it tastes wonderful. 
Given the size of the portion, you’ll probably be 
boxing a lot up into a useful doggie bag. (You can cut 
the leftovers, fat and all, into small pieces, wrap 
and freeze them to flavor your future beans or greens; ded-
icate the bone to your split pea soup or red beans 
and rice.)

The one entrée I didn’t care for was the Hun-
garian goulash. Instead of chunky meat and veggies 
in a soupy sauce, this version has shredded meat in

Finally, the appetizers. Grilled bratwurst, 
the house bread is a German rye, and the appe-
tizer list is short but salient. Sausage Salad is a bowl 
of lettuce strips, topped with chopped wurst (sausage), 
boiled eggs, and potato chunks, bound together in 
acreamy, mayo-based dressing. It sounds heavy but 
is surprisingly easy to handle, resembling the sub-
stantial salads of Russian cuisine. Potato Pancakes 
are thin and crisp, featuring flavorful spuds with 
shreds of scallion. They come with chilled com-
merical applesauce, the sole ready-made ingredient 
that the kitchen serves unaltered.

A taster plate of mixed sausages with sauerkraut 
flows freely and the fare is designed to go with it. At 
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SANDIEGOREADER.COM

Calendar

CLASSICAL MUSIC

a thick sauce weighted with visible paprika. It reminded me more of a Mexican raopa than of the goulashes I sampled in my youth at Manhattan’s Hungarian restaurants.

If sausage is the primary reason you enjoy German food, you’ll encounter a fabulous variety here, made by German butchers in Southern California. They include hard-to-find fresh (uncooked) white sausages like Nürnburger veal made by German butchers in restaurants.

Lunch meats, and all those wursts — not to visually distract patrons of brown paper after lunch so as to visually distract patrons of brown paper after lunch so as to

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EADER.COM

Lucie Fried potatoes with onions. Some mashed potatoes (prepared with bacon grease instead.)

She sold all her butter and used grandma ran a dairy farm, but dressed with butter, not grease,” and a little larger than usual (like a professional sweetshop in old Vienna or old Berlin. It tastes like somebody’s grandma made it.

Other starch choices include potato dumplings (farmer’s plate) of a knackwurst with raisins and other nights potato dumplings. The only dessert made in-house is apple strudel, a simplified, farmhouse version with a thick pastry crust surrounding tart apple chunks, sweetened with raisins but minimal sugar, and topped with a great swath of whipped cream. Like everything else here, it does not taste as if it came from a professional sweetshop in old Vienna or old Berlin. It tastes like somebody’s grandma made it.

There are at least a couple ofEverybody’s grandma made it.

and I, just making soups. Then we started doing fried potatoes and sausage. Little by little — when I got my beer and wine license three years ago, that’s when I started staying open for dinner. I have no family helping me. My staff is just me and my helper. I finally found a good one; she’s a jewel.

“Everything here is all homemade. Everything’s from scratch. The only canned stuff is the applesauce for the potato pancakes. We peel and grate our potatoes every day. Our mashed potatoes are real. Everything is real. Nothing is frozen, except for the salmon — and that’s not German. I make all the gravies from scratch, too. My ‘base’ is my bacon and my onions and my cream. We make the spaetzle with eggs and salt and flour and milk. It’s the easiest thing we make. We can’t use the packaged stuff; it’s no good. I love my spaetzle; they’re nice and fattening.

“This isn’t the best place in San Diego to have a restaurant because the location is so hidden, but that’s okay because I pay low rent, and there’s no other German restaurant anywhere nearby. This is the right area for me now.

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Sunday Buffet Brunch. All-you-can-drink champagne!

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Chosen One

“Snoozed through Euclid, Encanto, got off at Massachusetts. Had to catch the 916, transfer to the 936...took time, bro.”

It’s five o’clock somewhere...

‘Course, that’s why we’re meeting here. Sucked in by the beers. I mean, $1.49 for a Bud! Sixteen ounces. It’s five o’clock somewhere, but it’s two o’clock here. I’m late. Hank’s working on a Newcastle Brown (that’s $2.49 for 16 ounces). Looks as if he’s been here since four o’clock somewhere.

“So where the heck ya been?” he says loudly. Luckily, loudly doesn’t count for much against the music, sports TV, frat guys, and the beer advertising.

“Guy next to him, Ryan, is into the roast beef sandwich. Something about Buffalo Bleu — “grilled turkey breast, roasted red peppers, provolone, hot peppers, marinated onions,” $4.75/$5.95. Turns out he’s a poet too, only he’s got a degree in it, Sev’s a poet too, only he’s got a degree in it, runs the place with his parents. “Grilled turkey, pesto dressing) for $3.75 or $4.75. Heated turkey breast, roasted red peppers, provolone, hot peppers, marinated onions, all drenched in a seasoned oil and vinegar dressing, $4.50/$5.75.

“Hey, dude. Two-forty-nine, feeling fine. Just had an all-time favorite.” So?” he says. "Chicken and chorizo, "Zzzzzzzz...I said, "And your friend?"

“Phizzle Chizzle. Turkey, beef, onions, swiss, lettuce, tomato, honey mustard, $4.75/$5.95. My head’s spinning. Justin’s dad Steve stands there, as if he was the Chosen One. "My head’s spinning. Justin’s dad Steve stands there, as if he was the Chosen One. "She’s here at 9:00 a.m., seven days. But it’s a family affair. A mom-and-pop.”

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Homeland Habits

“We were dealing with these Europeans who would grind you for ten cents when wine was three or four bucks a gallon.”

Turn-of-the-20th-century Los Angeles County was wine country. Some 38 wineries drew from nearly 7,000 acres of vines and produced over 2.5 million gallons of table and fortified wine. But the big deal in town, says San Antonio Winery’s Steve Riboli, was the railroad. “The new railroad system of Los Angeles began construction in 1906. The railroad called for immigrants from farm towns in Western Europe because these guys were big men who worked hard. They were donkeys; they worked from 7 a.m. to 8 p.m., and they would exist on bread and cheese and red wine.”

When they came, they brought their homeland habits. “This was Little Italy,” says Steve, gesturing at the surrounding industrial development. “There was a cheesemaker right up the road. There was a pasta shop and a butcher across the street who made salami.” Steve Riboli’s great-uncle Santo Cambianica heard the railroad’s call and arrived in California in 1914 from his home in Bergamo, Italy. Once he arrived, he didn’t look at the Los Angeles landscape — dotted with vineyards though it was — and decide that it was just like Italy’s wine country. He headed out to find land to plant vineyards though it was — and decided — that he would make wine.

“In 1917, he opened one, naming it San Antonio. One room was outfitted with “little upright redwood tanks — 800 to 1000 gallons. And he had some Slovenian oval barrels that he bought from a little winery that had closed its doors.”

“We started off as a producer of jug wines because that’s what the customer wanted. Our clientele was Western European — Italian, French, German, Slavic. What they wanted were Rhone-style varietals made into big, soft reds.” So that’s what San Antonio made. “We drew from growers as close as Burbank all the way down to Sierra Madre. We made these Mourvedre/Grenache/Carignan field mixes,” with a dollop of Zinfandel for good measure.

“The vineyards were dry-farmed and head-pruned, so the tonnages were low,” and the vines were able to ripen the grapes they carried. Ripe grapes meant plenty of sugar for the yeast to convert into alcohol. “The vineyards themselves weren’t complicated. When I was a boy, we had open-top redwood fermenters. We would do very simple pump-overs, and we would ferment until the wines were almost dry. Then we’d rack it off the yeast. Chances are the fermentation would stick a little bit and we’d have a tiny bit of residual sugar. That’s what gave the wine what we called the ‘big European style’ — jammy. That kind of made us who we are.”

Santo was Catholic, and it was the church’s need for sacramental wine that carried him through Prohibition. “We started off and created relationships with local parishes. There were a lot of guys who bottled altar wine — it wasn’t like we were the only one.” But where so many wineries failed, San Antonio survived. “I think the difference was that we were small enough that we didn’t need that many customers. A couple dozen parishes — that’s it. That lasted a lot of years. We sold Coca Cola and anything else we could — we were like a mini-mart because we had to stay alive.” By the ’30s, San Antonio was the wine of the Cathedral of Los Angeles. “That was a big thing.” Today, the winery still serves some 1700 churches throughout California.

After Prohibition, Santo brought his nephew Stefano over from Italy and into the business. In 1946, Stefano married Maddalena Satragni, and the winery took its first steps out of the neighborhood. “My mother had tremendous foresight,” says Riboli. “We were dealing with these Europeans who would grind you for ten cents when wine was three or four bucks a gallon. Mom said, ‘There’s got to be a different way to do this.’ So she started marketing the wine to the doctors at USC’s hospital, having wine-tasting parties. This was in 1956, before the wine thing really hit.” In the ’60s, they had the first wine shop in Southern California. That shop led to tasting rooms throughout the L.A. region — Redondo Beach, Pasadena, Long Beach, and beyond. And, in 1979, Riboli moved the winery’s fermentation room and opened a restaurant.

By then the family’s third generation was taking a hand in the winery’s operation. “Prior to 1970 our winemaker was a wonderful Italian man from the university in Turin. He was schooled in Piedmont and he had worked in wineries in Piedmont. He had been with us for about 40 years, and he had this philosophy of big, soft reds, not a lot of wood — let the wine speak for itself.” In 1970 Steve’s brother Santo began overseeing wine production. In 1975 he hired Michael Wees, now winemaker at Groth Vineyards. “He had just gotten out of UC Davis’s wine program and his wife was going to med school here at USC.”

“That was the birth of Maddalena as a brand. We decided, ‘Let’s separate ourselves from the San Antonio franchise. The winery has a good reputation, but it’s a house wine reputation.’” The younger Ribolis decided to source fruit from young regions — white grapes from Santa Barbara...
North Coastal

Bistro Soleil 441 South Coast Hwy 101, Encinitas, 760-436-3162. The breakfast menu includes the usual suspects plus a few surprises, like a “shrimp egg white omelet” with a side of guacamole. “Sundays are a great time to check out the weekly specials, which are usually more of a hi-end price point than the regular dining.”

Camino 2813 La Jolla Blvd, San Diego, 858-554-0900. “The best breakfast in La Jolla, hands down.”

La Jolla

Aurora Trattoria Free dinner entrée Greek restaurant with a menu that changes daily, making it a great place to stop in for breakfast or lunch. The service is friendly and accommodating, and the food is consistently delicious. The best part? The prices are affordable, making it a great option for anyone looking for a good meal without breaking the bank.

La Jolla Free lunch entrée

Bistro La Jolla Free dinner entrée

La Jolla Free lunch entrée

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City Walk 20% off every bill

Lips 50% off dinner

Lotus 70% off dinner

Trattoria 50% off dinner

Ashoka the Great 50% off lunch or dinner

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Clam Street Seafood

Baja Blast 20% off every bill

City Walk 20% off every bill

Lips 50% off dinner

Lotus 70% off dinner

Trattoria 50% off dinner

Ashoka the Great 50% off lunch or dinner

Clam Street Seafood

Baja Blast 20% off every bill

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City Walk 20% off every bill

Lips 50% off dinner

Lotus 70% off dinner

Trattoria 50% off dinner

Ashoka the Great 50% off lunch or dinner

Clam Street Seafood
Lunch and dinner. Inexpensive.

**La Jolla**

2171 Avenue de la Playa, La Jolla, 858-455-1535. The chief attributes of this Greek and Mediterranean restaurant are fresh food, tasty preparation, and low cost. The salads are a good buy. Entrées are large enough for two. All items available for takeout. Lunch, Monday through Friday, except holidays. Moderate. Inexpensive to moderate. — E.W.

**Barbarilla**

2171 Avenue de la Playa, La Jolla. A marvelous little family-run Italian restaurant situated steps from an English garden just blocks from the beach. You can dine amid the flora at street-side tables, in the enclosed patio, or in the small dining room. Once you're seated, the friendly staff provides fresh out-of-the-oven sourdough bread to nibble on. The menu changes daily, offering fresh fish, steak, chicken, pasta, soups, and pizzas, all cooked with a twist of imagination that delivers on the flavor. For instance: pizza topped with smoked salmon, crime friche, and truffles. Or, delicate Alaskan halibut served over steamed spring onions with a wasabi cress. If a fresh fruit crisp happens to be the dessert menu, keep on! Open for lunch and dinner daily. — S.M. (9/04)

**Spices That Restaurant**

1901 Valley Center Drive, Piazza Carmel Shopping Center, Del Mar (exit of Carmel Valley Road-turn off, 858-239-0889. Spices That Restaurant that's not only elegant but whose food contains no MSG and very little fat. The seafood dishes rate highly. Among other delicacies are duck and frog legs. Put Spices Thai Cafe at the top of your list. Also in La Jolla. Open daily for lunch and dinner. Inexpensive to moderate. — E.W.

**Besta Wan Pizza House**

148-Abderdeen Drive, Cardiff-by-the-Sea, 760-755-6707. This ever-popular North County restaurant which opened back in 1965 is a family operation all the way. The family here is generous; the pizzas are famous locally. Also check for the big-spicy sopapillas or lumpia specials if you just want to fill up. Open seven days, lunch and dinner. Inexpensive.— E.B. (2/01)

**Pizza Port**

135 North Hollyhood Boulevard (at Lomas Santa Fe), Solana Beach, 858-455-7222. This is a real deal, with soup or salad and dessert included in the price. Open nightly. — S.M. (7/01)

**Spindrift**

Wheelchair ramp to the left of the drive. Wheelchair ramp to the left of the drive. Inexpensive. — E.B. (5/02)

**Beach House Brewery**

9060 University Center Drive, La Jolla, 858-450-3335. This handsome, 1924 two-story “pub” literally overlows with the area’s beauty. Go getters on Thursday and Friday nights, and is almost as busy the rest of the week. Spare seating makes for a long crowd, besides the crowd itself, is the smokingude, breezy patio, and beautiful-looking people of Pacific Rim food—with influences from Japan, China, Hawaii, Thailand, and Californian. Outstanding appetizers. For entries, try roasty duck with crispy vegetables or asian cabbage and scallops with spiced tomato sauce. The sushi bar is one of the city’s best (if you can get to it through the mob). Keep an eye on the prices — if you get carried away you may be in for a big bill. Valet parking (or free validated parking in lower-level garage). Open daily. Expensive. — E.W.

**La Jolla Cantina**

2161 Avenue de la Playa (Shore Station Drive), La Jolla, 858-453-5828. The surprise here is that this is one of those causal cantina outposts where you can relax, get a good meal, and not get gouged with La Jolla prices. Have house-tortilla dinner (eggs, tortillas, beans and rice) and mushroom chicken minestrone soup or salad and dessert included in the price. The menu changes daily, offering fresh fish, steak, chicken, pasta, soups, and pizzas, all cooked with a twist of imagination that delivers on the flavor. For instance: pizza topped with smoked salmon, crime friche, and truffles. Or, delicate Alaskan halibut served over steamed spring onions with a wasabi cress. If a fresh fruit crisp happens to be the dessert menu, keep on! Open for lunch and dinner daily. — S.M. (9/04)

Inexpensive to low moderate.

**E.W.**

Adored but very clean. Wholesome ac-
ceptable. Same menu lunch and dinner. Open daily. Continuous service for lunch and early dinner weekdays, noon-duty
hours weekends. Inexpensive to low moderate. — E.W.

The popular bargain-priced breakfast-

Lunch Monday through Saturday, dinner

Dinner nights. Inexpensive to low moderate.

**E.W.**

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hours weekends. Inexpensive to low moderate. — E.W.
MISSION VALLEY & THE MESAS

MIchelle Coulon Pastries 7566-D Fay Avenue (across the street from Vons parking lot). La Jolla, 858-456-0080. The daughter of Don Coulon (retired chef-owner of The Belgian Lion restaurant) and her son provide in turn at this delightful little cafe/bakery. Look for it behind the original sandwich shop that fronts its mini-mall. Every ingredient is fresh and of top-quality. Cakes are light, moist, rich, and available in whole slices, and even “minatures,” plus you can choose tarts, chocolates, ice creams, and breakfast pastries. At lunch there are European-style salads, house-made past, fresh vegetables, and two or three substantial entrees — often including the famous “flying caviar” and a selective quiche Lorraine featuring a light, satiny cheese custard in a creamy crust. Wine and Belgian ale also available. Open daily, breakfast through late afternoon; during the summer, dinners available on Friday and Saturday nights until 11 p.m. Moderate. — N.W. (858) 458-9007.

Pho Tau Bay Restaurant 8410 La Jolla Village Drive, La Jolla, 858-458-9007. The decor and ambiance carry the weight here. Chinese food is only average. This is a place to see and be seen. Open daily, lunch and dinner. Dinner menu available from opening to closing. Incisive to moderate. — E.W.

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858-456-5098. The decor and ambiance

are some rotating regional specialties (e.g.,

Don’t miss the prawn potstickers appe-
tizer, if available, and for desert, the

miraculously light bread pudding. The

atmosphere is good-timey (with two

patios and a barroom as well as a din-

ing room), the service is enthusiastic,

and the management will accommo-

date special requests if you call ahead.

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lunch and dinner. Moderate. — N.W.

(858) 505-9888. Sam Woo is one of a

few Chinese spots on the Southwest

Ranch. Asian supermarket. Great

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WHERE HOURS: 11:30 am-10 pm. Offers are valid daily.

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King's Fish House 825 Camino de la Reina (west of Mission Center Drive), Mission Valley, 858-374-1230. To find King’s in the megamall, go slightly west of Koo Koo Roo and fol-

low the line of cars to the free valet parking. It’s a chain, but it’s a classy chain, offering fish and seafood of a quality that’s well above average, in-
cluding crustaceans from a live-tank and a half-dozen varieties of pristine pristines oysters. Generously-soured entrees come with soup or salad (including a Caesar that’s above suspicion) and two hefty side dishes. The vast menu of Amer-

ican-style preparations changes daily to

reflect the fresh catch, and includes some rotating regional specialties (e.g.,

Don’t miss the prawn potsticker appe-
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With this coupon. Sunday through Thursday,

Appetizer offered is Pot Sticker Grande.
Open daily. Inexpensive.  — E.B. (4/03)
Kaiserhof 2253 Sunset Cliffs Boulevard, Ocean Beach, 619-224-0606. Even on weekdays, crowds fill this restaurant and Piergrotto, showing down on lofty, hefty German cooking in a fistful atmosphere. Flavors are authentic, but can be monotonous due to kitchen staff that reduces flavor. The result, especially a heavily flavored beef base that makes all the sauce taste alike. Good schnitzel, potato pancakes. The excellent apple strudel is the only dessert made in-house. Reservation advised, especially for patio seating. Full bar, Lunch Monday-Saturday, 858-279-4774. This place is a hit. Open daily. Moderate. — N.W. (2/04)
Tosha Pasta 1720 Garnet Avenue, Pacific Beach, 858-581-4077. The menus of this large, loud family restaurant offers include a wide array of tasty tapas and, among the entrées, a paella that’s made to order (served to two or four, call ahead for larger groups). Patio seating is in good weather. Parking lot and wheelchair access via the alley behind the restaurant. Open daily 11 a.m. to midnight, with bargain prices at Sunday brunch. Recommended for weekend evenings. Moderate. — N.W. (2/02)
Go Greek Cafe and Grill 4501 Mission Bay Drive (mall with 7-Eleven and State Farm), Pacific Beach, 619-279-4477. Located in the same easy-to-miss mini-mall as 7-Eleven, across the street from Rubin’s (look for the 7-Eleven sign), this informal Greek restaurant has a menu that looks like it. The appetizers (coldish red salad may not be house-made, but the delicious spreads are straight from Greece. Excellent house salad, stuffed grape leaves, lefoul, savourat for additional starters; fine hometo mosoukka and grilled fish are among the entrées (but gmys are ordinary), and the custie rice pudding makes a light desert. Vegetarian-friendly menu. Belly dancing Friday nights. Open Monday through Saturday, lunch and dinner; Saturday and Sunday, live music. Moderate. — N.W. (2/02)
Harbor Island Food Dock 2400 Harbor Island Drive (entrance on Garnet), Ocean Beach, 619-299-4444. (If dock is closed go to Harbor Island West Marina office by ramp, 619-299-4444 for pass.) You want to flash back to old waterfront San Diego — easy to miss this dinky, little timber shack floating out in the channel on a pontoon. Enter and look for the glass-fronted cooler. Your choice: bagel dogs, burritos, a "Simply Sensational... The newly opened China Max offers an amazing combination of grace, hospitality and upscale Chinese food that will knock your socks off." — Leslie James, San Diego Union-Tribune The freshest Chinese seafood in San Diego. Serving over 100 different seafood dishes and Hong Kong-style delicacies! Live Seafood! Live Crab! Live Lobster! $1 OFF When you buy 1 dozen or more.TAMALES ANCIRA Chula Vista 2260 Main St., Ste. 17 (just off I-5) 619-713-2455 *Expires 4/20/04. With coupon. One coupon per visit. Not valid with any other offers.
Costa Brava 1633 Garnet Avenue (at Jetel), Pacific Beach, 858-273-1218. Cordial owner-host Javier Gonzalez opened this charming restaurant so that local Spaniards would have a place to gather with an authentic atmosphere of home, and indeed, the "Euro" atmosphere and late hours give a truly Spanish feel. The fresh garlic, rich dishes here includes wide a variety of tasty tapas and, among the entrées, a paella that’s made to order (served to two or four, call ahead for larger groups). Patio seating is in good weather. Parking lot and wheelchair access via the alley behind the restaurant. Open daily 11 a.m. to midnight, with bargain prices at Sunday brunch. Recommended for weekend evenings. Moderate. — N.W. (2/02)
"Simply Sensational... The newly opened China Max offers an amazing combination of grace, hospitality and upscale Chinese food that will knock your socks off." — Leslie James, San Diego Union-Tribune The freshest Chinese seafood in San Diego. Serving over 100 different seafood dishes and Hong Kong-style delicacies! Live Seafood! Live Crab! Live Lobster! $1 OFF When you buy 1 dozen or more.TAMALES ANCIRA Chula Vista 2260 Main St., Ste. 17 (just off I-5) 619-713-2455 *Expires 4/20/04. With coupon. One coupon per visit. Not valid with any other offers.
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619-231-2912. The reborn Alex’s (now in the Mr. A’s building) is rightly famous for its “Original Philadelphia cheesesteak sandwich” (with fried bell peppers, onions, mushrooms, and mozzarella). Berno Giudaghi says what makes his sandwiches so special is that he has made the most赚钱 in from cheesesteak central, South Philly itself. Other Italian-American goodlies include the Italian Stallion (Genna salami, capocollo prosciutto, and mortadella sausage meat), egg plant parmesan with hot garlic bread, grilled patsamis, and cheese on rye. Partially, of course, you come to see Benny and his family at work. It’s, well, very Italian. Open for breakfast, lunch, and just-after-work dinner weekdays, closes 4 p.m. on Saturday. — E.R. (890)

Amorevero 3804 Fourth Avenue, Hillcrest, 619-295-6292. The chef has cooked at major European hotels and the food is outstanding. You won’t go wrong with any of the pastas, and you may order small portions in combination. The appetizers and salads are also excellent. Chicken and shrimp fare well here. Mod- est physical plant, but it delivers in fla- vor and light preparations. Opens daily for lunch and dinner. Inexpensive to moderate. — E.W.

Gelato Vero Caffe 3753 India Street, Mission Hills, 619-295-9269. A fine spot for Italian sobbetos and ice creams, pastries of all kinds, and coffees. Diners can read undisturbed indoors or, weather permitting, outside. Open daily. — E.W.

Jimmy Carter’s Cafe 3172 Fifth Avenue (at Spruce Street), Hillcrest, 619-295-2035. This comfy, middle-class eatery is a surprise — great Indian breakfasts (until 11:30 a.m. weekdays, 3 p.m. weekends). Try their chicken curry or paniyaram (mung bean crepe with onions, peppers, gingers, dhal, and chutney). Or vegetarian vindalia. Jimmy (no, not the ex-pres) does Chi- nese too — like the Mongolian beef (Chinese vegetables and beef in a hot chili sauce over rice or noodles), or good Mexican dishes such as chili verde (pork or chicken simmered in spicy tomatillo sauce). But center-stage is his all-Amer- ican Jimmy Burger (1/2-pound patty with potato or carrot salad). One bonus: a fine tangential view of Balboa Park’s lawns and trees. Open daily, breakfast through dinner. Inexpensive. — E.B. (9/01)

Old Town Mexican Cafe 2489 San Diego Avenue, Old Town, 619-297-4330. This bistro-style cafe is noted for its excellent breakfasts, served from opening to closing. Try also the ros- teria-roasted chicken, the carnitas, or the fajitas. Open daily. Inexpensive to moderate. — E.W.

Prado House of Hospitality, Balboa Park, 619-297-9441. In a magical space at the heart of Balboa Park, Prado fea- tures cuisine non-Southern decor and a something-for-everyone menu of Amer- ican-Mexican-Italian with Asian- touches cuisine. The food brings few sur- prises, but is flavorful and served in huge portions. Top choices include meaty crab cakes, a refreshing eggplant “napoleon,” and an astonishingly ten- der, slow-roasted pork loin. A meringue-“napoleon,” and an astonishingly ten- der, slow-roasted pork loin. A meringue-
Sasafras

1366 India Street, Mission Hills, 619-233-7475. This restaurant claims to serve “Continental Ameri- can” (whatever that is), but its chef-owner Andre Bell is a son of Lafayette, Louisiana, and knows his Cajun fare inside out. He’s pioneering a new Cal- Juan cooking: kinder, gentler, and more authentic. The entrees include fried fish and chips, salmon cakes, catfish, and Cajun shrimp. Among the entrees, the must-try is the signature Sassafras crawfish feast on the enclosed patio with music and dinner daily. Inexpensive.

Zocalo Grill

2664 San Diego Avenue (at Old Town Cemetery), Old Town, 619-284-9840. This casual, fine-spiced sofrito of the Guatemalan cuisine features “Pacific coastal cuisine,” an eclectic international hedgehog with a faint Mexican accent and “something for everyone.” And of some of those thing- ings are delicious—a stacked salad of shrimp and avocados, or coconut shrimp kabobs emerging from a pineapple, or a huge, beautifully grilled spiny lobster with avocado salsa. Appetizers are half-price at happy hour, and you can make a whole dinner out of substantial “tapas” sized for sharing. The heated, semi-outdoor outdoor terrace encourages al fresco dining your full bar. Full bar with creative margaritas, draft beers, and California wines including Bell’s own custom blends at good prices. Wheelchair lift on left, ramp at south side of terrace. Reservations suggested at dinner Friday, open daily, lunch through dinner. Moderate. — N.W.

DOWNTOWN

Lien Hong

1737 4th Avenue, Gaslamp, 619-544-1661. This take-out emporium serves delicious sandwiches, soups, and small salads for amazing low prices. Best bets are rice and chicken in lettuce cups. If you have fa- vorite dishes, they will be prepared upon request in advance. Open daily. Inexpensive. — E.B. (1002)

Fleming’s Steak House & Wine Bar

380 K Street (at Fourth), Gaslamp, 619-232-8414. Walk up through the Community Concourse past the ship fountain and bingo! — downtown’s an “old boy’s” steakhouse genre gives way to an “old girl’s” club, or just a happy place to spend an hour. Fleming’s offers “Certified Agnus.” Sauces tend to be higher-priced choices. Patrons are scandalously overpriced Napa reds. Fleming’s is the best in the downtown area. Fleming’s is a good value, offering huge portions of food, and its wine list at below-average prices. Request them on the side. The service at Fleming’s is exceptional. — E.W.

Brewer’s Corner British Pub

364 4th Avenue (near Wave Street), Banker’s Hill, 619-232-5456. British think and most people will go straight to the Shakespeare or Princess Pub. But Speakers’ Corner boasts a loyal following ofBritish and Continental — and lots of locals — who come not only to drink, play darts, and exchange ideas, but also to eat. You, the foodie’s oddity British, but not that awful. The fish and chips are darned good, with the batter made daily. Curried chicken pizza is clearly a transplanted from the Bay, Britain’s “lasi” adventure. And, debatable to any red-blooded Englishman, steak and kid- dle pie, steak and mushroom pie, shep- herd’s pie, or hangers (sausages) and mash are always on the menu. Best deal: 2-FOR-1 COUPON — E.W.

Broadway Pizza

1088 Broadway (at 106th Street), downtown, 619-233-6204. This restaurant, near the downtown Se- nior Center and City College, offers no-nonsense Italian American food. And they’re not dumpy from a pizza-dice to barbecue beef sandwiches to a Louisiana- style sausage link sub, portions are gen- erous. If you want a hearty dinner, try the whole slab of brisket. The sandwiches are gen- erous, with one (the French onion) being penicil bread, and salad. Unfortunately, the quality has dropped, the formerly fatty pizza, for instance, is now marred by sly, low-grade mozzarella and not-so-great opinions for meat toppings. The only main thing is, while the rest of downtown smokes, they’re still open, from 10 a.m. to 3 a.m., seven days. And they’ll even deliver to nearly all neighborhoods. Inexpensive. — N.W.

Chowtown Chinese Buffet

1041 Fourth Avenue, downtown, 619-233-3349. Looking for a good buffet? You’re on the wrong side of the tracks here — meaning you’re not, south of Broadway. On the other hand, you won’t have to wait. Tu phu Le has been into All-U-Can-Eats since 1982 and runs a tight ship. He and his wife Lien Hong are Chinese Vietnamese and escaped Saigon in 1975. Mr. Le usually has around 30 items on display includ- ing BBQ pig in black bean sauce, veg- etableScope curry, chicken fried, shrimp, egg fried rice, salad, fruit, and ice cream. Lunch and dinner prices include soda or tea. Take the endless pots of Chinese tea. Open lunch and dinner daily. Inexpensive. — E.B. (1004)

3667 India Street, Mission Hills, 619-233-0225. The Italian steakhouse has its center on dry-aged prime beef, game meats (in- cluding exceptionally tender biscuit), lob- ster, and pasta as the main dishes, with different starters and desserts. An im- pressive wine list offers rewarding Cali- fornian and Italian bottlings at $35 to $50, but more up to the stratosphere of first- Friday. Rodenstock, super-Viognier and scandalously overpriced Napa reds. Bell’s sometimes-abrupt service pushes higher-priced choices. Patrons are mainly “suites” with deep expense-ac- count pockets, loudly talking business or enjoying raucous office parties in a two-tiered-highatómphere. Wheelchair access to the street patio and bar area only (dining rooms are up or downstairs). Reservations urged, but may not be honored promptly. Dinner nightly. Extremely expensive. — N.W. (2003)

Greystone

381 Fourth Avenue, Gaslamp, 619-232-8500. As steakhouses go, Max is a good value, offering huge portions of fine, gently raised near-organic meat, cooked to order and offered at relatively gentle prices. You don’t even have to pay extra for your veggie. For beef, there’s full-flavored naturally raised Angus or butter-tender Kobe-style Wagyu beef from Idaho. Or you can choose a giant rack of lamb, or tender it should called “Certified Angus.” Sauces tend to be almost random, popant them on the side. The classic steakhouse appetizers are done with some smart twists. Superb interna- tional wine list at below-average markups, including plenty by the glass. Valet parking, or inexpensive lot via alley two doors north. Open nightly, midnight on weekends. Upscale. Inexpensive to very expensive. — N.W. (2004)

San Diego Reader

2610 Park Boulevard, San Diego, 619-239-7070. This is a deal for anyone who loves Northern European food. Their “Great Grilled Gnocchi” — home- made corned beef eye with Swiss cheese, sauerkraut, Thousand Island dressing, and mustard is, as they say, “gemütlich.” Also, try the sausage plat-: grilled bratwurst, kielbasa, marinated beef, and cheddar cheese. Among the entrees, you must-try is the signature Sassafras crawfish feast on the enclosed patio with music and dinner daily. Inexpensive.

Zocalo Grill

2664 San Diego Avenue (at Old Town Cemetery), Old Town, 619-284-9840. This casual, fine-spiced sofrito of the Guatemalan cuisine features “Pacific coastal cuisine,” an eclectic international hedgehog with a faint Mexican accent and “something for everyone.” And of some of those thing- ings are delicious—a stacked salad of shrimp and avocados, or coconut shrimp kabobs emerging from a pineapple, or a huge, beautifully grilled spiny lobster with avocado salsa. Appetizers are half-price at happy hour, and you can make a whole dinner out of substantial “tapas” sized for sharing. The heated, semi-outdoor outdoor terrace encourages al fresco dining your full bar. Full bar with creative margaritas, draft beers, and California wines including Bell’s own custom blends at good prices. Wheelchair lift on left, ramp at south side of terrace. Reservations suggested at dinner Friday, open daily, lunch through dinner. Moderate. — N.W.

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Fleming’s Steak House & Wine Bar

380 K Street (at Fourth), Gaslamp, 619-232-1155. Original branch at 8970 University Center Lane, University City/Golden Triangle, 858-335-0078. A steakhouse for ladies who lunch, offers an “old girl’s” club, or just a happy place to spend an hour. When you get the fields closed, it’s triste, rolled in pork crumbs and served with salad. And the beef is far more than just barbecued sandwiches and beef and French fries. When you get the fields closed, it’s triste, rolled in pork crumbs and served with salad. And the beef is far more than just barbecued sandwiches and beef and French fries. When you get the fields closed, it’s triste, rolled in pork crumbs and served with salad. And the beef is far more than just barbecued sandwiches and beef and French fries. There is a table for two here to choose happy hour. When you get the fields closed, it’s triste, rolled in pork crumbs and served with salad. And the beef is far more than just barbecued sandwiches and beef and French fries. There is a table for two here to choose happy hour. When you get the fields closed, it’s triste, rolled in pork crumbs and served with salad. And the beef is far more than just barbecued sandwiches and beef and French fries. There is a table for two here to choose happy hour.
What the Chef Eats

A E S O P ’ S T A B L E S C R E A M Y R I C E P U D D I N G
B Y R A C H E L G E R S T L
Chef, Aesop’s Tables, University Town Center/Golden Triangle

This is a traditional Greek dessert. The recipe was developed by my aunt who was the head chef here originally.

People love it. This is a comfort dish.

It’s easy to make, although it takes a little time. It’s hard to make without scorching the bottom. You’ve got to watch it because you’re cooking the milk for 30 minutes or more. Just be careful. And be sure the rice is cooked before you add the rest of the ingredients or you’ll have too many crumbly rice puddings.

A lot of people actually prefer this without the cinnamon. It can also be served warm with warm milk or cream on top.

How to Do It

Combine rice and 5 cups of the milk in a heavy, medium-size saucepan. Bring to a boil over medium heat, stirring often. Do not let rice stick or burn. Lower heat, cover pan tightly, and simmer for 30 to 35 minutes or until rice is tender. Be sure to stir occasionally to prevent sticking. In a mixing bowl, combine beaten eggs, sugar, flour, 1 1/2 cups of milk, and vanilla. Using a wire whisk, beat egg mixture into the cooked milk and rice. Over medium heat, cook and stir constantly for 4 to 5 minutes, or until pudding is thickened and is coming to boil. Remove pudding from the stove and pour into a non-aluminum baking pan or casserole dish. Sprinkle raisins over top and mix gently into pudding. Sprinkle cinnamon evenly over pudding. Cover with plastic wrap and refrigerate till thoroughly chilled.

INGREDIENTS

3/4 cup milk, divided use
1/4 cup sugar
3 eggs, beaten
1/4 cup flour
1 tablespoon vanilla
1/8 teaspoon cinnamon

May be served topped with sweetened whipped cream.

This recipe serves 8 to 10.
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Another Old Song
The genre presents no inherent barriers to profundity.

For eleven years I had lived under a cloud. For seven years I had lived under two clouds: two films by my favorite filmmaker, Alain Resnais, unreleased in American theaters or on video, and tormentingly unseen by me. Four years ago, as I reported at the time, the Resnais retrospective at the American Cinematheque in Los Angeles brought both of them within reach and blew away the clouds: I Want to Go Home from 1989 and Smoking/No Smoking from 1993, pre-dating his Same Old Song, which I had already managed to see at the San Francisco Film Festival in 1999 and which later would have a limited theatrical release if again none on video. I could breathe free until late last year, when the then eighty-one-year-old director came out with another one, Not on the Lips. America could scarcely be expected to start up a clamor for it; and a wait of one or two years, through normal channels, would have been the best I could hope for. But almost before a cloud could fully form, the film turned up in Los Angeles at the beginning of this month as part of the annual City of Lights/City of Angels showcase of French cinema. Nothing but blue skies from now on.

That the film advances itself immediately as a serious contender for the Least Resnais is beside the point: his least is so much more than most people’s most. Yet in a quite literal sense, this last film of Resnais’s is the last one you ever ought to see: the more you have seen of the earlier ones, the more interesting it stands to be. There were, to be frank, numerous walkouts in the middle of the show, though not for the same sorts of reasons that viewers used to walk out of Marienbad. The only difficulty of the film is in figuring out why this great innovator, this great adventurer, would have wanted to make it and who he could have imagined would be willing to sit still for it.

A straightforward screen transplant of a 1925 operetta by the unknown names of André Barde and Maurice Yvain — a frothy French bedroom farce with lots and lots of instantly forgettable tunes — it continues, combines, and preserves the balance between two surprising developments in the later period of the filmmaker’s career: his interest in musicals (Life Is a Bed of Roses, Same Old Song) and his interest in theatrical adaptations (Mélo, Smoking/No Smoking). It also, to be sure, fits in with his primary vocation as an excavator, whether it be of memory, the mind in general, the human heart, the buried past, or in this instance, an actual relic of the French stage, a quaint cultural artifact, whose distance from us is underscored by its playful jabs at the fads and crazes of the art world of that era: Spherist art, Lyrico-Symphonic art, Cubisto-Cuneiform art, or Coocoosism for short. Blessedly free of trendy technology and razzle-dazzle, presented with uncompromising purity, a faithful reproduction of a vanished art form, a fresh new document of a faded old custom, Not on the Lips could hardly be more out of fashion. It is of no small significance that on a couple of occasions — the one editorial liberty, the one damper on the merriment — an exiting character will evaporate like a phantom before he can leave the premises.
By far the best comic book based movie I have ever seen!

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Israeli actress, a novelist, a movie that’s hard to forget. We are not remotely in earshot of an earlier transplants. Overlong for its final curtain, Resnais does exactly what he can to sustain, or resuscitate, the interest of this one. His indispensable repertory plays, Sabine Azéma and Pierre Arditi, although it’s important that Rappeneau. 2003.

The Alamo — Creditable retelling of an early chapter in Texas history (“As goes the Alamo, so goes Texas”), not as cumbersome as the John Wayne version of 1960, perhaps even a little cursory. Director and co-screenwriter John Lee Hancock humanizes the central figures — Crockett, Bowie, Travis, Houston, though not the ogre-ish Santa Anna — without demonizing them, and without diminishing their heroism. Stage actor Patrick Wilson, with his Paul Newman puckered lips and baby-blue eyes, makes an impressive screen debut as Travis, under better control than the veterans Billy Bob Thornton (Crockett), Jason Patric (Bowie), and Dennis Quaid (Houston).

Last Year at Marienbad, we are informed, had a line of descent therefrom is solid. (Not a great deal.) But it is not something earth-shaking. Resnais’s days of shaking the earth are long over, and this treatise into the past amounts to a tacit synching as in Some Old Song, carry us through the first act. And the arrival of Lambert Wilson, a Frenchman playing an American and hilariously speaking and singing in American-accented French, perks up the second act. And in the last act the casting of Darryl Worley, a man playing a prune-faced old woman and singing in a falsetto, is a tremendous stunt, though not enough of a one to warrant his César award as last year’s Best Supporting Actor. All throughout, there are countless felicities of color and light and costume and décor. By the final curtain, Resnais does exactly what he set out to do here, and does it to a fare-thee-well. And what he set out to do is something no one else has ever quite done. (An earlier screen version of the stage piece, dated 1931, is irrelevant.) But it is not something earth-shaking. Resnais’s days of shaking the earth are long over, and this treatise into the past amounts to a tacit acknowledgment of the fact, a graceful, a gracious, a humble acknowledgment. The bittersweet irony of the situation is that the earth stopped taking notice well before he stopped shaking it.

MOVIE LISTINGS

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The American Astronaut — Sci-fi musical in black-and-white, written and directed by Cory Michael, who also stars. BY ANY SEAT (1/30/04)

By the reality-defining convention of human emotion bubbling up into melody and lyrics, and transporting the inner self, the invisible self, into the outward, the tangible, the ex- torted, the exhibitionistic. (The fathers of surrealism, we are informed, had a fondness for opereeta, and Resnais’s line of descent thencefrom is solid.) The new musical adds little in that regard, even in the way of agreeable music. We are not remotely in earshot of another Lehár or Herbert.

Then, too, as a theatrical revival it cannot qualify as a true “find” like Molière, a revelation whether or not the viewer had ever before heard of Resnais. Nor can it qualify as an ingenious makeover like Smoking/No Smoking. And while the theatricality is openly declared here in the actors’ aides to the audience, the studio sets aim for the “realism” of backlot Hollywood circa 1935, shying away from the blatant staginess of the earlier transplants. Overlong for its ideas — or its one idea — the film ultimately seems limited by the original material, or by Resnais’s fidelity to it. Length has often been a point of vulnerability in his work. Last Year at Marienbad is short, but could have been shorter. Providence is not much longer, but needn’t have been. And although it’s important that Smoking and No Smoking be two separate films, viewable in either order, it does not seem important that they each be two and a quarter hours in duration. No doubt Not on the Lips, like a Shirley Temple doll, like a Mickey Mouse wristwatch, gains some value as an an- tique; and the fidelity to the original allows us to make a fair appraisal of its initial worth. (Not a great deal.) But both of the director’s other musicals demonstrate that the genre presents no inherent barriers to profundity.

Resnais does what he can to sustain, or resuscitate, the interest of this one. His indispensable repertory players, Sarbin Azéma and Pierre Arditi, although it’s important that Rappeneau. 2003.

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BY ANY SEAT (1/30/04)
has changed in that respect. In another respect, the escalation of video-game violence on screen (whether or not this can be connected to things like Columbine off screen) makes the mowing-down of the zombies seem so far from fresh as to be downright rancid. The most boring revision of the material is no doubt the juicing-up of the walking dead — the wobbling, staggering, stumbling dead, in Romero’s version — with a new, athletic speed and strength. A more constructive new idea was to locate the gun shop across the street from the mall instead of inside it: the first step in the eventual migration toward a nearby island sanctuary. Where the movie ends is where it should have begun. With Sarah Polley, Ving Rhames, Jake Weber, Mikhi Pfifer, directed by Zack Snyder. 2004.

**Elia Enchanted** — A fairy-tale kingdom — chiks, ogres, giants, fairy godmothers — sprinkled with modern anachronisms in the manner of a latter-day Disney cartoon. Anne Hathaway is game enough as a Cinderella blessed, or cursed, at birth by the “gift” of obedience, requiring her to acquiesce to any statement in the impervious mood — a viable premise, far overextended. The story is adapted from the popular children’s book by Gail Carson Levine, and played with a mincing preciosity designed to discourage everyone but devotees. With Hugh Dancy, Cary Elwes, Minnie Driver, Yvonna A. Fox, and Jimi Mistry; directed by Tommy O’Haver. 2004.

**IN CARNEL MOUNTAIN, CULVER VISTA 10, EL MAR HIGHLANDS 8, ENCINITAS 18, FASHION VALLEY 18, GALAXY 8, GROSSMONT TROLLEY, SAN DIEGO STADIUM 20; OCEANSIDE 16, PALM PROMENADE 24; VOGUE**

**Dogville** — Danish director Lars von Trier follows up *Dancer in the Dark* with another unrecognizable portrait of America. A pedantic or facetious moral tale, it takes place 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 impression of Orson Welles. There are antiquated title cards (“Chapter One, in Which Tom Heas Guinffe and Meets Grace”), a supercilious narrator (John Hurt), snippets of Baroque music, and the customary bad camerawork and unendurable duration. Harriet Anderson, Lauren Bacall, Paul Bettany, James Gaan, Patricia Clarkson, Ben Gazzara, Chloë Sevigny, Stella Starksrud. 2004.

**ELIAS STEVE; MIRA MESA 18; MISSION VALLEY 20; OCEANSIDE 16, PALM PROMENADE 24, PARKWAY PLAZA 18, POWAY 10, RANCHO DEL REY 10; TOWN SQUARE 14; VISTA VILLAGE**
the male, who belatedly changes his mind and begins to struggle against the erosion of midstream. The old theme of cold-science-versus-warm-humanity emerges. And inasmuch as the protagonist is asleep for the operation, the flow of fragmentary memories, riddled with surrealist dislocations and juxtapositions, takes on aspects of cognitive dreaming as well as psychoanalytic free association. The French aspects of cognitive dreaming as well as

inasmuch as the protagonist is asleep for the midstream. The old theme of cold-science-versus-warm-humanity emerged there, too.) Gondry, a music-video and TV-advertising veteran, with a common weakness for the wacky and the tacky, has none of the refinement of Resnais, but that's no reason to condemn him out of hand. A popularized, a tawdry, has none of the refinement of Resnais, but that's no reason to condemn him out of hand. A popularized, a 

and TV-advertising veteran, with a common weakness for the wacky and the tacky, has none of the refinement of Resnais, but that's no reason to condemn him out of hand. A popularized, a tawdry, has none of the refinement of Resnais, but that's no reason to condemn him out of hand. A popularized, a
documentary, subtitled "Eleven Lessons from the Life of Robert S. McNamara." It amounts to a sort of anti-war seminar chaired, hosted, conducted by the eighty-five-year-old former Secretary of Defense (a/k/a "Mac the Knife") throughout the first phase of the Vietnam War (a/k/a "McNamara's War"). What you think of it will be difficult to disentangle from what you think of bow in specific, and war in general. The eleven lessons, taken straight from the horse's mouth, run along the lines of "Empathize with your enemy" and "Rationality will not save us" and "In order to do good you may have to engage in evil." Each of these and the eight others are neatly tied in to events from McNamara's life, illustrated with well-chosen archival footage to supplement Moroni's nose-to-nose (or rather, nose-to-lens) interview material. Basic biographical information gets filled in along the way: infancy in World War I, college during the Great Depression, marriage and military service in World War II when he would first team up with that Vietnam ogre, Gen. Curtis LeMay, architect of the firebombing of Tokyo, postwar prosperity with the Ford Motor Company, and then an invitation to Camelot to sit at the Round Table with Kennedy and Kennedy and Company. The movie compels your interest. But it might also be better to say that the man compels your interest: an imposing man, and in the eyes of history an important man, by all accounts a brilliant man, seemingly, at this stage, self-assessing, self-transforming, and fearlessly self-revealing. But the movie can't, or anyway doesn't, supply sufficient information to sort out his motives or his truthfulness in here reshaping his legend and his legacy. It is no small thing for a man in his position to confess that his understanding of the essential nature of the conflict in Vietnam was incorrect — and no small "scope" for a documentary. But although he, together with the handholding filmmaker, cultivates assent on that and many other points — and although the ticking-bomb background music of the ever-monotonous Philip Glass insists on the urgency and the magnitude of the business at hand — these are social and political and historical rather than artistic issues. The artistry is little more than functional. 2003. ★★★ (LA PALOMA, FROM 4/18)

The Girl Next Door — The name's the same as the 1999 documentary on porn queen Stacey Valentine. Which is fitting because the girl who moves in next door to the teenage hero (Emile Hirsch), who plans someday to be President but who acts as if he wants to be Lee Dicaprio, is in truth a former "adult" film star. Elisha Cuthbert reasonably looks the part, if that's a compliment, and Timothy Olyphant warms to the role of a thoroughly degenerate producer, but the comic complications are clumpingly predictable. Directed by Luke Greenfield. 2004. ★★★ (GALAXY, Santee; PLAZA, Vista)

a quiet little town not far from here.
sports films — the allegedly factual story of a long-distance Bedouin horse race across the Ocean of Fire to Damascus — feeds the current hunger (to put it as crudely as it merits) to kick some Arab butt. The titular mustang, the lone American entry in the field, mirrors the components of his native land: horse of the Red Indian, descended from Spain, of mixed blood, and subjected to a bit of thoroughbred (as Old World) shoddy. His rider, the legendary Pony Express courier Frank T. Hopkins (a mumbly Viggo Mortensen), is himself a half-breed, whootherwise perfectly matches the profile of the American invader and conqueror of The Last Samurai, a drunken participant in Buffalo Bill’s Wild West Show, a tormented soul eaten by guilt over the massacred Sioux at Wounded Knee, and a rakish blade who effortlessly cuts through cultural barriers and in particular the facial veil of a shuck’s daughter named Tata ("Why do I feel that you truly see me when others do not?"). Spurred on by the blustery music of James Newton Howard, horse and others do not? Spurred on by the blustery music of James Newton Howard, horse and cinematographers, Vilmos Zsigmond. Not taste in employing one of our very finest filmmakers’ hardcore loyalists are going to be. His nonlinearist and his active adversaries, on the other hand, are apt, even more, to be taken back by his display of...
with the Ealing Studios original — an interest in the unravelling criminal scheme and an interest in human stupidity — renders the Coens’ appropriation of the material into an act of tribute rather than of plunder. With The Big Lebowski and Fargo in particular, they have earned their rights to The Ladykillers. Finally, they have effected so many changes — in milieu, in plot, in character, and in language — as to reclaim a measure of originality. They have much fun, as has Tom Hanks, with the high-flown diction (periodically brought low by the self-conscious adolescent snigger) of the criminal mastermind who styles himself an Old Southern gentleman and scholar: “portal,” “redoubtable,” “ignoble,” “derring-do,” “cogitation,” “contretemps,” etc., etc., not to mention his impromptu recitations from Poe’s poetry. And J.K. Simmons, the best thing in Spider-Man, made by Coen enemy Sam Raimi, is the best thing here as well, a bald-pated, handlebar-smudged ordnance specialist, a former Freedom Rider, and a lifelong irritable-bowel sufferer, with a small grab-bag of blustering catch phrases: “Easiest thing in the world” and “Child’s play” when confidently on the offensive, or “Just a trial balloon” when in apologetic retreat. Still, there is no getting around our awareness that this, however well done, is a job of renovation rather than invention. And no getting around our legitimate reasons for disappointment, however slight. With Irma P. Hall, Marlson Wayans, Tzi Ma, Ryan Hurst, 2004.

The Ladykillers

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yet a third offspring, Alexandria, by yet a third mother — and to visit all of his father’s major edifices, of which, owing to the man’s lifelong contentiousness, there are not a lot. (“Three or four masterpieces,” opines I.M. Pei, “[are] more important than fifty, sixty buildings.”) The film offers a good overview of the works themselves: the Salk Institute in La Jolla comes off well on screen (or as well as anything can in the pallid and fuzzy DV image), with the son roller-skating around the courtyard to Neil Young’s “Long May You Run,” and the Capitol of Bangladesh makes a fitting climax both emotionally and artistically. We might have hoped for more out of the arranged meeting between the three half-siblings, and many questions remain unanswered or unnerved. But one way or another the filmmaker completes his mission and has something to show for it: a compelling film to show for it, 2003.

### LA JOLLA VILLAGE

**The Passion of the Christ** — A work of devotion, and a big gamble, for Mel Gibson, financed out of his own pocket, boasting no big-name stars (Tim Carverel and Monica Bellucci, the biggest), not to mention English subtitles for ancient languages, graphic gore, and a firestorm of pre-release publicity on its latent anti-Semitism. A version of this story that would bear down on the body and punishment absorbed during Christ’s last day on Earth was probably, in the fullness of time, inevitable. And it’s a short step from saying that such a version was inevitable to saying that it’s a particularly appropriate one for its time: a Passion, if you will, for the new millennium.

More specifically, bereft of the spiritual and honest means such as pacing and camera placement. And please don’t bother to voice any misgivings over the suitability of so vulgar a device as to classical a setting that just goes along with the ultra-violence to identify the film as of its time. 2004.

- Carmine Mounatn, Cinemat; fashion Valley 18; Gossling Center; Gossling Trolley; Horton Plaza 14; Mira Mesa 18; Mission Marketplace 13; Mission Valley 20; Oceanside 16; Palm Promenade 24; Parkway Plaza 16; Rancho Del Rey 10; Rancho San Diego 12; San Marcos 18; Town Square 14; Vista Village.

**The Prince and Me** — A Wisconsin farm girl faces tough choices. Can she go on loving the heavenly exchange student after she finds out he’s really the Crown Prince of Denmark? (No wonder he knows what Hamlet’s about!) Must she give up her dreams of attending Johns Hopkins and bringing medical relief to Latin America in order to fulfill the duties of Queen? Or then again, will the long, strong arm of feminism permit her to Have It All? Director Martha Coolidge applies her usual gentle touch, where a sharp rap on the knuckles with a yardstick was wanted. Julia Stiles, Luke Mably, Ben Miller, Miranda Richardson, James Fox. 2004.

- Carmine Mountain; Del Mar Highlands 8; Encinitas 8; Fashion Valley 18; Gaslamp 15; Gossing Center; La Jolla 12; Mira Mesa 18; Mission Valley 20; Palm Promenade 24; Parkway Plaza 18; Poway 10; Rancho Del Rey 10; Town Square 14.

**The Punisher** — A Marvel Comics avenger little different from a Steven Seagal or Arnold Schwarzenegger avenger. In a long slow prologue, his entire family gets wiped out by a Tampa gangland, thus justifying the lonely-boy broodiness so common and so congenial to the comic fan. He has no superpowers, though he has a nifty collection of custom-tooled guns among other gizmos and gadgets, and a death’s-head black T-shirt in which to wreak his revenge. The image has the darkness of a solar eclipse. With Thomas Jane, John Travolta, Will Patton, Laura Harring, and Rebecca Romijn-Stamos; directed by Jonathan Hensleigh. 2004.

- Carmine Mountain; Chula Vista 10; Del Mar Highlands 8; Encinitas 8; Fashion Valley 18; Gaslamp 15; Gossling Center; La Jolla 12; Mira Mesa 18; Mission Valley 20; Palm Promenade 24; Parkway Plaza 18; Poway 10; Rancho Del Rey 10; Town Square 14.
**CoMMAL MOVIES**

**CARMEL MOUNTAIN, CHULA VISTA, 8200 PANAMA 18; GROSSMART CENTER, HORTON PLACE 14; MIRA MESA 18; MISSION MARKETPLACE 13; MISSION VALLEY 12; OCEAN ISLAND, PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 18; VISTA VILLAGE**

**Secret Window** — Cheap-trick chiller from a Stephen King book. A Mississippi hack, an ambitious John Turturro, and a top at the doorstep of a Stephen King-like popular author (Johnny Depp, playing a lot to the camera) to accuse him of plagiarism: “Ye-oo stoated mal stow-ry.”Flagrability as a subject might have been as amusing as the acting, but in the end that’s exactly what the subject. Handsome photography by the dependable Fred Murphy. With Maria Bello, Timothy Hutton, and Charlie S. Dutton, written and directed by David Koepp. 2004.

**GOGGLE**

**From the Second Floor** — A stationary camera collects random samples of modern urban life, as long as it’s absurd, fruity, grotesque, or nightmarish. “It’s not easy being human.”

**Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.**

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**Town Square** 4673 Clairemont Dr (858-274-1234)


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**Fashion Valley 18** 5077 Freeway (858-558-2566)


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**Rancho Del Rey 18** 7461 Balboa Blvd (858-278-3759)

Underground, Friday and Saturday, 7 p.m.

Reuben H. Fleet Science Center 1672 El Prado (858-263-2534)

Adrenaline Rush: The Science of Risk Fri.-Sun. 5:00, 8:00, Sat. 10:00, Sun. 12:00, 4:00, 8:00, Mon. 12:00, 4:30, 8:00, 10:00. Coral Reef Adventure (Not Rated) Fri. 1:00, 4:00, Sat. 1:00, 4:00, 7:00, 10:00. Reef Adventures in Wild California (Not Rated) Fri.-Sun. 7:00, Sat. 12:00, 1:00, 4:00, 9:00. Reef Adventures in Wild California (Not Rated) Fri.-Sun. 7:00, Sat. 12:00, 1:00, 4:00, 9:00. REVERE'S WORLDS (R) Fri.-Sun. 4:00, 7:00, 10:00. World's Beyond A.M. Sat. 10:00. Top Speed (Not Rated) Fri.-Sun. 9:30, 4:00, 10:00. Sun. 10:00, Mon. 12:00, 4:00, 10:00. Tue.-Thu. 2:00. The Young Black Stallion (G) Wed. 10:00.

**MIURA MESA**

Mira Mesa 18

10770 University (858-655-7790)


**EAST COUNTY**

**EL CAJON**

Parkway Plaza 18 407 Iris Ave (619-401-1456)

13 Going on 30 (PG) Sat.-Sun. 7:00, The Alamo (PG) Fri.-Sun. 11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00, 1:00, 3:00, 5:00, 7:00, 9:00. Connie and Carla (PG-13) Fri.-Thu. 1:15, 2:30, 4:30, 6:00, 8:00, 10:30. THE PASSION OF THE CHRIST (PG-13) Fri.-Sun. 1:00, 3:00, 5:00, 7:00, 9:00, 11:00. The Passion of the Christ; The Passion of the Christ; The Passion of the Christ; The Passion of the Christ; The Passion of the Christ; The Passion of the Christ.

Mission Valley 20

(212) 401-2100

Macjune De Bois (858-358-2566)

The Passion of the Christ (PG-13) Fri.-Sun. 1:15, 4:15, 7:15, 10:15. Mon.-Thu. 1:15, 4:15, 7:15, 10:15. Touching the Void (PG) Fri.-Sun. 1:45, 4:15, 7:45, 10:15. Mon.-Thu. 1:45, 4:15, 7:45, 10:15. The Passion of the Christ; The Passion of the Christ; The Passion of the Christ; The Passion of the Christ; The Passion of the Christ; The Passion of the Christ.

**LA MESA**

**Grossmont Center** 7125 Greenfield Rd (619-645-2701)

The Passion of the Christ (PG-13) Fri.-Sun. 1:15, 4:15, 7:15, 10:15. Mon.-Thu. 1:15, 4:15, 7:15, 10:15. THE PASSION OF THE CHRIST (PG-13) Fri.-Sun. 1:00, 3:00, 5:00, 7:00, 9:00, 11:00. The Passion of the Christ; The Passion of the Christ; The Passion of the Christ; The Passion of the Christ; The Passion of the Christ; The Passion of the Christ.

**La Mesa Village 20**

6035 Friars Rd (858-558-2566)

The Passion of the Christ (PG-13) Fri.-Sun. 1:00, 3:00, 5:00, 7:00, 9:00, 11:00. Mon.-Thu. 1:00, 3:00, 5:00, 7:00, 9:00, 11:00. The Passion of the Christ; The Passion of the Christ; The Passion of the Christ; The Passion of the Christ; The Passion of the Christ; The Passion of the Christ.
Walking Tall — The title and the timber are taken from the 1973 biopic of Huff Buxfer, but this remake slasher-update slash-relocation is no genre — cleaning up the gambling, drugs, and corruption in a Northwest mill town — that no attribution was really required. Perhaps it would have been better called Walking Wipe, to fit the physique of The Rock.

whose air of moral rectitude has a nice sincerity to it. Or even Walking Short, to fit the hour-and-a-quarter running time of a genre.
FREE ADS BY MAIL OR INTERNET

ONE FREE CLASSIFIED ad per week is available to private parties and nonprofit organizations that do not charge for their services.

MAIL: Ads must be printed clearly on 3x5 cards or postcards and are limited to 25 words. Ads may be placed in the Classified section for one week only. Please apply to: 950 Hotel Circle North, Suite 207, San Diego 92111. Fax 619-298-3948. Job line, 619-298-4327.

Go to SanDiegoReader.com and click on the link to place a private party classified ad.

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ADMINISTRATIVE ASSISTANT, Receptionist. Must have experience with Excel and Word. Must be available to work evenings and weekends. $9-$10/hr. E-mail resume to: kris@760media.com. San Diego. No phone calls please.
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January 2004

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2. Prepare your resume.
3. Be honest on your resume.
4. Have a great interview.
5. Send a follow-up letter.

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$14-$16/hr. Must have prior experience.

Customer Service $9-$14/hr. Bilingual a plus.

Data Entry
Full-time. $10-$12/hr. Must have 10,000+ kph.

Medical Claims/Medical Biller
$10-$17/hr. Must have medical claims or medical billing experience.

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I’ve never taken one for the team, by definition of making out with an ugly chick so a friend could hook up with her cute friend, but I’ve talked to hundreds of girls while my friends have chatted up their friends. I was once in Mexico and my friend thought he was taking one for the team while I talked to her cute friend. When I was alone with the cute friend, she told me that the other chick was actually a man. By the time I got back to my friend, the guy — that we thought was a girl — was cursing at my buddy in Spanish because he had turned down (his) advances. I still owe my buddy for that.

I can’t say that I’ve ever felt the urge to help out a friend by hooking up with an ugly girl. In high school, I had the reputation among my friends for doing the exact opposite. If I saw one of my friends talking to a girl that I didn’t think was a quality chick, I’d say something to the girl that would make her not want to hook up with my friends. My friends called me a “salt shaker” because I would say things that would ruin their chances. When you “throw salt” on another guy’s game, it makes his game bitter and not work. Now that I’m older, I don’t hate on the attempts of my friends to hook up with girls, no matter how big or ugly they might be.

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No, I’m a good wing man. I try to hook up my friends with good-looking girls. There’s not too many ugly girls, and the majority of the time, they’re all cute and we’re all happy. We wouldn’t be happy if they weren’t good-looking. Usually there isn’t an ugly one.

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and lonely?

Are you a woman?

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THE READER PUZZLE

ACROSS
1. Shade of blue
5. Delhi dress
14. Basarab known for bon mots
15. Vindictive Greek goddess
17. "Let It___"
18. Take a course
20. Muppet with a large nose
22. What’s depicted in most chase clues of "Simpsons"?
24. Sawbuck
25. Suffix with Manhattan
26. Fix with a needle
29. Beginning, in Hebrew
31. Canasta
32. Pizzazz
35. "Octopus," etc. (or a witty clue for 64-Across)
37. "Say, boss, how about___?"
40. 1997 Ponda title role
42. Father-and-daughter boxers
43. Ria della "Octopussy," etc.? (or a witty clue)
45. 1980s site
46. Frigid add-on
47. Who can't get along with the beat?
50. Kachina doll makers
51. Washington product
52. Try to persuade
53. What Caldwell does in getting on a plane to forget a last minute peace agreement? (or a witty clue)
56. Snack since 1912
57. Jazzzy James
58. 1988 olympics site
60. Frigid on
61. Remark
62. Frigid add-on
64. Wave one's ent's? or Run for your life? or Go to the beach?
65. Pinot. (Dry red wine)
66. Recipe amts.

DOWN
1. What an aspiring attorney has to pass
2. Friend of Tigger and Roo
3. Haycation?
4. Sonny boy
5. Part of an act
6. Third in a Latin recital
7. "The Human Stain" novelist
8. Small maps within an atlas
9. Souffle-ate in a "Christmas Story"
10. North Carolina college
11. Cartoon chihuahua
13. Faux
14. Novel river to Lake Ontario
15. Bring back on staff
17. "Toolas and Crossings" setting
18. It's a bust
19. Dorners, over for short
20. Get the better of
23. Deadly
24. "Boy!"
25. "Cannery Row" author
27. Me or my God.
28. Hockey小组赛

RULES OF THE GAME
1. The prize for solving the Reader Puzzle will be a Reader T-shirt.
2. All entries in the Reader Puzzle contest must be received by the Reader by 9:00 a.m. on Tuesday, five days before the contest date (Feb to June 23-3/7, Aug 27). FAX to 619-231-0489 or U.S. Mail to Reader Puzzle, P.O. Box 85803, San Diego, CA 92138.
3. All entries must be accompanied by a name and home address of the entrant.
4. Employees of the Reader and their immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final and binding. We've only got five pages each week to give away, so if there are more than five winners, we're only going to give five prizes each week to everyone. All answers must be entered in the space allowed on the puzzle page. No phone calls or trips to our office.

Of the 55 entrants, 50 were correct.

The winners are:
1. Sonda Pauly, San Diego
2. Steve Schorr, Encinitas
3. Linda Brown, Encinitas
4. Viet Hoang, San Diego
5. Diane Morris, Chula Vista

Solution to and winners of the Reader Puzzle for 4/8/04.

The winners are:
1. Sonda Pauly, San Diego
2. Steve Schorr, Encinitas
3. Linda Brown, Encinitas
4. Viet Hoang, San Diego
5. Diane Morris, Chula Vista

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San Diego, CA 92101
619-239-2600

Ages 3 to 11 welcome.
Clue: When Julis is on a roll, conventional folk find him sight to behold.

Describe this name, locate the nearest east-quarters, and win a Reader's T-shirt. E-mail your answer to The Reader's T-shirt adver- c.com; fax to 619-231-0489; or mail to Reader, Name This Place, Box 85803, San Diego 92116 — include your name, address, and shirt size. (Deadline, Tuesday, 9 a.m. In case of ties, lottery will determine top five winners.)

NAME This Place

Hey Lisa with the pretty smile. Did you find my number? If you want to meet, fame, place, 4/19 at 7pm. Rick

Hey, Chuck. Are you looking for platonic friends. (4/21)

Beautiful, sensitive man: You’re gorgeous lady, sexy, worldly body, fun, interesting, emotionally available, music, literature, gardening, hiking,Australian, just ask. Please be handsome, not cocky. (4/28)

Blond, attractive, artistic, sensual, 40, who loves life, likes art, loves nature, music, poetry, books, travel. Seeking same, talk, music, friends. (4/21)

Independent, honest, caring, gh- shooting, 50, has sweet personality, 5’7”, 150 lbs., fit, seeking a 45-55 year old, loving, caring, sensitive, 53, educated, non-smoker, emotionally secure. (4/28)

Young, long-haired, blond, 26, from forest area, intelligent, medium height, weight management, enterprising, seeking kind, good-looking, caring, sensible, gentleman 35-45. Extravagant Desires. (4/21)

Passionate, attractive, sassy, 25, from the forest, fun-loving, energetic, has a good sense of humor, serious, seeks a 28-35 year old. (4/21)

Sensible, caring, 20-year-old lady, opens mind, wants to learn, enjoys talking, interested in kindhearted gentleman, 50-59, for warm, close, cuddling relationship. (4/21)

Very attractive, private, 25, sweet and young looking brunette, 5’6”, seeking attractive on line gent, 25-30, with great sense of humor, good relationship. (4/21)

Pretty, sweet, Filipina, 30, 5’7”, looking for a relationship, 40, with great sense of humor, good relationship. (4/21)

You are sexy, 40, classily dressed gentleman? Can’t really find anything I’m looking for. Would love to meet the last love of my life. Is an emotional flesh and blood kind of guy, looks great, is a very sensitive, creative writing mental health, pets. (4/21)

Here, either for fun or real, don’t know, maybe in a year. Age 56, wants to meet gentleman. I am 5’7”, 150 lbs., non-smoker, seeking intelligent guy, creative writing mental health, pets. (4/21)

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Tall, handsome, 27, 5’9”, seeking a 40, classily dressed gentleman? Can’t really find anything I’m looking for. Would love to meet the last love of my life. Is an emotional flesh and blood kind of guy, looks great, is a very sensitive, creative writing mental health, pets. (4/21)

I’m here, either for fun or real, don’t know, maybe in a year. Age 56, wants to meet gentleman. I am 5’7”, 150 lbs., non-smoker, seeking intelligent guy, creative writing mental health, pets. (4/21)

Hopeful romantic, 50, boring, seeks someone who can share love, pleasures of life, understanding, fun, financial security, 40s. (4/21)

Young, fit, attractive, 20, looking for a relationship, 40, with great sense of humor, good relationship. (4/21)

Beautiful, passionate, 20, seeking a person who can share love, pleasures of life, understanding, fun, financial security, 40s. (4/21)

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Older woman, not in mood, body has some parts that are working, some that aren’t. My secrets? I’d rather not talk. (4/21)

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If you are ready to set off on a journey with an 8, 9 or 10 to talk. (4/21)

Model Quality Introductions, Inc. 1-866-MODEL44

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NAME This Place

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**Call 1-800-844-6282**

The cost is $1.99 per minute. You must be at least 18 years old to call. No cordless or cell phones. Call and enter the number at the end of an ad to hear the advertiser's introduction and leave a message. The date in the ad is the day of reply. The charge will appear on your phone bill as “Dating.” Questions? 619-235-8410 x416

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Matches ads are now on the Web. You can search them by specifying criteria such as age, ethnicity and non-smoking. Respond to most ads by sending an anonymous e-mail for a nominal charge. You may also list to intros online.

**SanDiegoReader.com**

From this page, click on “Matches.”

**ATTENTION LADIES!**

Ladies seeking men...

Attractive, 36, 5’10”, 285 lbs., strong body, athletic, lovable, genuine, well-traveled, easygoing, very affectionate. Seeking fit, secure, romantic, intelligent, unencumbered, white male for long relationship. 209-53


**ATTENTION GENTLEMEN!**

Gentlemen seeking ladies...

Attractive, 37, 6’2”, 265 lbs., honest, clean, caring, considerate, romantic, smart, poetry lover. Offer travel, fun, happy, seeking committed relationship. (4/23)

HUMOROUS, INTELLIGENT, Jewish professional, 57, 6’, seeks tall, slender, attractive, easygoing, emotionally/mentally stable soul mate, boho, travel, health, conscious, writing, long-term relationship. (4/23)

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Call the free Roommate Hotline! 235-2415

Soon after advertisers place their ads, their spoken introductions go on the Roommate Hotline. This lets you hear listings before they’re printed in the Reader. Call the house to hear listings option two. Select listings by gender, price, area and listings price ordered daily.

Call (619) 235-2415
day or night.

3. Your print ad may not describe you or the person you are seeking.
4. To provide online viewers of your ad a map of your neighborhood, we need cross-streets and zip code:

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5. The system dictates a mailbox number and security code.

MAILBOX NUMBER

6. To retrieve your messages call (619) 235-2415. Messages are erased after you hear them, so have pen and paper ready.

7. Deadline for placing voice mail ads is 6 pm Monday; printline voice mail ads can be placed until 6 pm Tuesday by calling (619) 235-8200. Voice mail ads will be posted on the Hotline 24 hours. No cancellations.

8. Renew your mailbox and ad if you don’t need to make any changes in your ad copy or mailbox regarding. Call (619) 235-2415 and choose the renewal option. You may renew your mailbox any time Thursday through 6 pm Monday.

9. Advertisers are responsible for checking their Roommate ads for accuracy and reporting errors by 6 pm Monday, following publication. Call (619) 235-8200.

Mail-in payment: Reader Roomline P.O. Box 85800, San Diego, CA 92196

Walk-in payment: 1703 India (at Date), Downtown San Diego

For questions regarding Roommate ads, call (619) 235-8200, x265.
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**January**

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**$19.95/area**

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**Tub Reglaze**

**CONCRETE**

**HATE TO CLEAN?**
One of the top ten reasons to hire professionals is, “I hate cleaning.” Are you one of them? We have the solution! Keep it clean, keep it fresh, keep it new! 619-795-4209.

**Bright Morning Star**

**CONCRETE**

**No Time To Clean?**
It will clean, top to bottom. My own supplies. Very affordable, easy to schedule. 619-437-6912.

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ROOMMATE SERVICES

SANDIAGO'S ONLY ROOMMATE SERVICE

BAY PARK, GARAGE. $150/month. Garage space available for parking only. 564 La Jolla Street. 858-480-1060.

PACIFIC BEACH. $110/month. 1 bedroom, 1 bath, 1 year lease. $450 deposit. 2962 Diamondhead. 858-594-7980.

HILLCREST. $125, Garage for rent. 1 car garage for rent. Banana's Sales and Property Management, 619-236-0929.

BAY PARK. Garage. $150/month. Great location. 3126 Garnet Ave. 858-486-6912.

HILLCREST. $125. Garage for rent. 1 car garage for rent. 564 La Jolla Street. 858-480-1060.

PACIFIC BEACH. $110/month. 1 bedroom, 1 bath, 1 year lease. $450 deposit. 2962 Diamondhead. 858-594-7980.

rental properties.

RENTAL SERVICES

For rent: Unfurnished 1 bedroom, 1 bath. 1312 1st Avenue. 858-222-9855.

RENTAL SERVICES

SERRA NE5A. $500 plus utilities. 300 deposit. 3 bedroom, 2 bath. House, in town. 609-345-2785.

SERRA NE5A. $500 plus utilities. 300 deposit. 3 bedroom, 2 bath. House, in town. 609-345-2785.

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No-Deductible Health Plans!

RightPlan PPO 40

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<th>No Rx (P985)</th>
<th>Generic-Only (Rx/P84)</th>
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The above costs from Regional One (PPO) monthly rates effective 1/1/03 in rate area 6: Imperial, Riverside, San Bernardino and San Diego. Effective only in CA and subject to individual's underwriting review. Some areas may have higher or lower rates. Refer to the plan for a more complete list of coverages, conditions, restrictions, limitations and exclusions.

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DOWNTOWN/GOLDEN HILL, $1500. 1 bedroom, 1 bath, 2nd floor, 2 weeks free. Location, location, location! Close downtown and Balboa Park. Washer/dryer, fireplace, parking. Contact: Andy, 619-239-6026.

DOWNTOWN/GOLDEN HILL, $1500. 1 bedroom, 1 bath, 2nd floor. Close downtown and Balboa Park. Washer/dryer, fireplace, parking. Contact: Andy, 619-239-6026.

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$1575. Spacious Crafts-
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$1500. 3 bedroom, 2

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$1150. Upper Floor

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$975, $400 off first month!

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$1100. Upper Floor

LA JOLLA.
$1395. Unit 903, 1 bedroom,

LA JOLLA.
$1050. 2 bedroom, 2 bath,

LA JOLLA.
$1200. 2 bedroom, 2 bath,

LA JOLLA.
$1150. 2 bedroom, 1 bath,

LA JOLLA.
$850. 1 bedroom, 1 bath,

LA JOLLA.
$1300. 2 bedroom, 2 bath,

LA JOLLA.
$1100, $300 off first month!

LA JOLLA.
$1395, $400 off first month!

LA JOLLA.
$1200, $400 off first month!

LA JOLLA.
$1395, $400 off first month!

LA JOLLA.
$1350, $300 off first month!

LA JOLLA.
$1100. Large, 2 bedroom,

LA JOLLA.
$1100. Large, 2 bedroom,

LA JOLLA.
$1200. 2 bedroom, 1 bath,

LA JOLLA.
$1050. 2 bedroom, 1 bath,

LA JOLLA.
$775. Large, 2 bedroom,

LA JOLLA.
$1050. 2 bedroom, 1 bath,

LA JOLLA.
$1150, $400 off first month!

LA JOLLA.
$1000. 2 bedroom, 1 bath,

LA JOLLA.
$1650. 3 bedroom, 2 bath,

LA JOLLA.
$1750. 2 bedroom, 2 bath,

LA JOLLA.
$1395, $400 off first month!

LA JOLLA.
$1250. 2 bedroom, 2 bath,

LA JOLLA.
$1200. 2 bedroom, 2 bath,

LA JOLLA.
$1200. 2 bedroom, 1 bath,

LA JOLLA.
$1100. Large, 2 bedroom,

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$1300. 2 bedroom, 1 bath,

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LA JOLLA.
$1100. Large, 2 bedroom,

LA JOLLA.
$1150, $400 off first month!

LA JOLLA.
$1050. 2 bedroom, 1 bath,

LA JOLLA.
$1100. Large, 2 bedroom,

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$1395, $200 off first month!

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$1400. 3 bedroom, 2 bath,

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$800/month. 3 bedroom, 2 bath,

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LA JOLLA.
$1175. 1st floor, 2 bed-

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$1550. 1 bedroom, 1 bath,

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$1700. 2 bedroom, 2 bath,

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$1300, $300 off first month!

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$850, $100 off first month!

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$1200. 2 bedroom, 1 bath,

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$1200, $300 off first month!

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OCEAN BEACH, 1 bedroom, apartment. Cat OK. 4646-1/2 Lotus. Tor-}

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PACIFIC BEACH. 3 bedroom, 1 bath, includes parking, pool, spa. Cedar Shores Apartments. 858-883-5094.

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PACIFIC BEACH, 92037. Large, sunny, updated, modern 2 bedroom, 2 bath apartment with high ceilings, laundry and parking. Must see! 1255 41st St. 858-270-2071.

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2.3 Ford Ranger • 3.0 Dodge Van
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3.0 Mitsubishi '93

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WIFI. Still in box with warranty. $1200.
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**USED ENGINES**
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2.5 Altima • 1.9 Ford Escort
2.3 Ford Ranger • 3.0 Dodge Van
1.5 Toyota Tercel • 1.8 Mitsubishi Galant
3.0 Mitsubishi '93

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OPEN 7 DAYS

Checks welcome OAC.

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**USED ENGINES**
4.0 SEL • 1974-1989 Mercedes
2.5 Altima • 1.9 Ford Escort
2.3 Ford Ranger • 3.0 Dodge Van
1.5 Toyota Tercel • 1.8 Mitsubishi Galant
3.0 Mitsubishi '93

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**USED TRANSMISSIONS**
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TELEPHONE HEADSET, petersolomon@regencyhomes.org. M.

Stainless steel stove, stainless steel dishwasher, military items also wanted, especially USMC. Call Steve at 619-222-619-280-8089.

Antique, American Empire, circa 1860s, Teak, beautiful condition, $700. 619-297-3825.

Roll-top desk, solid oak, in beautiful condition, has been in storage for years. Excellent condition, has been in storage for years. Call 760-729-6571.

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Price includes filter for most cars.

Most vehicles. Must present coupon at time of service.

Must present coupon at time of service.

Price includes hazardous waste disposal fee.

Service must include parts & labor from $175

• Oil change
• Tune-up (platinum plugs extra)

• Tune-up (platinum plugs extra)

Price includes hazardous waste disposal fee.

• Tune-up

May also use synthetic

Must present coupon at time of service.

Must present coupon at time of service.

Price includes filter for most cars.

Price includes filter for most cars.

%20 OFF

• Tune-up

• Oil change

%30 OFF

• Tune-up

Must present coupon at time of service.

Must present coupon at time of service.

%30 OFF

We certify gross polluters.

Same day pickup. Bonded. Licensed.

Price includes hazardous waste disposal fee.

• Oil change

Price includes hazardous waste disposal fee.

Must present coupon at time of service.

Must present coupon at time of service.
$8 CLASSIFIEDS!

24-hour Internet or fax for private parties. See form on page 148.

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206 San Diego Reader April 15, 2004
The Naval Radiograph Service's little Sirena drifted along in San Diego Bay. Though this photo doesn't have a date, the Navy ships in the background seem to be WWII vintage. The Sirena had been commissioned on this day by the Spreckles Theatre to announce a show ("Lionel Hampton and His Cotton Club Revue") and movie ("Edmund Lowe in Mr. Dynamite").
$8 CLASSIFIEDS!

**SMOG CHECK SPECIAL**
$14.75
Plus $5.25 certificate and $2 transfer fee

**Castrol GTX Premium Oil Change Special**
$21.95
Includes Freon R134

**AXLE SPECIAL**
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Parts and labor

**ENGINE FLUSH**
$49.95
With Castrol oil change and filter

**COMPLETE FRONT BRAKE JOB**
$99.99
Includes resurfacing rotors. Parts and labor

**CAR SICK?**
Our ASE Master Certified techs can diagnose your car problem quickly and save you money. Same-day service is available.

**FREE Towing with major repair**
10,000-Mile/12-Month Warranty!
Call for details.

**12,000-Mile/12-Month Warranty!**
24-hour Internet or fax service for private parties. See form on page 148.

**EAGLE MOTORS COMPLETE AUTO REPAIR**
7980 Clairemont Mesa Blvd. • 858-244-1062
Mon-Sat, 8 am-5 pm • Sun, 9 am-1 pm

**SMOG CHECK SPECIAL**
All inspect and test, OBDII package and light trucks $13 extra. No hidden fees. No appointment necessary. Bring DMV papers if available.

**Castrol GTX Premium Oil Change Special**
Castrol GTX high-mileage oil change $13.95. BMW and Mercedes $24.95. Includes $5.25 service light.

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**LEAD STORY**

As the Romanian government hurries to improve law-enforcement sophistication in its campaign for European Union membership, villagers in the Transylvania region are resisting police crackdowns on their traditional practice of vampire killings, according to a March Knight Ridder News Service report. Vampires (unlike Hollywood conventions using crosses and garlic) are just people who go bad upon death and cause continuing grief to family members unless they are re-killed. The body is dug up, the heart is removed with a curved sicle and burned (but it will come back as a mouse or alley cat unless held down), and the ashes are mixed with water and drunk. Villagers are outraged that some may face criminal charges for disturbing the dead, which carries a three-year prison sentence.

**Send in the Snakes**

Former judge Bob Sam Castleman and his son pleaded guilty Thursday to making a poisonous puff adder snake to a neighbor with whom they were feuding (Pocahontas, Ark., January). . . . An Absa Bank Ltd. customer, upset about a car loan, was charged with attempted murder and robbery. Five poisonous puff adder snakes were found in the bank’s lobby, resulting in one worker being bitten (Johannesburg, South Africa, January). . . . In October, a small, poisonous snake was found slithering around a courtroom in Danbury, Conn. It was believed unrelated to the death being heard, even though that was a divorce case.

**No Longer Weird**

- Adding to the list of stories that were once newsworthy but now occur so frequently that they must be retired from circulation: (69) Drunk-driving arrests of people who were leading public campaigns against alcohol abuse (such as Dr. James Billow, who resigned as director of a county alcoholism prevention program after being charged with DUI in February in Newark, Ohio); and (70) the jewl thief who swallows gems at the scene but who is then caught by the police, who must wait patiently for nature to take its course so they can recover the evidence (such as Kevin Lynch’s swallowing a two-carat diamond ring from a Salem, N.H., jewelry store in February).

**Police Blotter**

Thinking Small: Mayor Herman Lee Edwards of Olga, Texas, was indicted in March for mowing the lawn outside city hall and then pocketing the fee that had been set aside for the yard work contractor. . . . Police in Tokyo and Yokohama in January that they had charged two men with illegally hooking up to stores’ electricity at night in order to power their mobile phone and portable stereo theaters, testing the stores out of the equivalent of about 1 cent each.

- From The Recorder, Greenfield, Mass., Nov. 13, 2003: “A man reported buying a car and when he came to get it, he was locked out of sleeping in it, there were three people, including the prior owner already sleeping inside the car.”
- From The Leaf-Chronicl, Clarksville, Tenn., Nov. 13, 2003: “Two men were convicted of running a convenience store by a man who pulled a knife and demanded money after he had already given the clerk his bank card.”
- The complaint [clerk] looked at the suspect like he was crazy... The suspect quickly signed the sales receipt and left.

**Scenes of the Surreal**

- At a special Friday-evening session of the New Mexico House of Representatives in February, health-aid advocates needed Rep. Bengie Regensberg for a vote and sent state police to retrieve him at the motel where he was staying temporarily. Troopers reported having to subdue and handcuff Rep. Regensberg, who was naked, combative, and “likely intoxicated.” Regensberg told the troopers they were too rough with him.
- The Japanese navy created a TV ad in February to encourage enlistments and public support for its mission of sending security troops to Iraq. In the spot, according to a Reuters reporter, seven actors dressed as sailors dance on the deck of a ship, singing “roughly translated” “Nippon-gata...”
- The US, Ship, Seaman Ship, For Love...For Peace” and “I Love Japan, I Love Peace, the Maritime Self-Defense Force.” The ad is needed, said a senior official, “because there are a lot of young people who don’t have the patience to read and should be taught by music, and graphics, and other techniques. For instance, the Constitutional Convention of 1787 used graphics to explain the 12 states!... Take one hot Philadelphia summer to create/ A perfect document for their imperfect times!”
- Franklin, Madison, Washington, a lot of the cats! Who used to be in the Continental Congress way back.”

**Least Competent Criminals**

- A pickup-truck driver was arrested by an Indiana state trooper because its block was blocking the sight of license plate in the back window.
- A close-in-attempt to break into a cargo was revealed to be 900 pounds of marijuana (Indianapolis, March).
- In Lafayette, Ind., Joshua K. Kochell, 27, was charged with robbing two gas stations. His probation officer said “The suspect lived because Kochell was wearing an electronic monitor from a 2001 sentence for theft (March).”

**More Things to Worry About**

- Third-world visitors arrived at Western airports illegally carrying in their luggage indigenous meats destined for family festivals. A 48-year-old woman from Gambia was arrested at Gatwick airport in England with 13 pounds of goat and smelt nasal and 172 pounds of catfish (March). . . . At Atlanta’s Hartsfield-Jackson airport, a whole smoked monkey was confiscated from a woman arriving from Coton Songerie, Benin, for a wedding reception. A U.S. Fish and Wildlife Service official said these airport seizures are “only the tip of the iceberg” of the illegal importing of traditional meats.
- The Trufresh company (Suffield, Conn.) said in March that its method of freezing lobsters for restaurants has resulted in a few dollars for a frozen fish that is sold for hours at a time — reviving on their own. The company ships all frozen lobsters with claws bonded, just in case.
- A photo technician at a CVS drugstore in Advance, N.C., notified police in March when some one dropped off film showing two male employees of a local Wendy’s, in bathing suits, flicking in the restaurant’s pots-and-pans dishwashing sink.

**In the Past Month**

- A 37-year-old man, angry that a car splashed mud on him, was charged with slashing the tires on 548 cars (Bournemouth, England). . . . A jury assessed a girl a high-school graduation gift of $1 million for aggressively hounding a player to lose ten pounds, which ultimately traumatized her into an eating disorder (West Windsor-Plainsboro N.J.).
- A heart had to be transplanted into goldfish into a gallery, almost defying visitors to turn them on (and one did), used 780 gallons of red paint to cover a 1000-square-foot iceberg off the coast of Greenland.

Send your Weird News to Chuck Shepherd, San Diego Reader, P.O. Box 85083, San Diego, CA 92186 or to newsweird@aol.com
210 Thomasville dining set, TVs, computer, decor, wool rug (Chinese decor), miscellaneous. Monet print. Mirrors, miscellaneous. La Jolla. By appointment, 858-454-6220.


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It's a CRIME

CARJACKING
Location: 800 West San Ysidro Boulevard
Time/Date: 1:30 p.m. on 3/14/04

Officer's Investigation: Julian R. told me that, at approximately 5:30 p.m., he had purchased gas at the AM/PM for his 2000 Ford Focus, and was at a nearby pay phone attempting to call a friend, when an unidentified suspect came up behind him and began strangling him. R. said he became unconscious and the next thing he remembers is waking up in the Burger King parking lot at approximately 3:30 a.m. R. told me he did not see the suspect(s) who assaulted him and had no idea what happened to his vehicle.

Follow-up Investigation: [We] asked R. how his clothing appeared clean and pressed even though he had laid unconscious for almost 10 hours. We drove R. to the location he found himself...the grassy area he showed us did not show any evidence that he had laid there...[and] was in clear view of persons walking in this high pedestrian traffic area.

We asked R. to show us the location where he was stranded and kidnapped...[he] showed us a pay phone where he said the incident occurred. The pay phone was in clear view of persons who would be pumping gas, persons at the nearby McDonald's, and even attendants at the AM/PM...it would be unusual that no report would be made if someone had assaulted him....

We asked R. if he had been to Mexico. R. said he had gone to Mexico yesterday at 12:30 p.m. to pick up a former co-worker. We drove to the border, to the Port of Entry, and discovered from U.S. Customs officers that R.'s vehicle had crossed into the U.S. from Mexico at 7:41 p.m. We told R. that it would be very unusual for a carjacker to reenter the U.S. in the car they had just stolen.

COMMERCIAL ROBBERY
Location: 9815 Balboa Avenue
Time/Date: 12:35 a.m. on 3/31/04

Officer's Investigation: I arrived on the scene at 12:45 a.m. I saw a white male dressed in a Domino's Pizza shirt, James B. He was pacing frantically in the parking lot of the Bank of America. I also saw a white female dressed in a similar shirt sitting on the sidewalk. She appeared upset. She was later identified as Jillian L., an employee of Domino's.

She and James B. arrived in front of the bank at 12:35 a.m. in separate vehicles. They were going to make the Domino's nightly deposit. L. took the deposit money to the depository machine in front of the bank. The money ($1000) was sealed in a clear Bank of America deposit bag.

The suspect came around the northwest corner...dressed in a dark hooded sweatshirt. The hood was pulled down to his eyebrows...the collar was pulled up over his mouth and nose. The skin around his eyes was dark. The suspect demanded, "Drop the fuckin' bag! I have a gun!" The suspect lunged toward L. She stepped back and dropped the bag. The suspect picked up the bag and ran toward the back of the bank. The suspect got into the passenger's side of a dark 2-door Mitsubishi Eclipse.

Although L. didn't know what a Hispanic accent was, she was adamant the suspect was Hispanic because of his dark skin. She never saw a gun.

The business has been robbed at least four times in the past month...occurring roughly during the same time.

CARRYING A LOADED FIREARM
Location: 8181 Mission Gorge Road
Time/Date: 1:00 p.m. on 3/29/04

Officer's Investigation: Daniel H. and Tony G. went to [the place of business] to look for Ella B. She was not there but [H. and G.] contacted Lydia R. An argument ensued and Lydia's husband, Tim, came out to assist his wife. Tim told them to leave. H. got into his truck, then got out and pushed Tim. Tim detained the truck so they could not leave. A loaded Glock 28 semi-automatic pistol was found in the center console of the vehicle. H. stated the gun was his. H. was initially arrested for battery, and then also charged with possession of a loaded weapon.

Victim's Statement: I was working at my desk. I saw the truck park in front of the shop; they were sitting there for 3-5 minutes. Two guys came in and asked my wife if she was Ella. They asked her aggressively. One of them said they were a private investigator. I asked him for his I.D. The guy said "fuck you" to me. I told him to get the fuck out of my shop. He said, "I don't have to go any where." I followed them outside and had the scissors in my pocket the whole time. The guy got in his truck, then got out and pushed me. That's when I placed him under citizen's arrest.

Suspect's Statement: We went into the store in hopes to find Ella B. We were gonna repossess her car. I saw the girl and...I said, "Are you Ella?" She said no. I asked if she was sure. That's when her husband came out and started cursing. He asked me for I.D. I told him I didn't have to show any and this was a private matter. I saw him follow us out and he was holding a pair of scissors. He said he should stab me now. I know that terrorist threats. I didn't want a confrontation. He stood behind my truck. Then he came to my door. I slipped off the side of the truck and bumped him with my shoulder. He said, "See that? He hit me." Then I just sat in my truck waiting for you guys.

— Michael Hemmingson
$8 CLASSIFIEDS!

AUDI 80/90, 1985, white, 5 cylinder, for automatic, runs well, neat interior, fully loaded, automatic, miles, $3000. 858-778-5945.

BUICK CENTURY, 1985, custom, 4 door, automatic, runs and drives great, fully loaded, miles, $3000. 858-778-5945.

BUICK PARK AVENUE, 1995, 4 door, automatic, miles, $3000. 858-778-5945.

BUICK REGAL, 1985, tan leather, power everything, runs great, miles, $3000. 858-778-5945.


CHEVY CAVALIER, 1994, 4 door, automatic, miles, $3000. 858-778-5945.


Chevy Cavalier, 2002, 38K original miles, excellent condition, power windows, locks, rear, heated seats, 6 air bags, CD, automatic. 619-290-4017.

Chevy Cavalier LS, 2001, tip top shape, miles, used, comes with CD, automatic. 619-290-4017.


Chevy Monte Carlo, 1992, 86K miles, miles, used, comes with CD, automatic. 619-779-691-3000.

Chevy Sunbird LS, 1990, V6, miles, used, comes with CD, automatic. 619-348-7023.

Chevy Trail Blazer LTZ, 2002, 4 wheel drive, miles, used, comes with CD, automatic. 619-348-7023.

Chevy Trailblazer, 1998, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Trailblazer, 2002, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Trailblazer, 2003, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Corvair, 1968, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Monza, 1987, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Monza, 1994, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Impala, 2001, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Impala, 2002, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Impala, 2003, miles, used, comes with CD, automatic. 619-899-8982.


Chevy Malibu, 2005, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Malibu, 2006, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Malibu, 2007, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Malibu, 2008, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Malibu, 2009, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Malibu, 2010, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Malibu, 2011, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Malibu, 2012, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Malibu, 2013, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Malibu, 2014, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Malibu, 2015, miles, used, comes with CD, automatic. 619-899-8982.

Chevy Malibu, 2016, miles, used, comes with CD, automatic. 619-899-8982.

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You can't miss Joe Tabeler's pickup, a 1987 Toyota painted like a billboard for endless summer. "It belonged to my mother," Joe says. "She was pretty special. She was a writer and a nurse. She had a degree in chemistry. And when I was young, she drove a convertible, one of those later '50s Buicks with the three or four holes in each side; and it was purple, with flames. Some friends of hers painted the flames. So that's kind of the story behind my truck.

"When she was in her 70s she got Alzheimer's, and she couldn't drive the truck. John, the guy she'd been with for 20 years, said, 'Joe, take the truck.'" So I took the truck. And it was getting rusty on the top. Normally I'd just primed the top and forgotten it. There's no way I would pay for a vehicle to get painted. Unless it was beautiful. And my truck is beautiful, so I got it clear-coated.

"An artist friend of mine — Sandy, who does greeting cards that are really cute — I wanted her to paint a mural in my house. But we got the idea of painting the truck. Then Leslie and I — Leslie does glass artwork — we got to talking about it, and I said, 'Why don't we do this? It's my mom's truck. She's dying of Alzheimer's. She used to have this purple Buick with flames.'

"So Leslie and I went over to Frazee's and found some paint that adheres to metal. And I had to do a bunch of work, which I don't like to do. I sanded it down, and I got this stuff you put on with a sponge that etches the old paint so the new paint will stick. A friend of mine who used to be in the car business told me to wash it good and let it dry for a couple days. We had a pizza party one Saturday — I was thinking we'd get it done in one day. I had run into artist friends over a period of time and given them each a different section of the vehicle. Well, it ended up taking six or eight different sittings over eight months. It was fun though.

"You apparently learn stuff when you do any artwork. I'm not an artist; I don't know when to stop. Like an Easter egg — I will keep dipping it, and it'll end up brown and streaky. But a real artist knows when to stop.

"It turned out really nice, so I took it out to Earl Scheib, and they clear-coated it for a couple hundred bucks, put UV protection on it because I wanted it protected from the sun. And it looks great.

"Little kids wave at me. Most adults ignore the truck, but some of them wave and give a sign. About a week ago, a girl smiled and looked so exuberant, I didn't know what to do just wave or what. So I mouthed, 'You ought to see the other side.' When I pulled ahead, she came around back and looked at the other side. People have left notes that say, 'I like your truck.' Because the people who painted it were real artists, like my mother."

To suggest future Driven stories, e-mail ken@kenkuhlken.net.

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The Last One Out

My house seems so quiet. Ben started preschool. Years ago when I had five children aged seven and under, I dreamed about this day. When I put my tiny four-year-old nothing but pushing swings and refillable juice cups and changing diapers and nursing babies. I thought to myself, "Somebody everyone will be in school. The house will be so quiet and peaceful. I might actually get the laundry done instead of just putting it in the Ham.

I’ve been in denial about Ben starting preschool. My husband Jack and I signed him up last night when he turned three.

"He’ll start in January," I told Jack. "Right after the holidays."

"Do you think he’ll be potty-trained by then?" Jack asked. At the time, Ben showed no interest in using the toilet.

"Of course he will," I assured Jack. "We’ll work on it after Thanksgiving."

We never worked on Ben’s potty-training. Thanksgiving and Christmas came and went. "He’s not going to start in January, is he?" Jack asked me one late December night after the kids had gone to bed.

"Nope," I answered.

"You don’t seem too disappointed," Jack observed.

"I’m not."

In January, I drove to the preschool and got a refund for Ben’s tuition. "I didn’t get him potty-trained in time," I told the clerk behind the counter. "Maybe we’ll try for the spring session!"

One day soon after, Johnny and Ben were playing upstairs while I made the beds in their room. "Do you want to wear underwear today, Johnny?"

"I’ll see," Ben answered.

As I unfastened Ben’s diaper and pulled the briefs up over his little round bottom, I explained, "You’ll have to use the toilet if you’re not wearing your underwear anymore."

"Okay," Ben said.

During the next week, Ben had a few accidents. Not normal, but considering what he had been doing, he was staying dry at night.

"You can sign up for preschool now," Ben’s sister Angela told him.

"And go to school and play with toys," Lucy chimed in.

"I wish I was still in preschool," Johnny complained.

"That’s great," I answered with a laugh.

Ben went back to the preschool.

"Look who’s here," I told Ben. Jack walked into the classroom. He had decided to leave work early so he could see Ben off on his first day of school.

Ben moved the View-Master away from his face. "Hi, Dad," he said. "I see space."

"That’s cool, buddy," Jack told him. "Are you all ready for school?"

"Yeah," Jack took a few pictures of Ben looking at the View-Masters. "We should probably go," I said. "They say you shouldn’t linger on the first day."

"I know," Jack answered. He put the camera away and leaned down by Ben. "Bye, Ben. Mommy will be back later to pick you up."

Ben kept looking at the View-Masters. He struggled to pull one disk out.

"Can I help you with that?" Jack asked. He pulled out one disk and helped Ben insert another.

"Bye, Ben," I said.

"Bye, Mom," Ben said. I walked across the parking lot together. "I didn’t cry this time," Jack told me as we reached the van.

"Neither did I," I thought about the way we had both wept the morning we dropped Rebecca, our oldest, at preschool for the first time.

"He’s still struggling with that stupid View-Master," Jack said. "Some of the disks are bent."

We looked over at the classroom. I could see Ben’s hair through the window.

"I’ll see you at home," Jack said and kissed me.

I waited while Jack drove away. I walked over and looked in the classroom window. Through the glass, Ben seemed awfully far away.

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