Friends with Duncan Hunter

I Illustration by Frieda Gossett

Why They Want to Throw out Bazaar del Mundo – See Page 2
Where Will Martha Stewart Stew?
Your article on prison life (“Caged,” May 20) proved interesting and worthy of reading. Aside from a couple of loose ends, it was well-written. For instance, you failed to expand on the “illegal professions” of credit-card and telephone-solicitation scams.

Beyond that, I would love to find out more about life in so-called minimum-security prisons: you know, places where the Fastows from Enron or the Adelphi founders or Martha Stewart or Dennis Kozlowski — the list goes on and on under the Bush aristocracy — might spend some time. It would make for an eye-opening contrast, or not, to view these prison situations side by side. One prison for the masses, another for the super-rich.

Philip via e-mail

Married Through Glass
I read Thomas Larson’s article in this week’s Reader titled “Caged,” regarding California’s prisons. It was very interesting and had me captivated.

Being a law-abiding citizen, the daily life of a prisoner really had no impact on my life. It had never crossed my mind what goes on in prison. Why should it? It was never a part of my life until now. I recently married a man who is facing 11 to 13 years in state prison. We were married at George F. Bailey Detention Facility on May 12. We were married through the glass on telephones, with just 30 minutes to celebrate our newfound union. It was a bittersweet moment for the both of us. Happy we were united, but sad that we will be separated by bars and wire.

When we were discussing the possibility of getting married, he thought I was completely crazy. He said, “Linda, women don’t marry men who are going to be sent to prison,” and I said, “What if they are already married, what do they do?” His response was, “They get divorced.” I closed my eyes and tears ran down my face. Then I knew what I was going to do; I would be doing the time right along with him. I am scared; we both are. We look at one day at a time, and I realize that each day that goes by, he’s one day closer to coming home. That helps me deal with the long journey ahead.

My husband’s sentencing is June 9, 2004. Till then we hold our breath as to what his/or our fate will be. The entire reason I am writing this letter is to ask why was there no mention of the women and men who stand by the husbands and wives and support their brothers and sisters? It seems that society just washes their hands of the felons. To me, this is not fair. These women and men are human beings. Yes, they have committed crimes, but they have families. These families are hurting. Our loved ones were ripped out of our lives, through no fault of ours. They are responsible for their choices, but somehow during their decision-making process, they were forgetting about us.

Our pain we go through every day is sometimes unbearable. We live from phone call to phone call and letter to letter. My life has been consumed by waiting for the phone to ring for the nightly call or running to the mailbox with anticipation of receiving a letter.

There is so much more to your story, another side that has yet to be reported on. I think that our stories need to be told as well. There are men and women who are standing by the loved ones, whether they are husbands, wives, boyfriends, girlfriends, brothers, or sisters. We need to be heard.

“Our hearts are in bars, and we need not be forgotten.”

Linda Berwick via e-mail
Will Bazaar del Mundo Become Squibob Square?

By Don Bauder

If it ain’t broke, don’t fix it. And if you yourself are broke, only fix things that are draining you financially — not things that are filling your coffers.

It seems basic. But the State of California doesn’t get it. It wants to jettison its most remunerative concessionaire, Old Town’s Bazaar del Mundo, and gamble on a company from Buffalo, New York, with very little experience in the kind of urban restoration it promises.

Old Town restaurants and retailers are nervous because the state’s Department of Parks and Recreation is batting .000 in granting Old Town concessions to large companies. Beginning in 1990, it destroyed Squibob Square, then a thriving mixture of mom-and-pop stores in the southwest corner of Old Town, by granting its concessions to two corpora-

cities, and gambling. As related in an April 29 column, Delaware North rose 4.3 percent a year, topping the 1988-89 average.

Mundo owner Mike Galardi, who has pleaded guilty to buying their influence for his failed scheme to allow touchy-feely nude dancing at the club. Apparently Democrat Boxer wants nothing at all to do with the Cheetahs three, even though the law presumes them innocent prior to conviction. Those local Democrats who made Boxer’s cut include unindicted San Diego city councilmembers Toni Atkins, Donna Frye, and Scott Peters, as well as Chula Vista mayor Steve Padilla, La Mesa mayor Art Madrid, Imperial Beach mayor Diane Rose, and San Diego board of education member Ed Lopez.

Luis Natividad, a staffer for the indicted Lewis, was also listed as a member of the group. In his spare time Natividad is on the city council in National City and has not been implicated in the probe of his boss.

Michael Zucchet Ralph Inzunza Charles Lewis

The losing bidder was Diane Powers, who’d had the concession for 32 years and had singlehandedly lifted Old Town from seedy stores to thriving establishments attracting more than six million visitors a year, tops in the county by far.

Since mid-month, Powers has been battling the state and Delaware North in a hearing before an administrative law judge in Sacramento. A decision should come in July, but the state can ignore it. Delaware North got the nod because its proposal was purportedly more historically authentic and promised mod-

Mundo and, generally higher rent payments and capital improvements.

The state’s own information tells the story. Restaurant and retail sales in Bazaar del Mundo rose 4.3 percent a year, topping the 1988-89 average.

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

Neal Obermeyer

San Diego Reader May 27, 2004

Diane Powers
Terrorized with A Tire Iron

By Joe Deegan

If a San Diego County jury had not acquitted Beau John Maloney of terrorizing his father and younger half-brother in July 1998, a renowned Texas artist might still be alive today. Until her murder, Helen Orman, whose paintings appear online at www.gallery3.net/frames/orman.html, was also chair of the department of literature at Southwest College in Houston. But as she vacuumed her car in broad daylight at a Houston gas station on Saturday, March 20, of this year, a man shot her dead. The city’s police suspect that man to be a 34-year-old Maloney. A Texas public safety officer apprehended him at 1:00 a.m. the following Monday morning near Kerrville, beyond San Antonio, west of Houston.

Police also suspect Maloney of robbing a young woman and shooting her through the shoulder and chest in the Rice Village area of Houston. The woman picked him out of a lineup as her assailant after police took him into custody in connection with Orman’s murder.

Something, it was laced with expletives.”

Beau John Maloney’s father, Beau Maloney, lives in San Diego. He did not return phone calls in connection with his son’s Texas predication. But Laureen Maloney, his second wife, provided a few details. She says she married the senior Maloney shortly after he immigrated with his son to the United States from South Africa in 1984. A son of their own, Sean, was born to the couple in 1988. At some point, the Malones ended up in Oregon. It was there, “years ago,” says Laureen, that she and her husband began receiving restraining orders issued against the unpredictable and hot-tempered Beau John.

In 1998, the young man came to live for several days in a new home his father had acquired on Isabella Avenue in Coronado. Apparently, tensions escalated quickly. What follows in quotations is taken directly from San Diego County Superior Court documents in the case of the People of the State of California vs. Beau John Maloney. The case went to trial in early November 1998.

On the previous July 8, the older man left his son a note asking him to leave the house. The two saw each other later that evening and they argued. “Defendant choked his father, pushed him against a wall, and threatened to kill him,” says a court summary of the older Beau Maloney’s testimony at the trial. “Defendant said he should be number one and Sean should be number two. The defendant also asked his father for his father’s gun so he could ‘do it properly.’ ”

The father then retreated to a bedroom with his younger son Sean, ten years old at the time. Beau John began pounding on the bedroom door. The summary of the father’s testimony continues: “The knocking [became] louder. Sean Maloney was afraid. Defendant was yelling, ‘Tell him the truth.’ [The father and younger son] scrambled quickly to report his father testifying that he needed to “jump back to avoid being hit.” It also says, “The tire iron came six inches from touching [the older] Maloney” and that, as the fury unfolded, “Sean Maloney was screaming and crying in fear.” Finally, Maloney Sr. brought an end to his older son’s violence, the court summary states, by pulling out a gun, probably the handgun mentioned above. Beau John backed off and left the room, but not before ripping down the stairs to the loft.

In the chaos Beau Maloney Sr. managed to call 911. Coronado police officer T. Lorenzen arrived on the scene at 11:55 p.m. Lorenzen testified in court that he found Beau John Maloney carrying two bags of clothes and walking the sidewalk in front of his father’s house. Maloney also had the tire iron, which Lorenzen says he impounded. The officer then entered the residence to see whether the victims had been harmed and to listen to their versions of the evening’s events.

Lorenzen testified further that “fresh impressions to the carpet area of the loft” inside the house, damage to the bedroom door, and “pry marks on the outside of the door” all were consistent with the victims’ reports that Beau John Maloney had swung the tire iron and had used it to break down the door and destroy the stairs to the loft.

Lorenzen said that the victims’ reports that Beau John Maloney had swung the tire iron and had used it to break down the door and destroy the stairs to the loft were consistent with the victims’ reports that Beau John Maloney had swung the tire iron and had used it to break down the door and destroy the stairs to the loft.

According to the summary of a pretrial hearing, Lorenzen earlier testified, “The defendant [said] he was trying to enter the bedroom to get some of his belongings. The defendant told officer Lorenzen that he thought his father wanted him out of the house and that was why he pried the door open. The defendant stated [that] once the door was open, he grabbed his belongings and left the house without incident.”

Deputy district attorney Patrick Espinoza has only a vague recollection of the case he prosecuted in 1998 against Beau John Maloney for assault with a deadly weapon. He looks up his summary notes on the trial to explain why the jury acquitted the defendant. The jury was influenced, he thinks, by Maloney’s claims that “he only broke down the door to get his clothes.”

Espinoza continues: “The jury also seemed to think that [Maloney] might only have intended to threaten his father with the tire iron, not to hurt him.”

And then there was the issue of the father’s branchishing a gun against his son. Beau Maloney Sr. did not mention it in his pretrial statements. But Espinoza recalls that Sean Maloney already told police that his father had gotten Beau John to leave the house by pointing the gun at him. When he testified at trial, therefore, Maloney Sr. finally admitted to chasing Beau John away with the gun.

The effect of these considerations in the jury’s mind, thinks Espinoza, was to call the senior Maloney’s credibility into question. Maloney’s credibility was further compromised, says Espinoza, when the defense
Squibob Square
continued from page 2

year between 1998 and 2002. That is sensational for those years. Nationally, tourism was devastated by 9/11. “But be-
tween 9/11 and now, Diane Powers’s sales went from $23 million to just under $27 million. Airlines and hotels would love such numbers,” says Barney Scott, a former lecturer in tourism management at San Diego State and a cofounder of Friends of Old Town. The state admits that it has raked in prodigious sums from Powers. But it had this 25-year plan for Old Town back in 1977. It was to be made authentic: plants, flow-
ers, grass, and trees would be replaced by a windswept, sun-
baked, muddy square. Bazaar del Mundo and Squibob Square would be razed because they didn’t exist back in 1871–1872. Obviously, such goodliness met resistance, and there were compromises along the way, but the state still has a hang-up on historical au-
thenticity — or its own nar-
row vision of authenticity. So, last year, when the concession
continued on page 6

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Squibob Square continued from page 4

was up for renewal, the panel to review the bids was packed with people obsessed with historical accuracy. But if you really want authenticity you would import a million fleas, bring in hundreds of spit-toons, and hand out free "chawin' terbacky."

Among several things, Delaware North proposes to replace the Casa de Bandini Restaurant and restore the Cosmopolitan Hotel. There will be a Jolly Boy Saloon and Restaurant, replete with antique pool table. Restaurants will serve American fare (sometimes with French names), as well as Mexican food. Existing landscaping will be removed — to the horror of critics — and replaced with mature vegetation "consistent with the historical period," says Delaware North. But "rather than attempting to reproduce the somewhat barren look of the 19th Century, the new plantings will reflect the way the grounds would have looked if early San Diego had numbered a landscape gardener among its citizens." The 1977 idiocy has been curbed somewhat.

"We plan to redo all the stores in Bazaar del Mundo — we'll have a Mexican bakery, high-quality jewelry, clothing, Western wear, pottery, in brand-new, renovated stores," says Bruce Fears, president of Delaware North Parks and Resorts.

"Diane Powers runs a wonderful operation, but it is not authentic in any way," says Bruce D. Coons, executive director of Save Our Heritage Organisation. The state wants a "Williamsburg of the West, and it's not." Delaware North pays strict attention to San Diego history, insists Coons.

But here's a very big caveat: Coons admits to being a paid consultant to Delaware North. Similarly, architect Wayne Donaldson consulted for Delaware North. Recently he left his firm to take a post at a fat salary with Parks and Rec. And Delaware North has the contract to run a facility near Monterey that state parks officials use for meetings and training. However, Fears insists there is no incestuousness nor conflict of interest. Nor should there be arched eyebrows over the $320,000 Delaware North paid on lobbying in Sacramento from 2001 to the present, he says.

Critics say that the state has a very narrow view of historical authenticity. Old Town's history stretches from 1821 to 1872, when fire devastated it. Until 1848, it was a Mexican settlement. After 1848, when the U.S. won the Mexican War, Americans were in charge. "But it was still a Mexican pueblo. The American flag hung, but there was no Western town in Old Town. The idea that Mexican families left, and all of a sudden there were people walking up and down the street in..."
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...
chaps, is ridiculous,” says Karen Spring, publisher of the Old Town–based Old California Gazette. “The state is focusing on a narrow period of 20 years” under American rule, says Bruce W. Bennett, another cofounder of Friends of Old Town. “There are different layers of influence — Native Americans, Mexicans, Americans.”

Indeed, if authenticity is critical, “My family’s adobe is beneath the Bazaar del Mundo and Jolly Boy Saloon,” says Abel Silvas, whose family has been in San Diego since 1769 and founded Old Town. “If Delaware North really wants authenticity, it can reconstruct the seven homes underneath the Bazaar del Mundo.”

Bennett says that Delaware North does not have experience with urban historical renovation and also specializes in closed concessions (such as a ballpark, where people can’t go outside to get a competing beverage). Fears says his company has done historical restorations in nonurban areas, “and there is no difference in urban settings.” And there is competition among vendors in airports, sports facilities, and the like, he says.

The Old Town Chamber of Commerce testified strongly against the Delaware North proposal at the Sacramento hearing. Most retailers I talked with want Bazaar del Mundo and Diane Powers to stay. “If a big company comes in, we will lose the décor and atmosphere — it will be another shopping mall,” says Portia Clayton, assistant manager of Miranda’s Courtyard.

If Delaware North puts less emphasis on Mexican food, “We would generate more business,” says Matt Lizalde, manager of the Old Town Mexican Café. But he is wary of “a Wal-Mart kind of feel.”

Such fears reflect the Squibob Square disaster, which began in 1990. “For 20 years, there were 17 mom-and-pop,” says Spring. Then the state put the contract up for bid, and Host International, a subsidiary of Marriott Services, promising fatter returns and more capital spending, got the contract. “They came in with airport fare, souvenir stuff — it fell flat on its face,” as did an Arizona company that came later and changed the name to Dodson’s Corner. Now there are only two retailers there. And the state doesn’t have the money it was promised.

But the old mentality remains: “It’s easier for the state to collect money from just one company, rather than deal with a number of concessionaires,” says Eve Ewing, another cofounder of Friends of Old Town.

Powers does have problems with some in the Mexican community. Silvas says he would prefer Delaware North if it would restore a Mexican adobe and stress Mexican his-
Terrorized continued from page 3
put his first wife Aileen on the witness stand. The clincher in destroying Maloney Sr.’s credibility, he says, was that Aileen and another witness produced by the defense both testified that Maloney was “a liar.”

The jury acquitted the defendant on the charges of assault with a deadly weapon. San Diego County criminal records indicate that Beau John Maloney’s alteration with his father and half-brother in 1998 was not his only legal problem during his San Diego stay. Two warrants for his arrest are still outstanding, and when he finally left San Diego, he skipped a bail of $5000.

Laureen Maloney says that her silent husband is the only person who can elucidate his son’s additional troubles with local law enforcement. But she does believe that Beau John’s violent temperament was caused by drugs. Before the assault with a deadly weapon trial, according to the court record, Maloney Sr. told police that his son had “a history of drug abuse” and that “the defendant becomes violent when he uses methamphetamine.”

But now, due to her explorations on the Internet, Laureen Maloney is not so sure. After leaving San Diego, according to an April 26 Houston Chronicle article she read, her stepson got into trouble with the law in Florida, North Carolina, and New Mexico before arriving in Texas. He was arrested three times in Texas before killing Helen Orman earlier this year.

The Internet also was the source of Laureen’s first learning, she says, that Texas mental health providers had diagnosed her stepson as schizophrenic. The website www.click2houston.com/news reported on March 21, “Harris County records show Maloney was diagnosed with schizophrenia and bipolar disorder during the last several years. The suspect has a long history of mental illness, including treatments at state mental health facilities and being prescribed antipsychotic drugs.”

Either the “long history of mental illness” did not extend back as far as Beau John Maloney’s stay in San Diego, or someone failed to inform local authorities.

THEOSOPHY:
A PRESENTATION
ON
“IS THE FETUS A PERSON?”
When: Sunday, May 30, 2004
Time: 10:45 am-noon
Where: 3766 El Cajon Blvd.
San Diego, CA 92105
Phone: 619-283-0142
E-mail: info@theosophysandiego.org
Web: www.theosophysandiego.org

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Bob is a member of the Ironman (triathlon) Hall of Fame. Hmmmm…hey, Grandma, fire the drink girls. And before you take off the spikes and put on your Adidas, consider that why suffer? Get it over quick! “Can’t argue with that reasoning, but it must be murder on Skill is irrelevant. “I call it the Dr. Kevorkian Method of Golf: If you’re going to be lousy, play better golf. “You simply run up and swat the ball,” he says. (Polo without the horses?) minutes) with like-minded pals. He claims you worry so little about technique, you actually played — about half an hour, at that point. He hit the links in Anaheim and managed to time ‘70s, when he decided to break the Guinness book’s record for the fastest round of golf ever records, championships, the whole organized-sports thing. It might even have been televised, though I’m not sure about that. Anyway, runner/miler/duffer Steve Scott invented it in the It all gets really out of hand in the 1500s and 1600s, when linguists believe English vowel pronunciation changed radically. The Great Vowel Shift, it’s called (and they don’t even laugh when they call it that.) A linguistic phenomenon, not a digestive disease. People were less tied to the traditional Latin-linked pronunciations of vowels. Es were ah, Is were ees, as became oos, we stopped pronouncing the k in kn words but never changed the spelling. Language in an uproar, I’ll say. The modern contribution is text messaging, which will do away with vowels completely. Soon English will be just consonants, abbreviations, and emoticons.

Matt:
Have any Xtreme sports been invented in our own sunny San Diego? If not, a friend of mine has a suggestion for Xtreme Golf with 1000-yard holes. What do you think?

While the elves figure out where you’d find enough land to build an 18,000-yard course, I’ll give you the bad news. Way late on this Xtreme Golf thing, Philfan. Sorry. Xtreme Golf, a.k.a. Speed Golf, a.k.a. cross-country golf, is already a sport, already has several websites, course records, championships, the whole organized-sports thing. It might even have been televised, though I’m not sure about that. Anyway, runner/miler/duffer Steve Scott invented it in the 70’s, when he decided to break the Guinness book’s record for the fastest round of golf ever played — about half an hour, at that point. He hit the links in Anaheim and managed to time out at 29 minutes and change. Other runners/duffers caught the speed-golf bug and have been panting and putting ever since.

You wear running shoes, carry four or five basic clubs, arrange to tee off before the first of the ordinary slow golfers arrive (about 5:30 a.m.), and everybody pretty much plays at once. Form and fairway niceties don’t count.

We contacted Bob Babbitt, "publisher and funky dude," of Competitor Publishing in San Diego. You wear running shoes, carry four or five basic clubs, arrange to tee off before the first of the ordinary slow golfers arrive (about 5:30 a.m.), and everybody pretty much plays at once. Form and fairway niceties don’t count.

We contacted Bob Babbitt, "publisher and funky dude," of Competitor Publishing in San Diego, who regularly runs the Lomas Santa Fe Executive Course (18 holes in 30 minutes) with like-minded pals. He claims you worry so little about technique, you actually play better golf. “You simply run up and swat the ball,” he says. (Polo without the horses?) Skill is irrelevant. "I call it the Dr. Kevorkian Method of Golf: If you’re going to be lousy, why suffer? Get it over quick!” Can’t argue with that reasoning, but it must be murder on
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About two years ago, I don't know if it was a promotion or demolition, they moved me out of the truck into management...

Speaking is Tony Anthony of Bob Hubbard Horse Transportation. Anthony is 5'8”, late 40s, with black hair, brown eyes, and a tanned, weathered face that makes you think rust. He's been with Hubbard for 12 years and in the animal-hauling business since 1971.

Anthony says, “I still drive local stuff, odds and ends, when one of our drivers needs a day off.”

I have never, not once in my life, thought about horse transportation. A new world beckons. “Let’s say you’re driving a dozen horses from California to Kentucky. Where do you stop along the way?”

“We have a layover in Albuquerque, New Mexico; Aubrey, Texas; Oklahoma City, Oklahoma...layers are scattered all over the country,” says Anthony. “Suppose, you’re going to Kentucky; it’s about 30 to 36 hours, depending on weather and traffic.”

“You’re driving all the way?”

“Once you cross the California state line, you have to have two drivers. Normally every five hours you want to stop and water horses, give them a chance to stretch and relax.”

“As long as the van is moving, the horses are working their muscles, like a person who’s trying to keep his balance. So, every five hours you stop — you know the spots — you stop, check everybody, give them a drink of water, let them relax for a minute, switch off drivers, and get back at it again. The truck moves continually.”

“What happens when a horse gets sick?”

“Regardless of what kind of treatment they get or what kind of condition they’re in, it’s a pretty traumatic experience for them because they’ve been pulled away from what they know and put in this van with different, strange horses. Every time you stop, they have different water to drink. There are altitude changes and climate changes. So, they do get sick; a little shipping fever and runny noses. You can find a vet in any large town. The long-haul trucks have satellite communications with the main office in Colton, California. If I’m having a problem of some sort, something I think is an emergency, I can reach our people 24 hours a day, seven days a week. I’ll tell them what the problem is and they’ll look ahead, get back to me, and say, ‘We’ve got a vet set up, he’s waiting for you, here are the directions.’”

“How often has that happened?”

“Rarely. Silence. ‘Most of the time, you get a layover farm, and a vet will give them a shot or antibiotics or something like that.’ Horse spas. ‘Getting back to the drive to Kentucky...’

Anthony says, “Depending on the trip and the horses, you make Oklahoma City in 18 to 24 hours. The horses come off the van, they go into a barn with box stalls. You clean out the trailer; the drivers get a motel room, stretch out, and relax. Then, we load everybody back on the truck and go again. Lexington is another 18 hours.”

“After you drop off the horses in Lexington, do you fly back to California?”

“No. The trucks seldom stop. They assign you a truck and you stick with that truck. They’ve been booking horses for you and gathering them up. Your load will be there when you get to Kentucky. It’s not a straight deal you can leave here, and by the time you get to Kentucky, you could make 10 or 12 stops. It’s not, pick up a whole truckload of horses and go to the other end and let them off. Very seldom is it like that. You have horses that go to New Mexico, and some go to Texas, and another in Texas that’s going to Kentucky.”

Frankly, it sounds like a terrible job. “What percentage of your business are normal, everyday horses?”

“Ten percent or less. Ninety percent of business is some kind of a performance horse. Probably 80% of that total are thoroughbreds; either racehorses or bloodstock horses of some sort. The rest would be hunter jumpers, dressage, or show horses. They call them performance horses; they’re not pleasure horses.”

“The work sounds relentless. ‘Are you paid by the mile?’”

“No. We get a day wage and a percentage of what the truck makes. You earn every penny of it. Moving horses is something a lot of people don’t understand because horses are living, breathing creatures, and you’re totally responsible for them, and they are totally dependent on you. You can’t park the truck and say, ‘Let’s stop in here and watch the rest of that football game.’ If I’m out in the middle of Nowhere, New Mexico, and one of them gets sick or hurt, it’s my responsibility to do something about it.”

Part two next week. Tony’s truck runs off the road.

SportingBox By Patrick Daugherty

The Vegas Line

**Odds**

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<td>Sacramento Monarchs</td>
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<td>Charlotte Storm</td>
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<td>New York Liberty</td>
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<td>San Antonio Silver Stars</td>
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<td>Connecticut Sun</td>
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**Team**

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Dear Aunt Trudy,

I am a 32-year-old forever seeking the right career. I have not held a job for more than two years. I keep looking for the one employment situation that will make me the happiest. I seem to get bored with all my jobs and feel as if they all lose the spark after I’ve worked there a while. I am returning to get my master’s in computer information systems because I love computers. I also love the airlines, but none of them ever seem to be hiring. Am I forever destined to be a loser who will continue to jump from job to job, or will I one day find a great career? Hoping you can give some advice on this.

Sincerely,

Dear Father of the Bride,

There are lots of things you could do to jazz up your speech or toasts at your daughter’s wedding. Once you’ve come up with a few ideas, you can run them by your daughter, future son-in-law, and wife to make sure that discerning committee of three agrees that everything is in good taste and appropriate. I’ve heard fathers of one or the other members of a nuptial couple give a fun and humorous history of their child’s life and/or of the couple’s courting. One father I know even showed a few slides of his daughter as a little girl to illustrate his speech. The speech was short and funny and affectionate, and the goofy baby pictures of his now-grown, beautiful, and sophisticated daughter were adorable. I’ve also been present for toasts and speeches peppered with eloquent and comic quotes about love and marriage. If that idea appeals to you, libraries such as the one I work in have many books of quotations indexed by subject in their reference sections that you could use as source material.

The answer I’m going to give to your second question is not from an etiquette book or based on what’s traditional. This is just Aunt Trudy’s opinion. If you are generously footing the bill for your daughter’s wedding, which these days can cost a pretty penny, then I think you don’t owe the couple an additional gift on top of that. Again, check with your daughter and son-in-law to be sure that they are comfortable with this and are not expecting some kind of extra gift from you and your wife. But as far as I’m concerned, bankrolling the wedding and reception is a beautiful and substantial wedding present and should suffice.

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 85803, San Diego CA 92186-5803; call her at 619-235-3000 ext. 413; fax her at 619-881-2401; or e-mail to trudy@sdrreader.com
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<td><strong>JVC</strong> • <strong>Pioneer</strong> • <strong>Audiovox</strong></td>
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<tr>
<td><strong>45 x 4</strong> • <strong>Detachable face</strong></td>
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<tr>
<td>$58 from $38 from $18</td>
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<tr>
<th>Add Bass</th>
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<tr>
<td><strong>Rockford Fosgate Bass</strong></td>
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<tr>
<td>• <strong>400-watt amp</strong></td>
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<tr>
<td>• <strong>10&quot; woofer</strong> • <strong>Box</strong></td>
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<tr>
<td>$98 from $198</td>
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<tr>
<th>SONY CD/MP3</th>
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<tr>
<td><strong>Subwoofers</strong></td>
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<tr>
<td>• <strong>Kicker</strong> • <strong>Sony</strong> • <strong>Rockford Fosgate</strong></td>
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<tr>
<td><strong>Performance</strong></td>
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<tr>
<td>• <strong>6x9 Speakers</strong></td>
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<tr>
<td><strong>Kenwood</strong> • <strong>Pioneer</strong> • <strong>Absolute</strong> • <strong>Sony</strong></td>
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<tr>
<td>• <strong>6.5&quot; Speakers</strong></td>
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<tr>
<td><strong>Blaupunkt</strong> • <strong>Pioneer</strong> • <strong>Performance</strong> • <strong>Sony</strong></td>
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<tr>
<td>• <strong>10-disc CD changer</strong></td>
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<td>• <strong>Works with any factory radio</strong></td>
</tr>
<tr>
<td>$98 from $28 from $38 from $18</td>
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<tr>
<th>Free Window Tinting</th>
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<tr>
<td><strong>Auto Alarm and back 3 windows tinted.</strong></td>
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<td>(Most cars.)</td>
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<td>$148</td>
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<tr>
<th>7.2&quot; Monitors</th>
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<tr>
<td><strong>FREE Window Tint!</strong></td>
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<tr>
<td>With purchase of any TV system. Back 3 windows. Sale items not included.</td>
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<tr>
<td>$128</td>
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<th>12.1&quot; TV System</th>
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<tr>
<td><strong>1000-Watt Amps</strong></td>
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<tr>
<td>• <strong>800-watt amp</strong></td>
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<td>• <strong>Two 10&quot; woofers</strong></td>
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<td>• <strong>Box</strong></td>
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<th>3-YEAR WARRANTY</th>
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<tr>
<td><strong>Free Installation</strong></td>
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<tr>
<td>Applies only to non-sale items. Sale items require installation.</td>
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BestBuys

“Best Buys” is a column offering a range of store specials, including services, entertainment, products, and more.

EVE KELLY

My husband Patrick has never been shy about donating a grass skirt and coconuts to get a few easy laughs. He'll be doing it again in a week or so. Friend Bernice is hosting a Luau, and Patrick has been singing songs from South Pacific all month.

While he’s out knocking on coconuts, I'll be poking pineapples — I’m on food duty. I want pineapple to be a theme, but the fruit — with its prickly leaves and skin — has always intimidated me. I always went for the canned stuff from Trader Joe’s, buying, coring, and serving an entire pineapple was unknowable culinary territory.

I sought professional help at the San Diego Culinary Institute (619-644-2100). “Pineapples don’t continue to ripen after they’re picked,” warned executive chef Kurt Waefler. “They may turn golden, but that doesn’t mean they’re sweet.” For more pineapple dish, he pointed me toward chef instructor Kai Peyrefitte. Color wasn’t an absolute indicator for Chef Peyrefitte, but, he said, “I do look for one criterion for picking the perfect pineapple. Look at the color between the little octagonal shapes on the pineapple skin. ‘If they’re green, it probably means the pineapple is a little under-ripe. Usually, the more yellowish down in that crevice, the riper it will be.’

‘Next, feel the pineapple for any soft spots, to see if it got bruised and is starting to rot. Another thing I do is pull a leaf from the sprout that comes out of the top of the pineapple. If it comes out relatively easily, that means the fruit is ripe. The last indicator is aroma — look for one that smells nice and sweet,’

Peyrefitte said that my pineapple might hail from any number of places, depending on the time of year, and that they would vary accordingly. “Soil and climate have an effect on the flavor profile. Tahitian pineapples are considered some of the best; they’re super-sweet and have a great aroma. But I got a Hawaiian pineapple last week that was the best I’d ever smelled. It smelled like bananas, coconuts, and pineapples. Pineapples can also come from South Africa, Argentina, and Costa Rica. They’re usually labeled, or the produce department can tell you where they’re from.

From the best place to get them is at the source, but the ones we get in San Diego are flown in, so they’re still fresh.”

He showed me two pineapples he had just bought. “The selection was a bit limited. I have one from Costa Rica [$2.99] and one from Hawaii [$5]. A higher price doesn’t mean it’s better,” he noted. “It has to do with availability.”

Peyrefitte gets his produce from Specialty Produce in San Diego. Though Specialty is a wholesale distributor, anyone can shop there if they pay with cash. “They have a lot of produce that you can’t find anywhere else. Their website (www.specialtyproduce.com) gives a product list. I can type in ‘pineapple’ and find the season and flavor profile for ten different types. For local markets, I like 99 Ranch Market and Henry’s.”

I felt better about buying, but now what about after I got the knobby thing home? Peyrefitte took me through coring and basic prep. “It’s good to rinse the pineapple off under water. Food-borne illnesses can get on the skin of the pineapple, then on your hands, and then on the blade of your knife.” After washing, “I remove the top and the brown typical, it’s done with a chef’s knife. I always save the tops, because I use them for garnishes later.”

Peyrefitte stands the pineapple on its end to skin it. “With my first cut, I always try to stay right under the skin. This pineapple is two and a half pounds, but after I clean it, I’m left with a pound — and it costs $8. I want to save as much as I can.” After carving off a slice of skin, he cuts out any “eyes” that still remain in the fruit’s flesh. “For my next cut, I use the base of my blade, running it directly down underneath the skin. I don’t worry about the front end of the blade, if the base is at an okay angle, it’ll always come out right. You want a uniform shape after you’re finished.”

Next, he slices the pineapple in half lengthwise, then lengthwise into quarters. “I stand one quarter up, hold the top firmly, and make a diagonal cut to remove the core from the quarter piece. Now, most people throw the core away, but it’s good for juicing. I like the firm texture. And since the grain of the core goes lengthwise, when you slice it, you’re cutting against the grain. Slicing the fiber makes it nice and tender — it can be used for a cocktail garnish.”

But the core isn’t the main event. It’s time to address the part he’s been trimming to get to — the soft flesh of the quartered pineapple. He slices it thinly — widthwise, against the grain — all the while keeping it in place. Then he fans it out. A second quarter gets sliced — again, thinly — lengthwise. “By cutting the pineapple lengthwise and fanning it into a circle, explains Peyrefitte, ‘I’ve created flow. I don’t want people’s eyes to leave my plate, so I want lines that wrap back around into the plate.”

Finally, Peyrefitte goes for a wok of whimsy — a pineapple canoe. “I try to highlight what nature has already put there. I’m not going to make a palm tree out of it. I’m going to cut the pineapple in half, but not remove the skin or stalk. That will show off the beautiful grain of the fruit, how the stem grows out, and the natural curve of the pineapple.” He cuts the pineapple into quarters, and, with a paring knife, cuts the flesh free from both core and skin — without removing it. Then he slices it crosswise — still without removing it — and separates the slices, pushing one in one direction, the next in the opposite direction (see photo). It’s gorgeous — Patrick will have competition at the luau.

In general, pineapple prices around town:
Whole Foods: Organic pineapple from Costa Rica, $1.90/lb.
Mission Mercantile: conventionally grown pineapple from Hawaii, $1.49/lb.
Henry’s Hawaiian pineapple, $4.99.
Ralphs: Hawaiian pineapple, $1.49/lb.
Albertsons: Costa Rican pineapple, $1.49/lb.
99 Ranch Market: temporarily out of stock.
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**Back When**

In the Reader

**Thirty Years Ago**

She used to think of her dancing more as a career, and the Body Shop as a starting point; but then she turned down an offer to dance in Vegas because of her children. “I used to do African dances that were so strenuous I’d lose three or four pounds a night. But if you do anything too artistic, the guys start to yawn… so you have to get into what they think is a super-sexy bag, and smile.” Ruth demonstrated, baring her teeth, and then started to laugh. “I’m looking right at them, smiling, and I don’t even see them. And I’m thinking, ‘Hmmmm, what am I going to cook tomorrow… meat loaf!’”

— "BODY SHOP," Connie Bruck, May 30, 1974

**Twenty-Five Years Ago**

By far the oldest, largest, and best organized ticket-scalping agency in San Diego is Buck’s, located on Garnet in Pacific Beach. One of the most notable examples of chicanery involved the concert by the rock group UFO held at the San Diego Civic Theatre on April 2, 1979… When the tickets were mailed back, and the Buck’s employees charted the seats they had received, they discovered that blocks of tickets in the middle of eight of the first ten rows were completely missing.

— "FRONT ROW, CENTER" Jon Malev and Jeanette De Wyse, May 31, 1979

**Twenty Years Ago**

“What’s done is done, but it won’t be forgotten.” So says Marina Ortega, an Indian who lives on the Santa Ysabel reservation… What’s done: Pardee Construction Company set aside for preservation a five-acre plot of ground that was once an Indian village about a mile north of Poway Road and just east of I-15. But surrounding the site will be 5000 housing units in a 1500-acre project called Sabre Springs.

— CITY LIGHTS: "THE FUTURE OF INDIANS PAST," Neal Matthews, May 31, 1984

**Fifteen Years Ago**

The crew of the Today-show is in Seaport Village about to begin taping a two-hour program… As taping time nears, four prosperous-looking women attempt to follow Gumbel onto the set… “Who are they?” asks a curious man in the third row. “I think it’s the mayor, O’Connor,” says another. He is correct but fails to identify her companions, Union-Tribune publisher Helen Copley, burger heiress Joan Kroc, and actress Mercedes McCambridge.

“Shall we look at the egg?” Kroc pops open the lid and removes the bejeweled, cobalt-blue Fabergé egg that she has recently purchased at a European auction for $2.8 million. “That’s beautiful,” Copley observes. TV reporter Pauley: “I’d like to point to what your good citizen Mrs. Kroc did only two weeks ago,” she says, which is Kroc’s cue to hold her sparkling egg to the camera. Pauley gasps: “$2.8 million you paid for that! You either love eggs or you love San Diego!”

— CITY LIGHTS: "THE EGG WOMEN," Matt Potter, June 1, 1989

**Ten Years Ago**

Conversation overheard on sidewalk in front of [Family Court]:

He said: No, Annie, you were the one afraid of everything. You said you wanted to move in together, but as soon as we found a place we both liked and realized we could afford it, you started our first fight.

She said: That’s not what happened. I had theater tickets for that night. They were hard to get. You didn’t want to go. You never want to do anything.

He said: We were supposed to move in that night. All of a sudden it’s theater night!

She said: You’re inflexible. Did you ever do one spontaneous, crazy thing?

He said: Yeah, I married you. You’re a lunatic, Annie. And you’re dishonest.

She said: What was I ever dishonest about?

He said: When you said you loved me, you were lying.

— "LOVE IN A BURNING BUILDING," John Brizzolara, May 23, 1994

**Five Years Ago**

If anything, Andrew Cunanan’s now-famous patronage of California Cuisine makes you want to be especially nice to the people sitting around you in the restaurant. Nowadays, you never know. One wrong glance, a too emphatic “Excuse me, could you please move your chair?” and in two shakes of a lamb’s tail your bereaved mother’s beating a Vanity Fair reporter away from her door with a fire poker.

— RESTAURANTS: "KILLER STEAK," Max Nash, May 27, 1999
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  - A day in heaven $99
  - Aztec Tan
  - Free Mystic Tan
  - Azure Salon
  - $30 off hair extensions
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  - Eyelash perm & tint $75 (req. $90)
  - Bella Pelle Laser Center
  - 10% off initial treatment
  - Beyond Body Wraps Center
  - Free Collagen Body Wrap
  - Bliss Skincare
  - $10 off Brazilian bikini wax
  - Brazilia Skincare
  - Brazilian bikini wax $30
  - California HealthSpa Institute
  - 1/2-price mesotherapy consult
  - Carlbad Mineral Water Spa
  - Royal treatment spa pkgs. $360
  - Carole & Debi Hairstylists
  - Free designer haircut ($45 value)
  - Chi Skin, Body & Makeup
  - Free laser hair removal
  - Chula Vista Spa
  - $10 off 1-hour massage
  - Complexions, Inc.
  - Facial, microderm. & massage $189
  - Cosmetic Laser Center of La Jolla
  - $50 off first treatment
  - Cosmetic Surgical Arts
  - Free Physician's Choice™ package
  - Creative Cuts
  - 10% off straight hair perm
  - Del Mar Plastic Surgery
  - $59 laser hair removal
  - Dental Implant Centers
  - Free dental implants
  - Dentistry of Old Town
  - In-office teeth whitening $375
  - Dr. Jel's Professional Body Piercing
  - $5 off any piercing
  - East County Ven & Liposculp.ture Center
  - Microderm series, 5 for $400
  - Excellence in Aesthetics
  - 50% off treatment
  - Family Dentistry
  - Free teeth whitening
  - Favorite Nails & Spa
  - 20% off all services
  - General & Cosmetic Dentistry
  - Free dental implant consultation
  - Golden Family Chiropractic
  - Free adjustment and consultation
  - Dr. Michael Goldmien Optometry
  - $50 off eye exam
  - Hair Sensation
  - $105 off hair extensions
  - Healing Hands
  - Facial, massage, hydro pkg. $175
  - Hip Hair
  - Complimentary haircut
  - Hollywood Tans
  - $55 off UV-free instant tan
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  - 6 pr. disposab. contacts for $179
  - Tan
  - 3 months Mystic $149.95
  - Inner Balance Massage
  - 1-hour massage $42
  - Kathy's Garden
  - $10 off spa day service
  - La Jolla Spa MD
  - $100 off laser hair removal
  - Laser Skin Rejuvenation
  - 50% off service
  - Philip Levy, O.D.
  - $22 off eyeglasses
  - Magic Tan
  - Free tan
  - Massage Therapy Center
  - $5 off any massage
  - Meridan Skin & Body Clinic
  - 2 power or 4 chemical peels $111
  - Mesa Family Dentistry
  - Complete exam $39
  - Howard Midstein, M.D., & Associates
  - Laser hair removal $95
  - MI Clinic, Inc.
  - $100 off Botox
  - My Nails Day Spa & Nail Salon
  - $150 photofacial
  - The New Look Salon & Day Spa
  - Microderm oxygen facial $65
  - New Tan
  - Free tan
  - North Coast Medical Spa
  - Laser hair removal $250
  - OrthoHair Institute
  - $300 free transplanted hairs
  - Pacific College of Oriental Medicine
  - Acupuncture $20
  - Pilates San Diego
  - Free Pilates session
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  - Free personal training session
  - Pro Tan
  - First tan free with coupon
  - Ranch Palomar Dental
  - Free child prophylaxis
  - Edwin Bonne, MD
  - 10% off all Jan Marinis products
  - Rejuva Spa
  - $55 off E light hair removal
  - Ross Cosmetic Medical Group
  - 10% off hair loss treatment
  - The Salon
  - Complimentary haircut
  - San Diego Spa
  - Couple's Retreat $150
  - San Zen
  - Free waxing
  - Dr. Sally & Miecklenborg
  - Contact lens exam $59
  - Shear Salon
  - 20% off hair or spa service
  - Shelter Island Skin & Laser
  - Free laser hair removal treatment
  - Shumway Institute
  - MicroPeeL. Series 3 for $150
  - Sonya of London
  - Spa package $145
  - South Coast Tan
  - Free Mystic Tan
  - Surf & Sunny
  - $10 off “Flat-Burner Wrap”
  - Symmetry Tanning and Day Spa
  - Unlimited tanning $30/mo.
  - Take Shape For Life
  - Free weight loss clinic
  - TattLine
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  - Tattoo Removal Laser Clinic
  - $25 consultation
  - Trends
  - 20% off hair/skin service
  - 24 Hour Fitness
  - 6 weeks for $29
  - 20/20 Skin Sorento Mona
  - Free inch-loss body wrap
  - Urban Skin Care
  - $20 off Brazilian wax
  - VIP Salon & Day Spa
  - Free massage
  - Visa Health Medical Groups
  - Botox 386, Hylaf orm $299
  - Votre Beauté
  - Free home care kit ($35.90 value)
  - Walden Ase
  - 9 microdermabrasion $225
  - Wellness & Longevity
  - $50 off weight loss exam
  - West Coast Eycare
  - $10 off any product or service
  - World Spa
  - 10% off day spa packages
  - ABE Forum
  - Free art lesson w/supply purchase
  - Bouché Wine Market & Tasting Room
  - 10% off all regularly priced wines
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  - $25 off purchase
  - Boot World
  - $10 off any item $10+
  - Candle & Gift Factory
  - Free candle
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  - 5% off purchase
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  - 20% off Jewelry
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  - 50% off designer sunglasses
  - Finders Keepers
  - 25% off any jewelry item
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  - 10% off gym equipment
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  - Guitar strings: 3 for the price of 1
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  - 25% off antique garden items
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  - $2 off organic food products
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  - Pay no sales tax with coupon
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  - 20% off meditation/spirtual books
  - Off The Record
  - $5 off any new or used CD
  - Park Estate Company
  - 25% off antique/estate furniture
  - The Pond Source
  - 3 small koi $8
  - Shirley’s Kitchen & Pantry
  - $5 off cutlery
  - Spin Records
  - 25% off new records & CDs
  - Stringbean Low Carb Foods
  - $5 off
  - Sunglass & Optical Warehouse
  - $5 off cutlery
  - Symbolic Tans $15 off sunglasses
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  - $20 off computer repair
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  - Free wine certificate
  - Wine Steals
  - 10% off case of wine

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  - Page Me
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  - Silk Wireless, Inc.
  - $35 off any item
  - Touchtone Wireless
  - $100 off cert. for Atomic Clothing
  - WickedWorks
  - Auto alarm system $99 complete

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  - $40 off first jump
- Absolutely DanceSport
  - $25 off dress
- Academy Rentals
  - Free trailer rental
- Air Adventures Skydive
  - $20 off any first jump course
  - Arthur Murray Dance Studio
  - Free private lesson
  - Atlas Tickets
  - Free delivery ($30 savings)
  - Aviation Adventures
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  - $2 for 1 admission
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  - Free visitor's pass
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  - Coronado getaway $189
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  - Free registration
  - Gam Fare
  - $1 off admission
  - Get W.T. Stude
  - Free wet suit gloves
  - Johnny & Rani Dance
  - Private dance lesson $25
  - Kita Ceramics
  - $5 off pottery seminar
  - Kobert Company Productions
  - Free soft drink & candy
  - La Jolla Residential Mortgage
  - Free home appraisal
  - MiraMar Speed Circuit
  - $5 off driving session
  - Mission Home Loans
  - $50 off appraisal
  - Mr. Paintball U.S.A.
  - Free admission and round
  - Multi Media Arts
  - Free voicewrap cover
  - North Coast Repertory Theatre
  - 1/2 price "Fantasticks" tickets
  - Pacific Beach Surf Shop
  - Free skate or bike rental
  - Pacific Southwest Railway Museum
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  - Photopassport.com
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  - $5 off
  - San Diego Pet Memorial Park
  - 10% off any one service
  - San Diego Repertory Theatre
  - Half-price tickets
  - San Diego Surfing Academy
  - Free water photography
  - Sixth & Penn Theatre
  - $2 off admission
  - Statworld
  - 2 for 1 admission
  - Sky Jumping
  - $5 off 3d disesction glider ride
  - Skydive Elsinore
  - $25 off f freefall 1st jump course
  - Theatre in Old Town
  - $25 tickets to I Love You
  - Top Cat Limousine
  - 1 free hour
  - UTC Transportation
  - Free Dum Perignon
  - Vertical Hold
  - 2 for 1 introductory lesson
  - Voice Mail Depot
  - Free voice mail first month
I was invited to two different “white trash” parties. The first one was called a White Trash Bash, and when Jennifer gave me directions to the place in the College Area, she said there would be a sign making it easy to find. She also told me that if I didn’t dress for it I wouldn’t be let in.

The only thing I could think to do was tuck my jeans into my boots, wear an old Padres cap backward, and black out a tooth. (Nicolas Cage had two teeth pulled for a movie role, but that’s more dedication than I’ve got.) I was surprised at how many people did dress up. One guy had a cape that said KFC on it. There were a lot of flannel shirts — which didn’t make it. There were a lot of apartment complexes behind the trailer in the back. Apparently it’s always there. It’s funny. And there was a giant inflatable KFC statue out there. I told him it was real. A girl overheard this and said, “I don’t blame you. This is supposed to be a ‘white trash’ party, and it doesn’t look much different from the parties I normally go to.”

I got a little freaked when he said he had a grandmother in the Klan.

Two back yards that were having this party. I was sure they’d call the cops because of the noise. A DJ was playing rock songs. It was louder than any music I’ve ever heard at a party. And this was outside. One guy said, “I brought a bunch of country records, the Nitty Gritty Dirt Band, Allman Brothers... but this guy is just playing regular rock songs.” When Creedence Clearwater Revival came on, he said, “At least now we’re hearing some good Southern rock.” I told him he was correct about good rock, but it wasn’t Southern. CCR is from Northern California. Somebody put two recliners in the yard, which was funny. And there was a giant trailer in the back. Apparently, it’s always there. It wasn’t brought in just for the party. When we were standing by it talking, somebody said, “This is like my car I have on blocks in my front yard. I’m able to wash my car and water my lawn at the same time.”

An hour later, I saw the guy with the KFC cape urinating behind the trailer into a trash can.

One gal was going into the house, and a guy with a beer yelled, “Go make us some pot pies, bitch!” And when I heard another guy talking about smoking his girl around if she “don’t listen to what I say.” It made me wonder if theme parties ever have problems with guys who “stay in character” a little too long.

I saw one guy who looked like Kid Rock talking to a guy who looked like Elvis.

Another guy had these fake teeth with a bunch missing and one tooth sticking out, and he said, “I only got one good tooth and I use it well.” He then stuck it into his can of beer and popped it open. It splashed all over the guy next to him.

One guy said to me, “Why aren’t you drinking? Because you’re on the job?” Another heard this and asked, “Oh, are you that writer? I’d read your...
stuff, but I ain't learned how to read yet." A guy in his early 20s came over and asked me about writing. He said, "I'm from Kentucky, so coming to a party like this is like being back home." He'd been here for 11 years, and I got a little freaked when he said he had a grandmother in the Klan and his great-grandfather was one of the founders. At least he added, "My family is all f*cked up."

I was smoking a cigar by the two kegs of beer, and at least three people asked me if I had pot in it, and if I did, could they have a toke? Later, a woman walked by saying loudly, "Does anybody want to buy some pot?" Apparently some people did. Ten minutes later, the place reeked of marijuana.

It was 11:30 p.m., so I headed to the next white-trash party in Golden Hill. They had a clothesline across the patio with a number of bras, and I recall seeing a Dixie Chicks T-shirt. I saw a table with a couple of buckets of KFC and a plate with peanut butter and jelly sandwiches. There were lots of crackers, Oreos, fried pork skins, pretzels, moon pies, store-brand cola, and Rice Krispies treats. The only beer I saw was Pabst Blue Ribbon. And two different times the crowd held up their cans and sang a Pabst Blue Ribbon song with very funny lyrics. (I can only remember a line about a "little yellow Ford" and something about a "helluva way to die."). There was also a container with Pixy Stix. When I grabbed some Stix, somebody told me about a guy at the party named Dennis. They said, "He snorted one of these earlier." When I saw Dennis, who talked with a Southern accent for the party, he said, "I'm Dennis Lambert, drywall contractor and ladies' man extraordinaire." I asked what happened when he snorted the Pixy Stix, and he said, "It stung. I had a sugar rush. And my snot was different colors." When he started talking about Lynyrd Skynyrd, I thought it was him being "in character." But we talked music for a while, and that really was one of his favorite bands.

I talked to Jacquelyn, who was turning 26, and threw this party to celebrate. She had a fake black eye and told me, "My man didn't have to tell me twice." She had a motorcycle shirt that said "One Easy Ride."

When I heard hip-hop playing I asked why there wasn't any country music. She said, "We had country stuff earlier, but you got here too late."

Sometimes I was talking to somebody, and I heard Dennis scream, "Everybody give a rebel yell!" He'd then hold up his beer and scream, "Yee haw!!" It was after midnight and the neighbors were probably pissed. They had a lot of different signs on the wall. One said, "Opossum — the other white meat." There was also an NRA poster. A couple of people at this party had British accents. One guy had a sleeveless shirt and a bandanna. I told somebody he looked more like the Karate Kid than white trash. And a woman with an accent was wearing a dress. A few times she lifted it to show us the underwear she had with lips all over it. Somebody said, "She's married with two kids, but at these parties she can get naughty."

I talked for awhile to Melissa, who looked cute in her cowboy hat and cutoff jeans. On her chest was written "Axl Rose, Room 404." She told me, "My boyfriend tried to put one of those temporary tattoos on me, but it wasn't working. So we went with this." Her boyfriend was a tall Marine who was wearing a blue shirt that I think was from a gas station.

A couple of guys, Matthew and Frank, told me they drove 30 minutes east to prepare for this party. Jacquelyn then said, "We looked everywhere for corn dogs and couldn't find them. Even at Costco, they didn't have any."

There were a few guys in the kitchen at around 2:00 a.m. One had the Elvis sunglasses, like the guy at the previous party. When one guy mentioned that he lived near Kearny Mesa High School, I told him I used to play basketball at the rec center near where that guy stole the tank and drove down the 163. He said, "That guy actually did some plumb-ing in our house! He was weird and was always getting into drugs. The day he took that tank, I was at work. And it went right past my house. There were two giant motor homes at the end of our street. They got flattened like pancakes." Mmmmm, pancakes.
Friends with Duncan Hunter

From January 2003, when he took control of the House Armed Services Committee, Duncan Hunter seemed like a man in the right place at the perfect time. "This century is going to be a very dangerous century," Hunter told reporters after he was selected by acclamation as committee chair. Hunter pledged to give President George W. Bush "the resources he needs to win the nation's wars." He poo-pooed the ability of United Nations inspectors to ferret out Saddam's weapons of mass destruction. The Iraqis, he said, had demonstrated they were "extremely skilled at hiding this stuff."

"Our nation must manage significant national security challenges over the next several years," Hunter said. "We are already facing a potential conflict with Iraq, new challenges on the Korean peninsula, and key decisions in the president's plans to transform the military." All this was going to cost money, he added, especially for military modernization and the high-tech weaponry that would be needed to win wars of the future. "I want to see us get to $90 billion," Hunter said. "There's a very strong case to be made for more money."

The era of the U.S. foot soldier fighting from house to house was a thing of the past, Hunter believed. Certainly Saddam would be beaten by America's technological might. Aerial drones would spy on the enemy, and smart bombs dropped by stealth bombers from 35,000 feet would wipe out the inept Iraqi legions, to be followed by an American advance into Baghdad — all made possible by miracles wrought by U.S. defense contractors, many based in San Diego and with close ties to Hunter.

They included the Titan Corporation, founded and run by Gene Ray, a donor to Hunter and other Republican causes. The company started as a computer and electronics contractor to the Pentagon but had expanded into providing translation services for the Central Intelligence Agency. Other San Diego-area defense contractors who were friends of Hunter included Cubic Corp., Science Applications International Corp., and General Atomics. All were creatures of what President Eisenhower once labeled the military-industrial complex. Between them, they held billions of dollars in defense contracts, and they were regular campaign contributors to Hunter.

Though Hunter cultivated their support at fundraisers held at country clubs and hunting lodges throughout the country, he never acknowledged that the contractors' money influenced his vote or his actions on their behalf. An admirer of gadgetry, Hunter had called for more spending on "R&D," short for "research and development," to stock military arsenals. "I like the idea of following weapon systems seamlessly from R&D to procurement," Hunter told a reporter for Aerospace Daily in January 2003. Speedy procurement was needed, the congressman said, because the smaller "force structure" favored by defense secretary Donald Rumsfeld would make it more dangerous for U.S. troops to fight more than one war at a time. Hunter said he "would like to see a force structure larger than we have now" but averred that more and faster spending on precision weaponry would counterbalance risking troops' lives.

When war came that March 19, the Armed Services chairman released a 167-word statement: "Saddam Hussein was given 12 years to disarm as a condition of ending the first Gulf War. He chose another path. Our armed forces will meet him at the end of this path. I believe we will win this conflict in overwhelmingly fashion. I also believe this must be our guiding principle for the future. America's mothers and fathers demand no less from us than providing all the tools and training necessary to win our wars with the fewest American casualties possible."

"Since the last Gulf War, we have had major advances in our war-fighting capabilities, from precision-guided munitions to deep-strike stealth aircraft. These capabilities will be exhibited in the coming hours."

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On May 27, little more than a month after America’s victory over Saddam, Hunter led an eight-member congressional delegation on a tour of the conquered land. “Contrary to the impression of a general state of lawlessness in Iraq, our brief visit to the heart of Baghdad found a city bustling with activity and evidence of a return to normal life,” he told reporters upon his return to Washington.

In the year since then, Hunter has maintained his faith in the success of America’s foray into the land of Kurds, Shiites, and Sunnis. When word broke this month about prisoner abuse at the hands of U.S. National Guard troops serving as guards in Baghdad’s Abu Ghraib prison, Hunter insisted to reporters that it was an isolated incident, not, as some alleged, a systematic breakdown rooted in the Pentagon, Central Intelligence Agency, and their civilian contractors. “Remember six individuals out of 135,000 people serving honorably in Iraq — six individuals are now at this point the targets of investigation for criminal prosecution.”

Hunter left unspoken the fact that an investigation in January 2004 by Army major general Antonio Taguba had implicated employees of one of the congressmen’s biggest campaign contributors, Titan Corp., in the Abu Ghraib affair. “[In general, U.S. civilian contract personnel [Titan Corporation, CACI, etc.,]...,” third-country nationals, and local contractors do not appear to be properly supervised within the detention facility at Abu Ghraib,” reported Taguba. “During our onsite inspection, they wandered about with too much unsupervised free access in the detainee area. Having civilians in various outfits [civilian and DCUs] in and about the detainee area causes confusion and may have contributed to the difficulties in the accountability process and with detecting escapes.”

The report cited the testimony of Adel Nahla, one of theTitan-employed translators working at the prison: “They [detainees] were all naked, a bunch of people from MI, the MP were there that night, and the inmates were ordered by SGT Granier and SGT Frederick ordered the guys while questioning them to admit what they did. They made them do strange exercises by sliding on their stomach, jump up and down, throw water on them and made them wet, called them all kinds of names such as ‘gays’ do they like to make love to guys, then they handcuffed their hands together and their legs with shackles and started to stack them on top of each other by insuring that the bottom guy’s penis will touch the guy on top’s butt.”

Titan isn’t the only Hunter campaign contributor with business in Iraq. The congressman has been one of the most effective fundraisers in the House. And the war in Iraq has done nothing but enhance his appeal. During this 2004 campaign cycle alone, from January 2003 through this March, the congressman raised $701,488; $418,588 of that was from individuals and the rest from corporations.
and political action committees. Many individual donors list their employees as government contractors. That puts Hunter on schedule to exceed the $785,000 he raised during the last two-year cycle, between January 2001 and December 2002.

In addition to his personal campaign committee, Hunter operates the “Peace Through Strength” political action committee, which so far this cycle has raised $69,625 from the same group of corporate donors, as well as transfers from political committees run by Hunter allies in Congress. During the 2002 election cycle, the group raised $47,450. Proceeds have been doled out to political friends of Hunter, both House members as well as San Diego-area politicians running for local office.

Hunter is not the only congressman to use the system to his advantage, of course. His fundraising is far exceeded by that of Illinois congressman Dennis Hastert, speaker of the house, who so far this cycle has raised $2.9 million, much of which he hands out to favored Republican congressional candidates. Hastert’s take from political action committees alone is $1.2 million. At least ten other congressmen have raised more than Hunter.

But Hunter enjoys a safe seat in the 52nd District, stretching from the upscale outskirt of San Diego, over to La Mesa and Spring Valley, northward through Lakeside, Poway, and Ramona, and on through backcountry to the northeast corner of San Diego County. What does he need all that money for? Many of the regular voters who live in his district are white registered Republicans who supported the war in Iraq. Many are National Rifle Association members who don’t like gun control, welfare mothers, or Democrats. They have sent Hunter to Congress 12 times.

The congressman, who will turn 56 at the end of this month, saw Army service in Vietnam as an officer with the 173rd Airborne and 75th Ranger. Upon his return from the war, Hunter used the G.I. Bill to get a degree from Western State University law school in 1973. He was first elected to represent California’s 52nd congressional district in 1980, the year of Reagan’s landslide. Hunter trounced 18-year congressional veteran Lionel Van Deerlin, a liberal Democrat and ex–TV commentator who had been dogged by small scandals during his last years in the House.

Almost as soon as Hunter was elected, the Republican leadership named him to a seat on the Armed Services Committee, where he built the status needed to seize the chairmanship after Arizona congressman Bob Stump retired in 2002. As representative of one of America’s biggest military bastions, studded with Navy and Marine installations and some of the country’s most sophisticated high-tech weaponry contractors, Hunter is counted on to deliver the federal largesse that’s been the region’s bread and butter since World War II.

This November Hunter will face Democrat Brian Kelliher, a 42-year-old San Carlos resident and 1994 graduate of San Diego’s Thomas Jefferson School of Law who bravely promises to give the incumbent a serious challenge. That’s more than Hunter’s previous Democratic opponents have done.
through March 31, Keliher has reported raising only $5515, most of it in small contributions from friends and family. It appears he's not much of a threat.

"Partly I was redistricted, gerrymandered, into Duncan Hunter's district. I had Susan Davis, who I was completely happy with. I think she's a very good representative," says Keliher about why he decided to oppose Hunter. "I decided to run this time for a couple reasons. It must have been around September or October last year, I believe. There were reports about the flak jackets. Our fighting men and women in Iraq, many are without [them]; parents are buying flak jackets and sending them.

Of his fledgling campaign, Keliher says, "We are on the lower level and growing quickly. But I'm hearing every day from motivated individuals who say, 'We don't agree with Duncan Hunter. We don't like what he's doing.' So it's going to be a grassroots campaign. It's going to be a lot of shoe leather. We'll print up some flyers. I do believe we'll raise enough money to possibly get some TV commercials."

And Keliher insists he might have an angle, if to do nothing else than make Hunter squirm in an election year that has been soured by those increasingly bloody reports out of Iraq and the ugly Abu Ghraib prison scandal. He's been digging through the congressman's campaign-spending records, hoping to find a silver bullet with which to end the political career of the man who is one of the most enduring and powerful pillars of Washington's defense establishment.

Keliher has discovered that records indicate Hunter likes the good life, and, according to the financial disclosures, his campaign fund pays for it. The filings, Keliher says, portray an extravagant, jet-setting lifestyle at variance with Hunter's strictly business military countenance and vaunted middle-class, officer corps roots. In short, Keliher alleges, Hunter is a phony.

"For him this is a personal piggy bank," Keliher says. "The defense contractors give him money in his campaign war chest knowing he's going to spend it on his own personal spending spree. We like to say Duncan is living large, in a sense. So they give him this money, he in return takes care of them when it comes to contracts and such, like the Boeing deal and so on, and everybody's happy."

"Except the constituents. Over half of his money last election was from out of state, not just out of district. I think he spent about 70 percent of

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it out of the district. He's not connected to the district. He's a 24-year incumbent so far removed from his constituents that they're not getting what they need as far as representation."

The numbers appear to bear Keliher out—at least in terms of Hunter’s penchant for spending campaign money on personal travel, food, fishing trips, hunting, cocktails, golf outings, and what the Hunter campaign reports call “gifts to supporters.” Notes Keliher, the records show that the Hunter campaign doesn’t buy television spots or lavish money on direct mail, the traditional means of reaching voters, and, as of a few weeks ago, the campaign’s official Web page wasn’t operational.

“His website’s ‘under construction.’ If you look to his expenditures, you don’t see Channel 7 or 39; you don’t see ad agencies developing commercials and all. I haven’t seen a bumper sticker. I’m in the district; I didn’t get anything in the mail. It’s embarrassing that he does have these $800 golfing outings and you name it.”

To judge from his campaign filings, Hunter does like to golf, or at least likes to pay the way for those who do. So far this election cycle, the congressman’s campaign has paid for 13 “Golf with Supporters” excursions, most to Carlton Oaks Country Club, one to La Quinta, and two to Barona. The grand total: $6057. Then there’s the category Hunter’s campaign calls “Meals with Supporters.” Seventeen entries appear, most for dinner or lunch at the exclusive Capitol Hill Club in Washington. Tabs ranged from $22 to $656. The grand total: $3796.

Another category, “Gifts for Supporters,” so far totals $9451. In May 2003, the Hunter campaign spent $2635 at El Cajon’s Art World, the highest single expenditure in the category. Second highest was $1024 at the House Gift Shop in Washington. Four hundred dollars was spent at Del Coronado Jewelers last June, and $569 at the KRS King Ranch Saddleshop in Kingsville, Texas, in November. The smallest expenditure was $13 for See’s Candies in San Diego in December. Under miscellaneous: about $26,000 in lodging and recreational events, such as $5000 for “Fish Canyon Getaway,” described as a “hunting event” in Powderhorn, Colorado, last October. According to its website, the “Fish Canyon Getaway” is “a beautiful log home with three bedrooms (two queen beds, one double) and a loft with a queen futon bed” in Colorado’s Gunnerson Basin. It rents for $300 a night. The website advertises that 5 percent discounts are available for National Rifle Association members or for those who book a week.

Other costs the campaign picked up include $3850 in “fundraising expenses” for a night of baseball with the Orioles at their Baltimore stadium. A “fishing event” at San Diego’s H&M Landing was listed at $1000. “Lodging and meals” at the Quail Valley Hunt Club in Petersburg, Tennessee, last Fourth of July cost $250, and $909 covered a “Sportsmen Event Expense” this March at A&H Processing in Corpus Christi, Texas, on the Gulf of Mexico. A “Congressional Retreat” run by the Congressional Institute in Alexandria, Virginia, cost $2256. Also, $2494 was spent for “Fundraiser catering” at the Amarillo Country Club in Amarillo, Texas,

Hunter was reimbursed by the campaign for $46,000 in personal expenditures during this campaign cycle. Many of these items share the same categories of the direct expenses to vendors on the list: meals with supporters, golf with supporters, gifts for supporters, and reimbursement for lodging.

Last November, the campaign reimbursed Hunter for $2039 worth of lodging. On the same date, it gave him $1235 for car rental. Personal airfare reimbursements, ranging from $600 to $1200, have been frequent. None of the personal reimbursements to Hunter provides any detail as to the purpose or location of the expense.

By contrast, Hunter’s fellow GOP representative from San Diego, Randy “Duke” Cunningham, a Navy ace in Vietnam, has collected only $9818 in personal reimbursements from his campaign fund, which so far this cycle reports spending a total of $303,000, about $250,000 less than the campaign fund of the Armed Services committee chairman. Cunningham raised fewer funds than his colleague: $432,770 to Hunter’s $701,488. Cunningham’s highest-ranking committee post: vice chairman of the Appropriations sub-committee for the District of Columbia, apparently not an auspicious place to be for raising political money.

Cunningham’s largest personal campaign draw was listed as “reimbursement, computer,” $2780. His only campaign expense for travel is listed as $508 a year ago this month. Most of the balance of the funds has been paid to political consultants, fundraisers, campaign office staff, and miscellaneous office overhead. In short, based on their campaign-disclosure filings, the difference in campaign budgets between Hunter and Cunningham involves Hunter’s extensive personal travel, hotel bills, gifts for supporters, meals, and those rounds of golf and fishing and hunting excursions.

“It appears he’s taking these guys, and/or girls, out for golfing,” notes Hunter’s opponent Keliher. “They’re supporters; he writes a check [from] his campaign account, and it’s over. No tax is paid on the money he’s spending for him. It’s absolutely, in my opinion, unethical. It’s truly — it’s immoral. Not to try to ride a position too hard, but seriously, it’s just wrong. You see how the system is so corrupt in that regard.”

Hunter did not respond to requests for an interview left with his Washington press aide. But his campaign treasurer, Bruce Young, says that all personal reimbursements disclosed on the financial reports are directly tied to the Hunter campaign as well as to Hunter’s political activities on behalf of other Republicans. “He does a lot of flying to campaign events to support other candidates,” according to Young. “These are all campaign-related activities.”

Young explains that the campaign pays for the congressman’s golf with his supporters as a way to avoid the appearance of conflicts of interest. “Since it’s so difficult to determine what he can and cannot accept when somebody wants to take him golfing, and people are always trying to pay for these things for him, we decided a long time ago to have the campaign pay for it.” Meals at places like the Capitol Hill Club fall into the same category, he says. Supporters who have been taken on golfing trips and given meals, says Young, have been

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“both donors and non-donors” to the Hunter campaign.

Gifts listed as campaign expenditures, according to Young, have been mostly mementos handed out at Hunter-fundraising events. “Whenever we have a fundraiser we end up buying a lot of gifts to give to people,” Young says. The items purchased at the Coronado jewelry store, for example, were “flag-type pins, as I recall.” Trips to the King Ranch, Corpus Christi, and other events were usually connected with Hunter appearances at fundraising events for others. “He gets a lot of requests to speak, and the campaign pays his way for all of them.”

In the case of the Colorado cabin, Young says, the campaign paid for several wheelchair-bound veterans to stay there for a weekend hunting vacation. “Because of the fires here in San Diego, Duncan wasn’t even able to go himself.”

Who pays for Hunter’s way of life? Keliher points the finger at hundreds of defense-related contractors. They make up a big part of San Diego’s political establishment and over the years have sold trillions of dollars of military hardware, electronic gear, software, and miscellaneous services to the federal government. Hunter says he’s keeping America safe and creating jobs and economic opportunity for his constituents. Keliher thinks Hunter is padding his pockets by selling out the taxpayers to the defense industry.

“Basically you see a lot of out-of-state money and you see a lot from defense contractors, which is because he’s in such a powerful position,” says Keliher. “They know what they’re paying for. They don’t give money to just anybody. They give it to Duncan because he’s doing what they expect him to do. When we kick him out of office, he’s staying in Virginia; he’s going to be a lobbyist for defense contractors, guaranteed because he owns a cabin in Virginia, a plot of land in Virginia.”

(Hunter purchased five acres of land and a house in Centreville, Virginia, in 1983 and made it his residence. In April 1993, he triggered a fuss among his neighbors when he lobbied a Fairfax County supervisor to loosen restrictions on subdivisions so he could divide a portion of the land into parcels for sale. “Congressional perks across the Potomac would pale in comparison to the perk Congressman Hunter would receive if the board approves this,” Mary F. Dunn, president of a citizens group, told the Washington Post at the time. Hunter fired back: “I’m a congressman, but I’ve got to be somebody’s constituent. I went through the system. It’s kind of inappropriate for people to say that because I’m a congressman I can’t ask for anything.” According to Virginia public records, at least some of the land is still being held in the name of various members of the Hunter family.

No one can argue that Hunter has been anything but wilfully successful at raising funds from the defense establishment. And many of Hunter’s donors have directly benefited from the war in Iraq. Near the top of the list is the latest cam-
A draft investigative report prepared by government sources in March, a draft investigative report prepared by the National Security Agency, the National Geospatial-Intelligence Agency, the Central Intelligence Agency, and other top-secret government operations.

The company has encountered more than its share of controversy in Iraq over an $82.3 million no-bid contract awarded by the federal government to set up the Iraqi Media Network, an effort by U.S. authorities in Baghdad to establish a television and radio broadcasting operation friendly to the occupation. In March, a draft investigative report prepared by government auditors concluded that SAIC purchased $7 million in unauthorized equipment — including an H-2 Hummer and a pickup truck — and had otherwise violated the terms of its contract.

"Of the contracts awarded, eight were awarded on a sole-source basis, citing unusual and compelling urgency and only one responsible source, to Science Applications International Corporation (SAIC), Incorporated," says the March 18 Pentagon audit report.

"The main purpose of the Iraqi Free Media contract was to provide media development and technical support," the report said. "However, when a subject-matter expert working in Iraq did not receive a contract from the U.S. Agency for International Development, [according to a government source], 'We...asked him to join the team by means of the SAIC contract. The easiest mechanism available at the time was the Indigenous media contract [Iraqi Free Media contract]."

"The memorandum continues, '[The subject-matter expert] signed on as a direct hire SAIC employee for a period of six months.... The subject-matter expert was first placed in charge of determining how to dispose of garbage in Iraq. He was then assigned the role of Senior Ministry Advisor for the Ministry of Youth and Sport. Neither of those roles was within the scope of the Iraqi Free Media contract.'

"The contract was awarded on March 11, 2003, for $15 million and as of September 30, 2003, was valued at $82.3 million (approximately 71 percent of the costs were for materials). No detailed plan existed that describes and supports the costs of the Iraqi Free Media contract. Also, market research that could help determine contractors who were capable of performing the work was not available.

"In addition, SAIC was not monitored...to ensure work was adequately performed. For example, SAIC was supposed to provide a work plan five days after the contract was awarded describing how it would accomplish the contract, but the plan was not provided to the government until two months after the contract was awarded. Because of changing requirements, the dollar amount of the contract increased twice." SAIC has also been criticized for mismanaging the propaganda end of the broadcast opera-

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A close Lowery friend and former city council colleague, ex–San Diego mayor Susan Golding is a member of Titan’s board of directors. Titan has also used Northpoint Strategies, a firm made up of former staffers for Congressman Randy Cunningham. Titan’s total lobbying tab since 2000: $1.29 million. But the investment seems to have paid off: the company grossed $1.8 billion in 2003.

Last week, Titan employee Adel L. Nakhla, who had worked as a translator at Abu Ghraib, was reported by the Los Angeles Times to have exercised his Fifth Amendment right not to testify in a secret preliminary court-martial hearing in the case of Army specialist Charles Graner, one of the military guards accused of physically abusing and humiliating Iraqi detainees.

Tian subsequently announced it had fired Gordon Robinson, identified as a journalist and former contractor to the SAIC-run station Al-Iraqiya, told the Associated Press last month that Republican operatives controlled the channel and the occupation’s Baghdad press office. “I had the impression in dealing with the civilians in the green room that they viewed their job as essentially political, promoting what the Coalition Provisional Authority is doing in Iraq as a political arm of the Bush Administration.”

Melbourne, Florida-based Harris Inc., another defense contractor, took over the broadcasting operation from SAIC in January, through a new Pentagon contract. Another defense donor to Hunter is Kearny Mesa–based Cubic Corporation, which has given his campaign $27,000. Like SAIC, the company’s products and services have played a major role in the invasion and occupation of Iraq. Its recent war-related contracts include those for “leadership training” for Army officers as well as computer systems to simulate the battlefield.

In February, Cubic’s Simulation Systems Division received a $33.5 million contract to provide its “Engagement Skills Trainer 2000” software to the Army. According to a Cubic press release: “The EST 2000 is the only small arms training system validated by the United States Army Infantry School. As the most accurate small arms training system available today, this device trains marksmanship skills, squad level collective defense, and judgmental ‘shoot/don’t shoot’ tactics.”

Ranking high on the list of biggest Hunter donors is La Jolla–based Titan Corporation, the source of some $20,000 in contributions to the congressman during the past 15 months. The company has arguably become the most controversial, due to its contract to provide translation services to the U.S. military at Baghdad’s Abu Ghraib prison.

Founded in 1981 by Gene Ray, an ex–deputy secretary of the Air Force and SAIC executive, Titan provides the Pentagon everything from software to missiles. In 1998, Titan purchased a Virginia-based provider of translation services, which ultimately led it to Abu Ghraib. Ray himself is a major Republican fundraiser, and Titan is a longstanding client of the Washington lobbying firm of Copeland, Lowery, Jacquez, Denton, and Shockey. Its principals include Bill Lowery, the ex–San Diego GOP congressman who left office under the cloud of 1980s savings and loan scandals.
him.

Nakhla had been quoted extensively about the abuse he said he witnessed at the prison in the initial Army investigation conducted in January by Major General Antonio Taguba. Nakhla is listed as a suspect in that report.

In an appearance last Tuesday on ABC’s Good Morning America, Gay Womack, a lawyer for Graner, asserted that his client had identified Nakhla as “one of those in a photograph of several people standing over a pile of naked Iraqi detainees. Nakhla was identified by Graner as a man in the photo wearing camouflage pants who appeared to be bending over and touching the neck of one of the prisoners. Titan has denied that it or its employees did anything wrong at Abu Ghraib.”

“We have no contracts that involve the physical handling of prisoners. Our only services are linguistic services,” Titan spokesman Ralph Williams has said.

Titan’s government contracts are very lucrative. So lucrative that the firm’s ties to Abu Ghraib have not slowed pending plans by Lockheed Martin Corp. to buy the La Jolla company for $2 billion, though the offering price was recently reduced. Nor has the fact that Titan is under investigation by the federal Securities & Exchange Commission and Justice Department in connection with possible bribery of foreign officials by Titan consultants or subsidiaries damaged the takeover’s prospects. “At the moment, we do not see these as systemic issues,” a Lockheed spokesman said last week about the Abu Ghraib allegations. “Until all the facts are known, it’s premature to draw conclusions about what did or did not happen with respect to one or two Titan employees.”

Not all of Hunter’s biggest competitors make weapons, but most have a connection to lucrative government contract awards. One example is TriWest Health Care Alliance, a manager of military health insurance for the U.S. government. Phoenix-based TriWest was formed about a decade ago by 11 Blue Shield plans and 2 university hospitals to bid on billions of dollars’ worth of the Pentagon’s so-called “Tricare medical-service contracts.” TriCare was an outgrowth of the Civilian Health and Medical Program of the Uniformed Services.
McIntyre Jr., an ex–Blue Cross executive, knew his way around Capitol Hill and the Pentagon: he had been a health-care policy aide to Arizona Republican senator John McCain.

TriWest has no other clients than the federal government. So its existence was totally dependent upon winning the Western regional managed-care contract, for which it was competing against Sacramento-based HealthNet. With the Western regional contract, TriWest would gain extraordinary clout among doctors and hospitals. Without it, the company, employing more than 800 people, said it would be doomed. McIntyre told an Arizona newspaper last August that if TriWest didn’t get the TriCare business, “There would be no reason to continue the corporation, so we would disband and distribute the profits to the owners.”

The competition kicked off in late 2002, but disaster soon hit TriWest. On December 14, burglars broke into the company’s Phoenix headquarters, making off with computers containing the names, Social Security numbers, and confidential medical information for about 56,000 military personnel and dependents. McIntyre announced he was reviewing the company’s security system and offered a $100,000 reward for information leading to the identity and apprehension of the thieves, but no one came forward.

A class-action suit was filed in federal court against TriWest, alleging that the company had negligently failed to protect the patient records. The case was dismissed by a judge who said the plaintiffs could not show any damages; the suit was refiled after one year of the troops. “That contract will not be the last for Hunter,” said a former campaign contributor. With prolonged fighting in Iraq and Afghanistan, the Pentagon budget grows and the demand for revitalized weaponry, Pentagon budgets are likely to remain high.

Late last week, Hunter appeared with defense secretary Donald Rumsfeld following House approval of a $447 billion package of military expenditures, including an extra $25 billion requested by the Bush administration for Iraq and Afghanistan.

Responding to Democratic critics, Republicans highlighted the extra $1 billion they had appropriated for upgrading armor on military vehicles, as well as the Bush administration’s policy of more ammunition and a military pay raise.

“Is this the year of the troops?” — Matt Potter
UNAFRAID OF WET HAIR

The first time I tried to surf was almost three years ago — during the summer after freshman year in high school. I was 14 years old and had no idea what I was doing. I went with three friends; I knew Garrett from school and he had introduced me to his friend Anthony about a month before and we had been talking on the phone ever since. Garrett brought his girlfriend, Meg, who was becoming a good friend of mine. Anthony was the only one of us who had surfed before, and he brought his two longboards for us to use. We almost cracked one of them while strapping them to the top of my mom’s van; none of us had our license yet, and so we were at the mercy of our parents for transportation to the beach.

My mom dropped us off in La Jolla, and we hauled our gear to the sand. I was adamant about carrying one of the boards and teetered all the way down to the surf. I am not the tallest person, so my little arms had an awkward grip.

Anthony began our surf lesson by making us lie down either on the boards or on the wet sand to practice standing up. He demonstrated a push-up motion with his legs assuming a skateboard stance on the board. After 50 of these exercises, he deemed us ready to try the waves.

Because we had two boards, we alternated time in the water. After about an hour or two of falling off, I thought that I would never get the hang of it. I’m not sure if it was my stubbornness or desire to show off for Anthony that made me keep trying. The sun was approaching the horizon when I saw a set of waves coming. I paddled as hard as I could, did the push-up movement for what seemed like the millionth time, and all of a sudden I was standing up and sailing toward the shore. I could see all the people on the beach and the water below me, and I could feel the board carving through the wave. I looked next to me and saw that Anthony had caught the wave. My dismount from the board was less than graceful, but the feeling of standing up put a smile on my face.

As soon as I saved the money, I got a second-hand longboard. It is eight feet, six inches long. My dad bought another board, slightly longer, but I don’t use it as often. Those are the only boards I’ve ever had, but they’re perfect for me. I usually don’t go surfing in the winter because I don’t have a full wetsuit and because I work and can’t get to the beach before dark on most days. During the summer, though, I’m at the beach three or four times a week. I prefer to go to the beach for most of the day. I like to go in the morning and beat the traffic. I drive an F-150 truck and bungee-cord my board in the bed, so I like to get a big parking space. I usually stay until three or four in the afternoon; later, if my friends want to have a bonfire.

I surf at La Jolla most often, probably because it was the first place I surfed. My favorite place, though, is Hawaii. I went with Meg last summer. Each place we went on Oahu was the best of everything — beautiful white sand, clear water, warm and decent waves. In Southern California, my favorite spot is Carlsbad. I love the waves there, and the atmosphere makes it easier to lose yourself completely to surfing. I try to stay away from reefs and cliffs.

One of the things I like best about being at the beach so much in the summer is that my arms get toned from paddling out. I usually have a great tan on my back, too. The summer I started surfing, I had bruises on my hips. Last summer I took a nasty fall and hit my head on the board. Also, I got an ear infection.

When I am done surfing in La Jolla, I like to go to a nearby restaurant and get a gyro. The first day I surfed we stopped there to eat. Surfing, like running or other exercise, has never made me any more hungry than I normally am, but I usually don’t eat lunch while I’m out there, so I can polish off a whole gyro and fries at the end of the day. Smoothies are also great if I’m in a hurry to get home and need grab-and-go replenishment.

I’ve noticed that since I’ve started surfing, I have a lot more to talk about with guys. I met a guy named Justin the other day, and he was receptive about my love of the sport. He told me that he thought it was great that I wasn’t afraid to give surfing a try — he said that girls who are afraid to get their hair wet aren’t as much fun to be around. I’ve never had a guy be rude to me in the water or
say anything offensive about me being a surfer. Once in a while a guy will compliment my body or whistle at me when I’m surfing. The most risqué thing anyone has ever said went along the lines of “Can I get some of that action?”
— Erin Bala, Helix H.S.

I’ve surfed on and off for the past three or four years, beginning in Cocoa Beach, Florida. I went to surf camp and practiced on war-torn longboards and brightly colored foamers. That was my surfing background before I moved to Encinitas three years ago.

I met one of my best friends in summer school the first year, and we longboarded Beacon’s school the first year, and friends in summer ago.

to Encinitas three years.

now is a 9’0” Hobie, a 6’8” Channin minigun, and my favorite 6’2” Rawson shortboard. In my truck is a 6’8” twin-fin Kies fish because the northwest swell has been slowly fading. I’m a packrat and have sold only two boards in my time.

While surfing daily or every other day is the norm, this year I’ve had a dizzying schedule; work and school have kept me out of the water. For this reason, an average weekday session is an hour, unless school loses priority and I find myself getting sucked into that front-row parking space instead of English class. Then, I’m wrapped in a towel, kicking off my jeans with the tailgate of my truck down, wriggling into a wetsuit, and squinting at the sets.

In the summertime on days with perfect conditions, it’s not unusual for me to surf for six hours straight or all day, getting out long Dorothy sucked into that community. I discovered the locals I loved and looked forward to seeing, those I respected and the ones I didn’t, and those of whom I am still not too fond.

In my garage right
surfing that has every yuppie running to the beach with their 7'10" egos. Most of us are grateful to the cold water for keeping it clear of excess company. I stick mostly around D Street/Moonlight in the summer and Swamis/Cardiff in the winter, with Oceanside Pier somewhere in between.

I remember paddling out with some friends on a sunny day, eyeing an aggressive old longboarder on an approaching right who seemed bitter about all the darned kids on their potato-chip boards… I remember beginning to duck-dive, watching the nose submerge, feeling my knee on the stomp pad, and realizing that I was. “Whoaaa…” was the general response to the hole under my lower lip where my tooth had poked through, and it generated a small crowd. I wonder if the longboarder would have apologized had I been a burly guy.

Sexism in the surf world has decreased incredibly, and I see it more in the surf shop where I work than in the water. You’d be surprised by how many guys, when they walk in, bypass the girls with their inquiries about things like Solarez or leashes. And God forbid we should be able to answer questions about shapes or custom ordering. You should see how many guys are caught off guard when one of the girls behind the counter states that the PCS G-3000 fin has more flex than the MRX, which is best as a twin-fin setup. Girls are underestimated in the surf world, although that has been changing. It’s not always easy for guys to overcome that primitive, manly sense of territorialism, although most everyone adopts their game face in the water.

— Gabrielle Clifford
La Costa Canyon H.S.

I began surfing four years ago, in the summer before I started eighth grade. However, subtracting the fall and winter months during which I don’t surf, I have surfed for about two and a half years. I had always been interested in surfing because my dad and uncle surfed when they were younger, but I don’t think they ever thought of teaching me. My friend recommended that I go to a surf camp at La Jolla Shores. I invited one of my close friends to take the lessons with me, and I have to admit, it wasn’t the best experience of my life. My friend and I were the oldest in the group and were ignored for almost the whole week. However, while our instructor was helping out the younger kids, we “taught” ourselves the basics. I remember the first time I stood up on a wave,… and promptly fell down after losing myself in excitement. It took a while before I could stand up and stay up.

After I knew I would stick with surfing, I got a 7’8” longboard for my 16th birthday and paid for half of it. My friend/hairdresser recommended that I go to Bob’s Mission Surf shop; not only did I get a great deal on the board, but the owner gave me tons of information on surfboard care. I own only one surfboard, but due to my laziness and dislike of cold water, it has been sitting in my garage. The only thing that keeps me from surfing more often is the fact that I am cold-blooded. My hands are permanently ice cold, and since I don’t enjoy wearing wetsuits, the winter months are never a time when I think about surfing. So, spring and summer are ideal. When I started surfing, I would get out to the beach maybe three to four times a week. Most of the time, I enjoyed being by myself, but sometimes loneliness would get the best of me. I didn’t have any friends who surfed, and I didn’t think I was good or “cool” enough to surf with the locals. What I do enjoy every summer is going out in a surf camp. The last one I went to was the best. It was at San Elijo State Beach, and the instructor took a lot of time with me to break my habits. When I go to a camp, I feel as if I’m improving, rather than just surfing when I know I could be better.

When I surf, I’m usually out in the water between one and three hours. My mom usually drives me to the beach, and while I’m out there, I always feel guilty that she’s there, sitting on the shore, watching me go in and out with the tide. When I have money and a steady job, I will fulfill my dream of owning a VW Westfalia with a pop-up tent. It will also have plaid curtains and a Partridge Family–like paint job. If and when I get this car, I will tote my surfboard in that and my mom will not have to accompany me. For now, I use her car, an Explorer. I slide my board across the seat through the back, and the nose sits in between the driver’s and passenger’s seats. I wrap a towel over the end of my board so that it won’t bash through my mom’s window; it’s almost too long.

The beach I go to most often is La Jolla Shores because in the morning it’s never crowded and the waves are good enough that I can take my time and have a lot of room to surf. The downsides are the piles of seaweed and, by noon, kids everywhere. My favorite beach is San Elijo. The beach is long and there are nice breaks. Despite the 100-odd stairs you have to walk down to get there, it’s worth it.

During my surfing sessions, I’ve taken a lot of sessions, I’ve taken a lot...
...the only time I feel weird is when other girls are out surfing.

---

Steffanie Perricone, Clairemont H.S.
cheeseburgers.

Jen surfs an average of two hours once a day, depending on the quality of the surf. On a good day, she likes to stay out for five or six hours.

Surfing keeps her in shape, but she also works on upper-body strength training activities such as skating, running with her dog, and yoga.

Once, Jen lost her board, and while swimming toward it, someone clueless shoved the board into her face. She had to make stitches sewn under her nose. She contracted one memorable infection while surfing Cloudbreak, a surf spot in Tavarua, Fiji; she cut her feet on coral, and the bacteria made her feet swell up for a few days. A month after she returned home, Jen's dad noticed something in her foot. She broke open the wound and found coral growing. "It wasn't painful," she says, "but it was a little scary to find out that I had brought home a piece of Fiji in my foot."

Jen owns six boards. She uses three South Coast longboards that range from 9'0" to 9'1"; she surfs those in contests. She uses a 5'4" fish that she says is easily ridden in any conditions. She has a 6'0" egg that a friend shaped for her. The board she hopes to win has around forever is the 8'6" Skip Frye egg. Jen remembers seeing Skip Frye surf at Crystal Pier when she was learning to surf, and he influenced her to ride longboards. Since she began surfing, Jen has owned about 15 boards.

Surfing is a sport dominated by males, but women like Jen help change that view. She ignores gender when in the water and feels that guys are friendly to girls...even more so than other guys. She says the people that tend to be less respectful are generally older men who don't like being outdone by a girl. She's not afraid to call one out on a move he pulls in front of her, and if he has a macho attitude about it, she will stand up for herself.

Jen has won third place in the U.S. nose-riding championship in Malibu and a seventh place in Costa Rica for a women's world title. She is sponsored by Billabong, Von Zipper, Sector Nine, South Coast, and Gorilla Grip.

— Honora Swanson
Bober, Point Lorna H.S.
The ripe, round, red tomato sitting on your kitchen table is alive and busy. While you or I am asking, “How shall I eat it?” the tomato is huffing and puffing, sending signals throughout its meat and juices that cue color, texture, and flavor changes. The tomato, if it could talk, would tell us it doesn’t give a damn how we eat it. All it wants is to get its seeds out into soil and make more of itself. It’s dying, it would say, to do that.

Meanwhile, as you or I consider gustatory possibilities (sliced into thick slabs and topped with fresh basil?), outside in our garden, the tomato plant goes into red alert. On the scratchy vine, messages stream from the wound our pick- ing left behind. One set of messages instructs the plant to make a scab so liquids can’t flow out and bacteria and viruses can’t get in. The other set of messages, more a memo, really, advises the plant, “There’s one less mouth to feed. Send his food and water to the other fruits.”

Plants aren’t stupid. But their activities, literally, are beneath our notice. The plant’s “busyness” goes on at cellular levels the naked eye does not see.

Animals seem smarter than plants. In fact, plants may be smarter than animals. An animal, when you give it trouble, can eat you up or run away. A plant’s rooted down, stuck in dirt. It has to stick around and take whatever gets dished out. So that plants, to survive, have developed complicated defense mechanisms. Some researchers now describe plants as “slow animals,” forced by immobility to develop in ways subtler than an animal’s.

With the thought of that huffing, puffing tomato fruit on my table, I went over in my mind’s eye the progress of a tomato plant from seed to ripe fruit. What did that plant do? It popped up out of the ground, put out leaves, grew taller, put out more leaves, then yellow blossoms and, finally, green tomatoes that ripened and turned red. That was all I knew.

I had in hand Pat Welsh’s big (9” x 12”) two-pound paperbound Pat Welsh’s Southern California Gardening while by telephone she advised the plant, “There’s one less mouth to feed. Send his food and water to the other fruits.”

Frustrated, I talked about tomatoes. Born into a gardening family in what she describes as “a great, beautiful garden in Yorkshire, England,” Welsh spent her teen years on a farm in Pennsylvania. In 1945, she came west with her family, eventually marrying and settling in San Diego. Welsh was San Diego [where Welsh lives] I just don’t think you can do better than Better Boy and Early Girl and Celebrity. But Better Boy grows just because these two are somewhat heat resistant. And if you live in the interior, do not prune leaves off your tomatoes. If you do, your fruit will get sunburned.

“People shouldn’t plant in the ground and a lot of people don’t realize that. They look at it in the nursery and think it looks so healthy, so sturdy, the stem is so thick, and so they buy it not realizing it doesn’t have any of the protection for growing in the soil. It’s not resistant to certain soil-borne diseases, because it was built to grow in a container with potting soil and potting soil has none of those ‘baddies.’ ”

I asked Welsh what was the best tomato she’d ever eaten, and she answered quickly. “The best I ever ate in my life was in England in my grandfather’s greenhouse and I don’t think I could ever eat such a tomato here.”

Did she recall what variety her grandfather’s tomato was?

“No. And I don’t think it made much difference what variety it was. It was that it was grown in a moist, warm greenhouse and tasted so good picked off the vine with this magnificent aroma.”

“People shouldn’t plant them in shade?” and “baddies.” “In the interior, grow a heat-resistant variety. Ace Hybrid or San Diego Hybrid, even if you live in the interior, do not prune leaves off your tomatoes. If you do, your fruit will get sunburned.

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packers provide. The tomato, he said, is exceptionally well endowed for genetic and cellular research. In part, this is because the tomato is a self-pollinator, with male and female in the same flower. “Therefore,” he said, “all plants within a given lot will be identical, so if you want to understand a phenomenon and you’re not interested in genetic influence, you’ve got plants which are all the same, which is very nice.”

When you shake out a packet of tomato seeds onto a piece of paper you will see tiny beige oval specks about five millimeters long, four millimeters wide and two millimeters deep. Seeds do not appear alive but are. All along, in the seed packet, they have been steadily breathing.

Beneath the seed coat are the embryos (which carries within itself all the genetic potential to produce a tomato plant), the two food-storing cotyledons and a second food-storage structure, the endosperm, the green plant’s version of the mammal’s placental tissue. To begin germination the seed needs sufficient water, proper temperature (70 degrees is considered optimum), and soil.

Local county extension farm agent Wayne Schrader likes to plant tomato seeds in orange rinds. “You take half an orange, eat it, then put a little dampened soil in the rind, plant your seed, and put the orange rind in the windowsill. When you get the plant up to size, you tear the orange rind off and put out your plant.”

Let’s say that under greenhouse conditions at 10:00 on a Monday morning you placed a tomato seed in soil and gave it water. Almost immediately, water molecules enter the seed coat and make their way between dry cell walls and into the dry cellular materials. By Tuesday morning at 10:00, water uptake causes material within the seed to begin to expand. Splits develop in the seed coat, allowing increased water uptake into the seed and opening paths to oxygen in the soil.

By 10:00 Wednesday night, cells at root and stem tips are elongating, dividing, and elongating again. This elongation and division takes place in regions known as meristems. At the tip, or apex, of each stem and root is an apical meristem, where cells are actively dividing.

The root must push through the seed coat to reach water and minerals. The tip of the shoot must poke through the soil surface, taking with it, without injuring them, the cotyledons. All this must be accomplished before endosperm food reserves are exhausted. A seed’s food supply is so carefully calculated that if the seed, for instance, is set too far underground, it will use up its reserve foods before it can emerge from soil and will not germinate.

By Saturday morning, the tomato’s tap root has penetrated soil and grown to an inch in length. The stem tips break through and expand and forces open the seed coat and pushes through soil. All this pushing takes place against great resistance, first against the softened seed coat and then, soil. Expanding in diameter and elongating at the same time, the stem produces enough of what is called “emergence force” to push up between grains of soil toward the surface.

Monday morning, the...
Once the apex of that stem tip pokes out of dirt, ‘‘it begins to photosynthesize. It’s a dramatic, flagging moment.’’

For the next six to eight weeks, roots and shoots and stems and leaves will grow. Roots grow downward toward water and leafy shoots grow up and outward toward sunlight.

How, I asked Dr. Rappaport, does the root know to go down and the stem to go up? ‘‘Tropisms,’’ from Greek tropos, which means ‘‘turn,’’ are growth responses to external stimuli. It is geotropism, growth in response to gravity, that in part causes the shoot to grow up and root to grow down. The top of the plant grows away from gravity and roots grow toward gravity.

And how do food and water move through the plant?

Local county extension horticulturist Vince Lazaneo, whose gardening columns can be read in the San Diego Union-Tribune, said that the backyard gardener usually goes to a nursery and picks up a few tomato plants. These plants will be four to six weeks old and sold in jiffy packs holding six small plants or one plant to a four-inch pot. ‘‘Typically,’’ he said, ‘‘a gardener will buy his plants on a weekend and take them home and put them in.’’

What should you look for in transplants?

‘‘Young, sturdy plants with healthy green leaves. Avoid plants that are root-bound or that have yellowed foliage or premature flowering or immature fruit.’’

Lazaneo, who lives in Mira Mesa and grows his tomatoes in raised beds in native soil amended with compost, tries a dozen different varieties every year. He grows Celebrity, the San Diego Hybrid, Better Boy, Big Pick, Carmelo, Whopper, and Sweet 100.

Even before you bring home Celebrity or Better Boy or the San Diego Hybrid, you likely have given consideration to soil into which your plants will go.

Walking across garden soil, the average person tends to think of that soil as undifferentiated solid, as ‘‘dirt,’’ solid and compact beneath his feet. But in fact the first six inches or so of garden soil mix weathered rock and minerals and decomposing plants and animals and living creatures. Take up a handful of soil into your palm, and you may be holding millions of microscopic soil mites and some five billion one-celled bacteria — about as many bacteria as there are men, women, and children on earth. So small are many soil components that when you stick your spade in and begin digging down and turning over your garden dirt, you could inhale, as a portion of ‘‘fresh air,’’ a kingdom of mites, bacteria, and spores.

Pat Welsh suggests preparing soil by digging it deeply with a spade and adding soil amendment. ‘‘Good tomatoes,’’ she said, ‘‘require proper soil pH.’’ She explained that ‘‘the pH scale is numbered from 0 to 14, with 7.0 neutral. As values decrease, soil is increasingly acid; as they rise above 7.0, the soil is increasingly alkaline. For tomatoes, a pH of 6 to 7 ensures adequate nutrient availability.’’

When you get your transplant home and take it out of its container, the roots tend to be balled and the tap root no longer intact. Tim Hartz, the Davis-based extension agent, talked about what happens to roots when you bring home a tomato plant and stick it into soil.

‘‘After you plant, there will be a period of four days to two weeks’ transplant shock. No real advance of root happens. The roots draw water but basically they sit there.’’

‘‘It takes a while for the interface of root ball and soil to get a good capillary lock so that water and oxygen can equilibrate across that barrier. And the root itself will take several days to begin to generate new growth that goes off and explores into soil.’’

Let’s say it’s perfect late-spring tomato weather, with few cloudy days and temperatures never below 55 at night.

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night. Your tomato plant has been in garden soil for two weeks. Although the plant will appear to be just sitting there, looking as if it never worked a day in its life, activities of incredible complexity are taking place.

Plants produce chemicals similar to hormones in animals. Plant hormones, however, are produced in cells of general rather than specific organs — stems, leaves, roots, and flowers. Each plant hormone delivers messages regulating plant growth and functions. From planting to harvesting plant growth and functions, plant cells of general rather than specific organs do the work. Plant hormones, delivering messages regulating plant growth, deliver messages regulating plant growth.

A tiny insect walking through the forest of trichomes rising out of a tomato leaf would find that some of these hairs are as sharp as knives; they scrape against the insect and cut the insect’s cuticle or shell. These insects can bleed to death while walking across sharp, spiny hairs.

U.C. Davis entomologist Sean S. Duffey said that some wild tomato varieties growing in the Andes “are particularly hair toe, just thick with hairs. They also have a very sticky surface. Any insect who lands on these is basically doomed.”

Duffey explained that some trichomes have at their end a structure that seen through a microscope would look like four basketballs lashed together. “The basketball-like structures contain volatile oils, oils that turn to gas at very low temperatures. These oils, since they volatize, are a useful place to hide poisons and allergens. Should you brush against these trichomes, you might well find your skin beginning to redden and itch.” Your plant has been in the garden, let’s say, for four weeks. Roots soak up water and nutrients. New shoots and new leaves appear. From now until the plant reaches a mature height of, say, six feet, it will grow an inch a day. “Nothing,” said Tim Hartz, “compared to melons. They’ll put out three, four, even five inches of vine a day, but you don’t notice because the vine’s running along the ground.”

Joyce Gimel teaches basic vegetable gardening at Foothills Adult Education Center in El Cajon. Her students are male and female, young and retiree. Almost all want to learn to grow tomatoes.

Gimel was raised during the Depression. Her father gardened and her mother canned his produce. “We had a large garden,” she says, “plus chickens. Like all kids, I didn’t pay much attention to what my father did in the garden, and now I wish I had. I got a terrible attitude as a kid about garden chores because I had to pick off those damned tomato worms. I got a rash from tomato vines, so I had to wear long cotton stockings on my arms.

“When I got married and got a home of my own, then I began to garden. I canned and froze what I grew — did the whole thing.”

Gimel gardens now at her home in Chula Vista. I asked about her tricks for growing tomatoes.

“I use row covers,” she said, “when plants are small. Row covers accelerate growth. There will not be that big variation between day and night temperature. I use it on hoops and keep it on the plants day and night until they get up to the top of the tunnel, about 24 inches. By that time plants are pretty well established and beginning to bloom.”

How did Gimel get rid of white fly, a tiny insect that sucks sap from tomato leaves’ undersides?

“White fly,” she said, “can’t stand wind. So that white fly can be overcome in a back yard by spacing out plants not too close together so that they get good air circulation. You also can go out with a vacuum cleaner, just put a piece of nylon hose over the tube, and suck them up and squash them.”

Gimel sometimes visits her students’ home gardens. “New people get discouraged if things don’t work. It sounds so easy if you hear about it or read a book. You just put these little things in the ground, and they pop right up, and then you go out and pick fruit. They don’t realize the work that goes into maintaining it for four months.

“Most are disappointed when they have disease or insect problems or they haven’t prepared in advance for keeping tomatoes upright by putting in stakes or poles. As soon as plants get heavy with fruit, they fall over and get sunburned, and you can lose about 90 percent of your crop.”

“Other than that,” Gimel laughed, “most people don’t have too much trouble with tomatoes.”

Pat Welsh had told me that, locally, the insect that most troubles tomatoes is tomato hornworm, a large caterpillar that can grow as long as four inches. “Because,” she said, “it really chomps a lot.”

High-tech bright green with diagonal white stripes and fitted out with a black horn, tomato hornworms are moth larvae that lay pale, beady green eggs on foliage undersides. Pat Welsh is correct in her assessment of the pest’s greed. The tomato hornworm chews leaves, strips stems, and will even munch fruit. The home gardener isn’t defenseless against hornworm. The hornworm can be picked off the plant. Trichograms, tiny wasps that parasitize the hornworm, can be bought at nurseries and by mail order. Row covers, like those that Joyce Gimel uses, help and there is always Dipel or Thuricide or Bacillus thuringiensis (Bt).

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researchers have known for the last century that plants had evolved cunning defense mechanisms. Left to its own devices, the tomato plant is not entirely vulnerable to hornworms.

Plants produce at least two principal types of Defensive chemicals. The first, like alkaloids in leaves and stems (which have been known to kill cattle who ate them as forage), is a normal everyday constituent of the plant, present whether or not the plant is under attack. The second is an inducible defense, a genetically programmed response to attack.

Washington State University’s Clarence ”Bud” Ryan was the first plant biochemist to demonstrate that when a hornworm bites into a tomato leaf, the plant doesn’t sit in soil in abject surrender. Asking questions of U.C. Davis tomato experts, I’d more than once heard Ryan’s name. In 1972, Ryan showed that only a few hours after a bolo chewed a tomato leaf’s edge, the plant began producing defensive chemicals. By 1982 Ryan had confirmed that tomato plants produce chemicals that deprive insects of nutrients and retard growth.

I telephoned Dr. Ryan in Pullman, Washington, and asked if he’d describe what happened when a hornworm started snacking on a tomato leaf.

When the hornworm bites into a leaf, Ryan explained, cells are crushed. Cells lose water and tension. Signals are released at the wound site that send out a chemical—warning scream. (At about the same rate it takes the plant to make this “scream” heard, it would take half an hour for you to register you’d stubbed your toe.) These “screaming” chemicals move through the vascular fluid, shutting from leaf cell to leaf cell, alerting the rest of the plant to the danger. This chemical is a polypeptide (the principal molecular structure making up proteins) that Ryan and fellow WSU researchers call “systemin.”

This chemical “scream” switches on genes in plant cells that trigger production of protein-digestion blockers called protease inhibitors. These inhibitors, said Ryan, are “anti-nutrient proteins” that curtail insects’ ability to break down proteins in plant foliage.

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on greenery peppered with this inhibitory compound he’s in trouble. “The proteinase inhibitor,” said Ryan, “acts in the hornworm’s intestine by deranging digestive enzymes, thus making it difficult or even impossible for the hornworm to get the nutrition it needs. The hornworm responds by making more and more digestive enzymes.

“And then, at the same time, the hornworm continues chewing and making new wound sites. This causes release of more and more systemin. This triggers gene cues that further amplify signals and increase proteinase inhibitor production.”

While all this goes on, said Ryan, “a message goes to the hornworm’s brain that slows down appetite. Bit by bit, this process slowly kills him.”

Although earlier studies showed that the tomato produced natural insecticide, Ryan said that his research team was first to pinpoint a polypeptide that could send signals within a plant.

Did people laugh when he first proposed his theories? “Yeah, we had a lot of trouble in the early days. Nobody believed proteinase inhibitors were involved in plant defense. I would talk at conferences, and people would get up and say, ‘Nobody has ever shown that,’ and I’d say, ‘Well, it looks like it to me. The systemin is there and it makes insects sick.’”

When did people stop laughing? “About 1985.”

By 1985 Ryan and fellow WSU researchers (whom Ryan described as his “post docs”) had identified the gene that causes tomato to produce proteinase inhibitors. Once identified, the gene was inserted into tobacco plants. Ryan was able to show that these tobacco leaves had begun producing high concentrations of the proteinase inhibitor.

Hungry tobacco hornworm larvae were placed onto treated tobacco plants for seven days. Some larvae died. Survivors gained only 6 to 10 times their original weight. In a control group, other larvae were placed on untreated tobacco leaves. These lived and gained 40 times their weight.

Now Ryan and his team have identified the gene that codes for the chemical “scream.” Identifying that gene made way for the team’s making an antisense gene and inserting that gene into plants (an antisense gene reverses the effect of the original gene, canceling out its messages). “This,” said Ryan, “shuts down production of the polypeptide, and when we do this the plants can’t respond anymore. We have a paper going out now that shows that tomato plants having these antisense genes can’t defend themselves against hornworms, and hornworms go ahead and demolish the plant.”

If I went out in the garden and gave my tomato plant a good kick in the stem, would it feel it? “You betcha.” Would this affect plant growth? “Not much. Even if the plant has to give over 1 or 2 percent of its growth to making inhibitors during the attack, that will not affect productivity that much. Now if you kept kicking the plant every few minutes for a week, then you might see some effect. That’s, of course, why we want to get rid of insects, because when they con-

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stantly chew, plant productivity goes down.”

All day, out in the garden in its place in the sun, the eight-week-old tomato’s leaves intercept light, taking in carbon dioxide and releasing oxygen through small pores in the leaf surface called stomata, from the Greek stoma, for “mouth.” These stomata open and shut, controlling passage of gases and water. As water evaporates from an opened stoma, more water is pulled up along a vein that stretches down to a root. Underground, roots travel further out and further down into soil, drawing in ever more water and minerals. Some of this water will be used to transport sugars from leaves back down to the roots.

Were you to set a camera in front of the tomato plant and take time-lapse photographs, you would see, looking at the film, that all day plant leaves wave and move and twist. With proper recording devices, you might hear the plant grow. U.C. Davis’s Rapaport reminded me that without any technological aid, you can sometimes, when walking through a corn field, “hear” corn grow. “You can hear cracking. The plant is growing rapidly; it takes up water at enormous rates. Terrific tension is cre-
flower production. When the plant reaches that optimal size and temperature remain optimal for several days in a row, the plant switches to flower production.

A favorite tomato of Pat Walsh and Vince Lazeneo is Celebrity VFNT, a 1983 choice of All-America Selections (an AAS award is the plant world’s equivalent of an Oscar). Celebrity had its early field trials in San Diego during the late ’70s and produces dependably in each of San Diego County’s microclimates.

Celebrity was bred by Petoseed’s Craig Wyatt (Petoseed Company, founded in 1950 in Ventura as a tomato-seed producer, is in 1950 in Ventura as a tomato-seed producer, is the plant world’s equivalent of an Oscar). Celebrity was bred by Petoseed’s Craig Wyatt (Petoseed Company, founded in 1950 in Ventura as a tomato-seed producer, is named a 1993 AAS winner. Wyatt explained that Celebrity is a hybrid. A hybrid is a plant developed from two genetically unlike parents. What plant breeders hope to accomplish by hybridizing is to create plants with qualities better than those of either the original parent plants. They describe such a combination as “hybrid vigor.”

Mornings, when you walk out into the garden, oxygen will be spraying out from stomata and solar panels in leaves will be gearing up for light capture. Looking at the tomato plant, you may see that some yellow blossoms dried up and dropped off, leaving behind no green tomato. This indicated as it twists and turns. You would begin to get your hopes up for fruit when you notice yellow flowers. The plant is able to flower only when it has attained size necessary to support blossoms and fruit and sufficient food reserves to supply reproductive organs. When the plant reaches that size and when day-length and temperature remain optimal for several days in a row, the plant switches to flower production.

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cates that pollination was not completed.

One common reason that pollination does not happen is that temperatures may have been too high and humidity too low, as when Santa Ana winds blow across the county. This dry heat will cause pollen to desiccate and lose ability to fertilize.

Pat Welsh said, about blossom drop, “You have to pollinate the tomato to have seeds. People who don’t know this and who grow tomatoes in a still and protected place may have few tomatoes or may not even have any. So you must jiggle your blossom and produce the effect of wind.”

In Webb’s Southern California Gardening, she suggests that pollination can be improved by “rapping with a hammer on tomato stakes or cages in the middle of the day, when the weather’s warm and dry.” To ensure pollination, commercial producers of greenhouse tomatoes use what they call an “electric bee” to vibrate tomato plants. Home growers of greenhouse tomatoes often use an electric toothbrush.

Women trying to become pregnant know they have only so many “fertile days” in every menstrual cycle. Although pollen is

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mature and ready for transfer when the tomato flower opens, the stigma at the female pistil’s end is receptive for six days — two days before the flower opens and four days after.

Pollen is shed most abundantly on bright sunny days between ten in the morning and four in the afternoon. Let’s say that you go out in the garden one Saturday at noon. Following Welsh’s suggestion, you rap the plant stake with a hammer. Pollen grains land on the stigma, ready for pollination and sticky. By 1:00, the pollen grain begins to put out a pollen tube. During the next 12 hours this tube grows down through the pistil into the ovary to the ovules. (Pollen from, say, a zinnia, wouldn’t have any luck with the tomato. A flower obtains due to pollen’s compatibility from the grain’s shape and chemical composition.) Six hours after reaching the ovule, at 6:00 Sunday morning, the ovule is pollinated and a zygote, the union of sperm and egg, forms. (Zygote is from Greek zygotos, for “yoked” or “united.”)

An aside. Walking out in your garden you inhale pollen grains (along with mites, bacteria, and spores). The pollen grain ends up in your nose. A sticky protein is spread on the grain’s surface, as an aid to fertilization. These pollen grains, in your nose or on a plant’s face, as an aid to fertilization.

Pollen grains (along with mites, bacteria, and spores). In your garden you inhale “united. ”

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ple who suffer from pollen allergies, you may start sneezing. It is the pollen's gummy protein that stimulates your histamine response.

Craig Wyatt had suggested I talk with his colleague at Petoseed, Paul Thomas. Thomas is best known as breeder of the now-30-year-old gardener's favorite, Better Boy. He also developed the tomato marketed locally as the San Diego Hybrid.

Thomas gets to his Petoseed Woodland office by 7:00 in the morning and on two separate early mornings we talked about tomatoes.

How, I asked Thomas, did he happen on the San Diego Hybrid?

In the late ‘50s, Thomas said, Petoseed wanted to get into the San Diego market and sell tomato seed to local commercial growers. Thomas laughed. “So, basically, I went to Bernarr Hall.”

Up in North County’s tomato fields, growers still talk fondly of the late Bernarr Hall, who served 40-plus years as University of California Cooperative Extension Service farm adviser for San Diego County. In 1987, when Hall died, the San Diego Union bannered his obituary, “B.J. Hall, 75; A Help to Farmers.”

A native San Diegan who made his home in La Mesa, Hall joined the extension service in 1941. As one among his duties, Hall supervised field trials for seeds developed by universities and seed companies.

When Thomas telephoned Hall to inquire about Petoseed’s selling seed to local farmers, Hall suggested that what county commercial growers most needed were tomatoes with disease resistance. “So,” recalled Thomas, “we put some hybrids together that had F and V resistance.”

New gardeners wonder when they study seed packets what the letters V, F, N, and T mean. These letters, following the name of a tomato hybrid, indicate that resistance to Verticillium wilt, Fusarium wilt, nematodes, and tobacco mosaic.
is bred into the tomato. In Petoseed’s first years, Paul Thomas lived and worked in Ventura, “During growing season,” he said, “I would get up at 4:00 and drive down to San Diego two or three days a week.” What Thomas came to check were Bernarr Hall’s vegetable crop field trials, in which Petoseed would enter hybrids. “Bernarr was always good about trial material. He’d plant plots in which Petoseed would check were Bernarr Hall’s two or three days a week. “I would get up at 4:00 and drive down to San Diego in the late ‘60s, a call came to Thomas at his Ventura office. It was Hall. “You need to get on down here,” Hall told Thomas, “there’s trouble in the tomato fields.” Thomas drove to San Diego and met Hall at the edge of a North County field where plants from seeds that Thomas had bred were growing. “A devastating disease had struck some ten acres of commercial growers’ fields. It looked like a tomato graveyard. It was like you hit the tomato fields with a blow torch. Ten or more acres of tomato vines appeared dead.” (North County tomato grower Al Steindorf remembered this way: “The plants were all dead with fruit still hanging on them that wasn’t even developed completely. It looked like a Biblical curse had fallen on the fields.”) A U.C. Riverside pathologist misidentified the disease as seedborne fusarium crown rot. That he called the disease seedborne caused problems for Petoseed, said Thomas. “The finger of guilt pointed directly at us.” Thomas telephoned U.C. Davis’s veg crop department and asked for help. The department head called a meeting of seed companies and university plant pathologists. “A fellow at Davis, Ray Grogan, and his assistants Kimball and Misaghi got involved. They identified the disease as alternaria stem canker.”

Grogan, Kimball, and

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Misaghi pinpointed the alternaria, but couldn’t find its origin. “We still don’t know,” said Thomas, “exactly where it came in from. Probably out of the soil. In San Diego at that time, farmers pinned out growing shoots near the bottom of the plant. It seemed as if the organism would go in on holes in the plant stem where pruning took place. The stem would be girdled, cutting off flow of food, and plants would turn brown right above ground and soon tops would die.”

Not all the field was infected. One spot in the “tomato graveyard” continued lush and green. It was a stand of Petoseed tomatoes — 6718VF — bred by Thomas to give local growers verticillium and fusarium resistance.

“We did not know it at the time,” said Thomas, “but one of 6718’s parents was resistant. After the alternaria was identified, we assayed our breeding material to see what was susceptible to this alternaria and what was resistant. Everything we have now is resistant to it.

“In 1977 we replaced 6718 with 7718. 6718 and 7718 were similar except for a change in one parent that made 7718 a smoother fruit.”

Thomas agreed with Craig Wyatt’s assessment that breeding was as much an art as a science. “I will wake up at 3:00 in the morning,” he said, “because an idea hits me. Sometimes they look pretty dumb when you get up and look at them.”

Thomas doesn’t work with a computer. “The new young people,” he said, “seem to have them attached to their feet.” He added that 40 years ago, when he was one among “the new young people,” most plant breeders weren’t, as they are now. Ph.Ds. “Our graduate school was the field. We didn’t even have offices. We went out in the fields with the plants.

“The computer is a useful tool, but it doesn’t tell you everything because much of what we do is measurable. You go by feel. When you are trying to test the firmness of a tomato, a lot of this is in how you squeeze fruit, how it comes off the plant. How do you find out these things? You find them out by doing them.”

“Living in Ventura, and trialing in San Diego gave me a chance to see material all through production season. You like to look at plants when they first start coming into production, see the first fruit, how it starts to set, if it comes in with a good yield.

“As the season progresses, you want to see later settings, to make sure you are able to maintain fruit size up on top of the plant. Being able to watch material allows you to see if you are going to get a continuous set or a concentrated set for one big pick and then a big gap before the next pick. Commercial growers and home gardeners like to have continuous harvest.

“And, you want an opportunity to see what happens when the plant goes through stress — that firmness of a tomato, a lot of this is in how you squeeze fruit, how it comes off the plant. How do you find out these things? You find them out by doing them.”

Thomas continues to work, drawing up water and minerals, to bring it to a one-pound tomato. “I sure do,” he said. “It’s a thrill, to be honest with you, that they’ve done what they’ve done.”

The plant put into the ground in May, by late June will stand five, six, seven feet high. Leaves stick to their work of photosynthesis, producing sugar and allocating that sugar to each truss of fruit. (It takes about 13 tomato leaves to furnish one tomato fruit enough food to bring it to a one-pound weight.) Roots stick to their work, drawing up water and minerals.

Pollination occurs, chemical messengers set off activities responsible for making fruit. One of the most important triggers in tomato fruiting is ethylene.

“Ethylene, one of the Big Five plant hormones, is better known as a raw material in production of petrochemicals. Ethylene is also a naturally occurring gas emitted by fruits and vegetables (apples, tomatoes, bananas, and melons give off the most ethylene).

Commercial growers and home gardeners alike have to fear ethylene. “It is ethylene that we owe the adage: “one bad apple (or tomato) can spoil the barrel.” A bruised apple or a tomato with broken skin discharges more ethylene than an unblemished or unbroken fruit. Increased ethylene discharge in turn causes a respiration increase and with this increase comes faster-than-normal decay. This increase spurs near-at-hand unbroken fruits to generate more ethylene and respire more rapidly and decay sooner. Hence, the bad apple that spoils the barrel.

Most plant cells make ethylene all the time. But ethylene does not just sit in the tomato waiting to act, it has to be synthesized from basic elements in the fruit.

I telephoned Joseph Ahrens in his office at the U.C. Davis veg crop department. A cell-wall chemist by training, Ahrens is considered an expert on post-harvest physiology, what happens to fruits and vegetables after they’re picked. I asked Ahrens if he could explain what ethylene does.

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in tomato ripening.

“Ethylene,” he said, “acts as a switch. It initiates a cascade effect, turning on one after another enzymes. Ethylene not only effects the turning of these switches that initiate this cascade of events, but ethylene, in a feedback effect, induces its own synthesis.”

In the ovary (whose ovules were fertilized on Sunday morning as a result of your Saturday afternoon stake rapping) by Tuesday afternoon cells will be dividing. This cell divides and keeps dividing, producing more and more cells.

Tomato fruit is an ovary composed of flesh (fruit walls and skin) and pulp (placental tissue and locular tissue including seeds). When you slice a ripe tomato you will see hollow sections filled with a viscous yellowish liquid in which seeds are suspended. You will also see in the fruit’s center, the “meat,” or columella. As the tomato begins to ripen, ethylene synthesis increases in cells in the vicinity of seeds and columella.

Once union of sperm and egg occurs, resulting in the zygote, this single cell divides. The embryo develops, and around the embryo, endosperm. The ovule is attached to the columella by the funiculus, the plant’s umbilical cord. Sucrose and nitrogen pass from fruit through funiculus into the ovule.

During the next eight weeks, the ovary, weighing ten milligrams (one drop of water weighs one milligram), will grow to a tomato fruit that may weigh as much as two pounds — “bragging weight.” This eight-week period can be divided roughly into two parts. During the first four weeks, cell division takes place. During the last four weeks there is cell enlargement, due in part to water uptake.

Nutrients increasingly are diverted into fruiting. Two days after pollination, import of sugars and water and minerals to the ovary increases substantially. “Sugars,” said Ahrens, “come into

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the fruit and are assembled temporarily into starch for storage. The tomato takes two sugar units and slams them together into starch. It's like knitting wool together; you make chains of starch which are just ways to store sugar. The tomato also stores sugar in the vacuoles, big storage areas in the cell.

Daily dry matter accumulation rate in the green tomato increases from 30 milligrams (the weight of 30 drops of water) to 150 milligrams by the end of the first two weeks after pollination. Green tomatoes no bigger than your pinkie's end will begin to show under the leaf canopy.

During weeks three to five of the eight-week fruiting period, growth in the ovary is rapid and due almost entirely to cell enlargement. By the end of this period the tomato reaches what is described as its "mature-green" stage and looks like a full-sized hard green tomato fruit. The mature-green fruit, if torn from its vine, could ripen and produce viable seed.

If the tomato has not quite reached mature-green, said Ahrens, and "if you wound that tomato, if something takes a big bite out of it, or the stem got broken and stopped giving nutrients to the tomato, it will detect that. It will go into a stress, which the fruit perceives as an imbalance of nutrients inside it, and it will start to produce ethylene and try to hurry up and ripen. It will try to force itself to do this, to ripen, in order to make a last-ditch effort to try to make some seeds. It's quite amazing."

Tomato acreage in San Diego County, once the largest fresh-market tomato producer in the state, fell from 6600 acres in 1981 to 3426 acres in 1992, according to statistics gathered by county farm agents. Fresh-market tomatoes that used to be grown primarily in North County and sold to the L.A. and East Coast markets, are grown now in Baja and in the state's central valley.

County farm adviser Vince Lazanean explained decline in local fresh-market tomato acreage this way: "Not only are land costs higher here than they are in Baja or the Central Valley, so are labor and water costs. A lot of local growers helped that move to Mexico by going into partnership with growers in Mexico."

Why? "The bottom line is, 'Can you make a profit?' " As for the exodus of tomato acreage from San Diego to the Central Valley, Lazanean said that most local tomato growers plant stake or pole tomatoes. These tomatoes go into fields as transplants and must be hand-tied to stakes and pruned. Tomatoes then are hand-picked off vines six to seven times per season. Central Valley farmers plant a bush tomato that grows close to the ground and requires no staking, tying or pruning and can be mechanically harvested. Mechanical harvesters separate fruit from vines and sort it with electronic eyes according to color.

I wanted to see fresh-market tomatoes. I telephoned Andrea Peterson of Peterson Specialty Produce in Fallbrook, who grows cherry and pear tomatoes for the gourmet market. Peterson suggested I go see Al Steindorf’s organically grown tomatoes. Steindorf, she said, wasn't "a real chatty person," but he was "very knowledgeable and had been doing it forever."

She added that, compared to Steindorf, "the rest of us [local organic tomato growers] are just abject newcomers."

I met Steindorf on acreage he leases from Palomar Airport. The land lies directly beneath the airport's flight path. A big man, dressed in blue work shirt, blue jeans, and sneakers, Steindorf initially proved as taciturn as Peterson hinted he might. In the ten-acre patch, at whose edge we stood, Steindorf
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San Diego Reader, May 27, 2004
Ode to Tomatoes

The street
filled with tomatoes, blue saltcellars.
midday, its sheds
summer, its own light,
light is
benign majesty.
hailed
Unfortunately, we must
like
murder it:
tomato, the knife
its juice
sinks
through the streets.
unabated, into living flesh,
the tomato, red
viscera,
the kitchen, sun
it enters at lunchtime,
takes to the clear onion,
its ease
its flag, and to celebrate the union
on countertops,
among glasses,
butter dishes,
grew sugar beets and raised cattle. “I thought being a farmer was the last thing I wanted to do, but after I got away from it, I knew there was something missing in my life. So I came out here in the ’60s and went to work for a flower grower. Then I started a place of my own in Encinitas, growing cucumbers.”

Steindorf grew up in Montana, where his father planted in late January, and grown, after some three and a half months, to heights ranging between three and four feet. Tennis ball-size green tomatoes hung in trusses off stocky plants and yellow blossoms lifted from stem ends.

Most of the fruit was still hard and bright green, but we could see, toward the bottom of plants, fruit turning paler green. “When these are picked,” Steindorf said, “they will be almost ripe and will weigh six to eight ounces. They will taste like a tomato, unlike what you get at the store.”

Steindorf’s tomatoes are “vine ripe.” They will not be ripened in ripening rooms, but they are not picked red ripe, as they would be in a home garden. According to USDA standards, a tomato is “vine ripe” when it has acquired 10 percent color, with a hint of palest pink showing through green.

Steindorf grew up in Montana, where his father grew sugar beets and raised cattle. “I thought being a farmer was the last thing I wanted to do, but after I got away from it, I knew there was something missing in my life. So I came out here in the ’60s and went to work for a flower grower. Then I started a place of my own in Encinitas, growing cucumbers.”

Steindorf became an organic grower, he said, “for the challenge.” Farming without chemicals, he added, “gets in your blood and you get addicted to it.”

He uses fish fertilizer and compost he makes from horse, chicken, and steer manure. He doesn’t “spray with anything detrimental to people” and depends for insect control on ladybugs, lace wings, and parasitic wasps.

An organic farmer, Steindorf said, “works on the premise of feeding the soil rather than feeding the plant.” In the decade he’d grown vegetables under Palomar’s incoming jets, Steindorf said he had significantly improved the soil. “When I began, it was hard and compacted. It would go from being wet to dry in a few days. Over time, I’ve incorporated organic matter that holds on to water.”

His current crops, he said, were pretty good. “If you look at a devastated field, it’s depressing. It’s like your children who are doing it more pronounced!”

Liposuction does not treat cellulite. In addition, the risks or downtime involved are not broken down by the digestive tract and liver. The result is directly into the middle layer of skin. The result is significantly reduced inflammation and/or fat in the targeted area.

The procedure takes only 15 minutes. Depending on the amount of unwanted fat involved, 5 to 20 treatments are needed.

Advantages over liposuction

Mesotherapy offers a simpler, less-invasive alternative without the risks or downtime involved with liposuction. In addition, liposuction does not treat cellulite and can possibly make it more pronounced!

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real well and you’re happy, and if one gets in trouble with the law, you feel very sad. You ask yourself, ‘Where did I go wrong?’ It’s the same way with plants. You ask yourself, ‘Where did I go wrong?’”

Early on in my attempt to figure out tomatoes I’d ordered from the U.C. Davis bookstore a book Craig Wyatt recommended as essential: the 665-page, $165 *The Tomato Crop*. When the book arrived and I began to read, much of the text might as well have been written in German, a language I’d studied for one semester in high school and in which 30 years later I could recognize not much more than simple nouns. In *The Tomato Crop*, I’d been reading Grierson and Kader’s article, “Fruit Ripening and Quality,” in which the authors mention the “respiratory climacteric.”

“I asked Dr. Ahrens to explain this “respiratory climacteric.”

“Some fruits ripen after harvest and some don’t. Apples, tomatoes, bananas keep on ripening after you pick them. Strawberries and pineapple and oranges won’t. If you pick an orange when it’s green, it stays green. Those that do ripen after picking go through what we call a ‘respiratory climacteric’.”

Whether or not the tomato has been picked, said Ahrens, it goes through the climacteric. “When you first notice that bit of pink on the bottom of a green tomato, the fruit will have started breathing more rapidly. As ripening continues, the fruit breathes faster and faster until about the time it gets half pink and half red. At that point the tomato is at climax, which is what we speak of as the ‘respiratory climacteric.’”

After reminding me that in respiration, sugar molecules are broken down to release energy to fuel plant activity, Ahrens said that at Davis they gauged tomato respiration by “putting tomatoes inside a chamber and measuring how much carbon dioxide they produce.” They also measured banana, avocado, and apple. Apple respires more slowly than banana, and apple respires more slowly than avocado, and apple. They also measured banana, avocado, and apple. Apple respires more slowly than banana, and apple respires more slowly than avocado, and apple. Apple respires more slowly than banana, and apple respires more slowly than avocado.
tomato; banana and avocado respire faster.

Weeks seven and eight of ripening are a second period of slow growth during which there is little gain in fruit weight. Now, intensive metabolic change takes place. Starch molecules break down, turning into fructose and glucose. Acids in the locular gel mellow. Enzymes send messages to soften rigid cell walls and pectin that glues them together.

Softening occurs in two general phases. There is the initial cell-wall softening associated with cell growth. A second stage of softening that breaks down the pectin in cell walls occurs in these last few weeks.

Calgene's FLAVR Savr tomato, under development in Davis since 1984 and promised for supermarket shelves before year's end, is expected to ripen and begin to ripen, the plant no longer directs as much energy to repelling predators. U.C. Davis entomologist Sean Duffey explained, "Genetic information that tells the tomato when to ripen and what color to be." Genetic information that tells the tomato when to ripen and what color to be is being used to create tomatoes that are ready to eat when they are picked.

If you put your tomato in garden soil in May, by the middle of July you might find, under the canopy of spicy-scented leaves, your first ripe red tomato. You may also find tomato pests. Once tomato fruits turn mature-green and begin to ripen, the plant no longer directs as much energy to repelling predators. U.C. Davis entomologist Sean Duffey explained, "Genetic information that tells the tomato when to ripen and what color to be is being used to create tomatoes that are ready to eat when they are picked."
would tell the plant to produce chemical defense against insects] is not programmed to respond anymore. In ripening, what happens to fruit has become irrelevant, because the seeds are already formed. All the plant wants is to have its seeds disseminated, and from the plant’s point of view it doesn’t matter what happens to the fruit after that point.”

Marita Cantwell, a professor in the U.C. Davis veg crop department, is an expert in post-harvest physiology. Cantwell explained that the end for which the tomato was genetically determined was to stay on the vine and prepare seeds for dispersal and reproduction. “But we have distorted that evolutionary purpose somewhat,” she said, “to meet our consumer needs.”

I asked Dr. Cantwell what happened to the red ripe fruit when I pulled it off the vine.

“During the first few seconds after the tomato is picked from the vine,” she said, “we don’t know precisely what happens. We do know we’ve cut the fruit off from its water supply. It begins losing moisture through its stem scar rather than taking up water. It will no longer be able to accumulate sugars from photosynthesis. It is now on its own. It must use its own sugar reserves to continue ripening and softening. But it’s not dead. It continues to take in oxygen and give off carbon dioxide. It will do this until it rots.”

In the ripened ovary, picked from the vine, the seed remains attached to the fruit. The picked fruit continues the ripening process of softening, coloring, sweetening. And it will continue this process right up until the moment of consumption.

Senescence, or aging, acts differently in plants than in animals, Ahrens explained. “In plants there is a programmed senescence, a programmed death. The idea is to make itself attractive and get the seeds dispersed.”

Why does the supermarket tomato taste so bad and the homegrown vine-ripened tomato taste so good?

Tomato flavor, tomato experts all say, depends upon a combination of sugars, acids, and aroma volatiles, or readily vaporizing compounds. “And it has,” Adel Kader emphasized, “to be a proper balance.”

Tomatoes bred to have more meat and less locular jelly, because their acid content will be lower, will tend to taste bland, said Ahrens. Tomatoes picked before they are mature-green will taste bitter, in part because starches will not have entirely turned to sugar. And an underripe tomato is very acidic. As it ripens, acids decrease.

Tomato is a tropical fruit. Cold — temperatures below 55 degrees — is the great enemy of tomato flavor, tomato experts all say, depends upon.

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country in refrigerated trucks and held in a cooled store-
room, development of the
fruit’s volatile chemicals stops.
Cold is as much an
enemy to the genuinely red
vine-ripe tomato as to the
mature-green. Toss your red
vine ripe into the refrigerat-
tor, said Ahrens, and the chill
will destroy the proteins that
carry the fruit’s volatile
chemicals.

Breeders Paul Thomas
and Craig Wyatt agreed that
part of the problem in breed-
ing for flavor is that people
experience taste differently.
Joyce Gimel illustrated this
point. Gimel recalled that
early in the ’80s, the local
master gardeners’ class did
taste-testing in connection
with a tomato-growing pro-
ject at Cuyamaca College.
“We bought 12 varieties of
tomato at local nurseries and
raised three tons of tomato-
es. When we came to tast-
ing, everyone agreed that
certain tomatoes were bet-
er. But it was surprising how
much difference there was
in how people felt about fla-
vor. It is very subjective. One
person would like a mild
tomato and another liked one
with a little zing to it.”

To ask more about
tomato flavor, I telephoned
chemist Ronald Buttery at the
USDA’s Western Regional
Research Center in Albany,
California. Buttery studies
the tomato’s volatile com-
pounds. Buttery explained
that only when the tomato
is cut open and chewed does
the fruit yield its final bou-
quett. “When you hold an
uncut tomato in your hand
and smell it, the fruit has
very little odor. But cut it
open and you get the aroma.
That’s the moment when
the enzyme system in the
tomato breaks down the
fatty acids and releases the
volatiles.

“What people call taste
is actually aroma. When you
eat a tomato, bite down on
a chunk of it and start chew-
ing, volatiles are released.
The volatiles go way up in
the nose, close to the brain. As
you chew, enzymes are
released that break down
fatty acid and convert it to an
aromatic compound known
as (Z)-9-hexenal. Within sec-
onds, this hexanal mixes with
other tomato aromas to make
up the conglomerate of scents
that the nose takes in as
‘tomato.’ ”

Buttery echoed other
tomato experts. Cold is fla-
vor’s foe. “Do not,” he said,
“put tomatoes in the refrig-
erator.” He added, “Do not
cut a cold tomato. If you slice
open the tomato when it’s
cold, the cold will have turned
off the enzymes, and they
will not be available to start
the chemical reaction that
produces the volatiles and
thus the aroma.”

Buttery hopes that his
team will be able to piece
together the chemistry of
what makes a tomato taste
good or bad, and then, from
that knowledge, build a
tomato that doesn’t lose
flavor when it is refrigerated.

One day in early June I
talked a second time with
Pat Welsh. She had just come
in from the garden where
she’d been tying up her Early
Girls, Celebrities, and Bet-
ter Boys. She declared her-
self immensely pleased. “The
plants,” she said, “are not
blemished. They have
some worm holes in them.
Today, gardeners point with
pride to the few worm holes.
We are not looking for a plant
that doesn’t have a blemish
on it. What we want to see
is a very sturdy stem, the
bottom leaves not curled, and
plenty of good healthy leaves
so the tomatoes won’t become
sunburned. I was looking at
my tomatoes with pleasure
this morning because the
plants look strong and healthy;
the fruit is coming along,
not ripening yet, but look-
mg promising. And I brushed
up against them and set off
that marvelous aroma that
just seems to have in it the
whole promise of summer.”

I wanted that day to tell
Pat Welsh about my father.
He collapsed and died on an
October morning six years
ago. Several hours earlier,
he’d put up seven pints of
chili sauce made from toma-
toes he’d grown in his gar-
den. He loved to eat a tomato
picked right off the vine for
breakfast. He’d stand shirt-
less and barefoot in the gar-
den, his massive freckled
chest streaked yellow with
tomato pollen, and pick a
ripe fruit off a plant grown
tall as he was (six feet plus).
“Eating a tomato,” he would
say, as juice dribbled down
his chin, “is, by God, like bit-
ing into summer.”

— Judith Moore

Originally published in the
Reader on July 8, 1993.

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—DR. HOOK

Local band Psychotic Waltz never made it to the cover of Rolling Stone, but they made it to the cover of the Reader on August 3, 1989. In the spirit of VH1's Behind the Music, and he said, “Nope. Not doing anything with music. I did a side project called Dark Star in 1995. In 1998 Psychotic Waltz did a CD in Europe. We were there for six weeks. My dad died in a car accident, and I came back. The Dark Star record didn’t get distributed properly, and I was pretty depressed about that — and my dad.”

**PSYCHOTIC WALTZ** Revisited

“We had talent and were kind of unique.
We practiced four or five days a week to get our chops down.”

Music. I tried to catch up with the five members of Psychotic Waltz.

Guitarist Dan Rock had a website that gave information about the band. It mentioned that, after their eighth and final tour of Europe in 1997, they disbanded. Apparently independent record labels didn’t promote their stuff properly or ripped them off.

When I called Dan, he said, “Oh, so Psychotic Waltz is now residing in the ‘Where are they now?’ category.”

He said he was an independent contractor doing Web design. I asked if he was still in the music business, and he said, “Nope. Not doing anything with music. I did a side project called Dark Star in 1995. In 1998 Psychotic Waltz did a CD in Europe. We were there for six weeks. My dad died in a car accident, and I came back. The Dark Star record didn’t get distributed properly, and I was pretty depressed about that — and my dad.”

I asked if he still played guitar, and he responded enthusiastically. “Oh yeah. I’ve got two guitars right here next to the computer. Sometimes when the computer goes down, I’ll pick up my acoustic.”

“Do you ever run into people who remember the band?”

“All the time. I mean, there were five of us onstage, and we’re pretty recognizable. We played for thousands of people.”

“Is it flattering to be recognized?”

“It’s both flattering and frustrating. It gets you thinking about if we would’ve made it.”

“You said in that Reader interview from 1989 that being onstage was better than sex. Do you still feel that way?”

“Well, since I don’t play anymore, no. But at the time, my girlfriend gave me a hard time about that statement. It wasn’t meant to be taken literally. Both are great and both can be frustrating, too,” Dan says with a laugh.

“A large portion of the Reader article was about the neighbors complaining about noise when you rehearsed. Now that you’re older, can you understand where they were coming from, like if you hear rap blaring out of some car?”

“We were actually not that loud when we rehearsed. It was one guy that would complain and call the police. Even the guy behind us didn’t mind. We would go to where this guy lived and stand in the alley. You could barely hear the band. The police came out a lot, and even they said it wasn’t that loud. They were just doing their jobs.”

“Speaking of cops doing their jobs, you talked pretty negatively about them in that old interview, even writing a song about them called ‘The Fourth Reich.'”

“Well, I have no problem with the police. I have friends that are cops, and they put their lives on the line all the time. That was just one event. There are good cops and bad cops, just like in every profession. But at a Fourth of July party, the band was playing in the back yard. The police showed up and said we were too loud. We were going to turn it down, and the cops busted into the house. I said, ‘Do you have a warrant? They started pushing us around, even pushing a pregnant girl. They were yelling at everybody and acting like Nazis. That song we wrote wasn’t that good. We never put it out.”

“Does it bother you when other San Diego bands make it, since Psychotic Waltz played for over ten years and it didn’t happen?”

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San Diego Reader May 27, 2004 12
“Sometimes I think it’s a sad state of events. We had talent and were kind of unique. We practiced four or five days a week to get our chops down.”

“But do you hear a band like blink-182 and think that you were better?”

“I actually think blink is a pretty good band. I’ve seen them live, and they can actually play. They write their own songs. We were around for 11 or 12 years, and we had some good times. I don’t regret anything. We didn’t get rich or famous. We liked the music, and I’m pretty proud of that. We had no record company bugging us to have a hit or change our style. We had great fans. To have a hit or change our terms, pretty much. We talk to him first and I’ll call you back.”

He ended up saying, “I’m not really down for doing this. When the Reader did that story, it actually was yellow journalism. The guy, Mani [Mir], that interviewed us was asking legitimate questions. But when the story came out, it was just all the stuff where we were goofing around. It kind of made us look bad, and I think it actually hindered the band. So I don’t think I want to do another interview, especially if you’re going to be referring back to things from that interview.”

I told him we could talk more about things he was doing now, like the band he’s in, called Tea-Bag, or his record store. He responded, “Nah, I’m still not interested.”

One of Norm’s employees at Blue Meannie Records told me that singer Buddy Lackey was living in Vienna and playing in a band called Dead Soul Tribe. I checked out the band’s website and sent him an e-mail. When he didn’t respond, I called Dan Rock. He laughed and said, “I got an e-mail from him this morning. He said the same thing Norm said. He didn’t like how the band came off in the first interview and wasn’t interested in talking to you. Hopefully you can find someone else from the band, other than me, that isn’t too chicken to talk to you.”

After Psychotic Waltz, Buddy Lackey released the CD The Strange Mind of Buddy Lackey. He formed the band Dead Soul Tribe and changed his name to Devon Graves.

In an interview with InsideOut America with Ralph Geiger in 2001, Buddy said, “I’m writing songs and suffering immeasurably with what my wife has been putting me through. We are now going through a divorce. This is personally the worst days [sic] of my life. I didn’t know someone could be so heartless. I’ll bet my first wife would laugh her ass off at me if she knew what I have been going through. I really miss her.”

When asked if his real name was Buddy Lackey or Devon Graves, he responded, “My mother named me Buddy. I think that name is stupid — unless I was a country or blues player, or a comedian. It’s a good time for a name change, I think, because I really am a different kind of artist with the guitar. A fake name for the real me.”

Asked about Psychotic Waltz, he said, “I’m past that now. I should say that without my years in Psychotic...”
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Time for a new Look?
May 27, 2004

“I was in a car accident when I was 16,” McAllen told me, “Sometimes during the sound check, the sound guy would say, ‘Are you going to bring that thing onstage when you play?’ And the crowd sometimes wouldn’t notice, because they can just see over people’s heads.”

“Did you ever see guitarists like Chuck Berry with his duck walk or Pete Townsend with his leaps and shind with his leaps and whips or wish you could have that kind of stage presence?”

“Oh yeah. But I got over it. When we sued after the accident, I got a lot of money. It was supposed to last me a lifetime. It ran out pretty quick. I was 16, I wasn’t an adult, and didn’t think about saving it. I bought a guitar, spent a lot of money on Psychotic Waltz, made some bad investments. My mom and I wanted the lump sum, which was less.”

“How much did you get?”

“We sued for $5 million. But after all the lawyers and everything was said and done, I got a check for $765,000. So now I have to work. I can earn a living. I work at Guitar Center in Escondido, and now I’m taking money from people: $30 an hour for guitar lessons.”

“Do you play in a band now?”

“No, but I might at some point. It’s great that I can work in music, since it’s something I love. Psychotic Waltz was around for ten years, and I quit the band. I didn’t want to do it anymore. The usual band cliché of ‘miscalculations,’ But we got to see places when we toured, like, Italy, Germany, Holland, Switzerland, the Netherlands.”

The youngest band member was Ward Evans, who was 20 years old in 1989. I couldn’t track him down, and when I called Dan, he reminded me, “That was the one I wanted kicked out of the band. Evans isn’t his real last name. He just used that with the band. I don’t know how you can reach him. He’s in a group now called DB99.”

Norm Leggio said, at the end of the 1989 interview, “...if we’re signed, and we make albums, and we do really well — after we’re gone, we’re still on this earth. John Lennon’s still here. That’s what I want. It’s more than becoming just an average person. After you’re gone, that’s history. But if you’re signed, and you influence an era, and they came to see you — that’s special. That’s really special.”

In the movie High Fidelity, John Cusack’s character never seemed happy, either in relationships or at his job owning a used record store. The love of his life finally tells him that he needs to be working with music, working as a DJ, which he loves. I wanted to ask Norm if he was disappointed that he didn’t become a John Lennon but instead became a John Cusack. If you’re doing what you love, do the fame and money really matter?

But Norm wouldn’t answer. — Josh Board

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Private Event Becomes Public

Angel Estrada, a 29-year-old dancer, moved here from Oakland last June because she had an opportunity to rent the house next door to two friends in the San Diego flamenco community. Those friends, Basilio Ceravolo and his wife, Pilar Moreno, appointed Estrada the director of their Feria de Mayo — or festival of May. For the past five or six years, it was a private event; for the first time this year, it will be open to the public.

“We had it at someone’s private home,” said Ceravolo, a leader of the local flamenco community who makes his living as an accountant, “and that’s always limiting. We’ve always had more people wanting to come to it than we could accommodate — anywhere from 200 to 500. It’s really too much for a private event.”

The event has been drawing dancers from many other parts of California, as well as New Mexico and Arizona. A large dance company in toto is coming from Albuquerque this time. At least 2000 people, and perhaps as many as 5000, are expected, including tourists who follow the music into the feria’s location in the Spanish Village.

Ceravolo was born in Burbank, but Moreno is a native of Spain and often goes back and forth to her home country, especially for its ferias. “Each town has its own. The one in Seville is the biggest,” she said. “They all were derived from the country fair, like the one we have in Del Mar. People took their horses to trade and their animals to show.”

Moreno, who is a singer, said of flamenco music: “It’s very alive; it’s not just traditional. There are many new composers. When I go back to Spain, I hear it on the radio.”

San Diego’s flamenco community depends on infusions of influence from abroad, where flamenco culture was born. (Our proximity to Mexican culture does us no good in this instance.) It originated as a folk-art form in Andalusia, Spain’s southern region. Its peak in popularity was the last quarter of the 19th Century, when Seville was its center, and gypsy singers and dancers were its greatest practitioners.

How well do American flamenco artists measure up? Moreno was asked. Can they carry it off? “Flamenco is one of those things that you either love or you don’t,” she said. “For one thing, its rhythms are very foreign to Americans. But the people who have gotten into it are really devoted to it. They take it very seriously.”

Estrada, born in Los Angeles of a family with Latino and Arabic roots, has invented her own form of flamenco. “The flamenco that we do has more of an Arabic influence,” she said, speaking of her new dance company, Danya Dance Theatre, which will be performing on Sunday. “We’ll use flamenco rhythms but Middle Eastern instrumentation — the Turkish oud and an Arabic drum, a dumblek. It’s a style unique to me. It’s what I was known for as a soloist.”

The mix makes sense, since pure flamenco, if there is such a thing, shows Arabic influences.

But, Estrada explained, “Flamenco is not about your technique or how beautiful you are. It’s about your feelings. There are no experts! “Well, there are the masters who have been doing it a long time. But in gypsy culture, everyone is included — the children, the teenagers — at whatever their level is.”

She said it was also important to know that flamenco artists don’t practice just one art. “You don’t just study dance. You also have to study the singing, the music; you have to learn to play a little on an instrument.”

In the flamenco culture, you’re able to be a beginner more easily than in American culture, which likes its star performers. Estrada said the spirit of it is this: “People will try to expand themselves. People who don’t normally sing will sing. Sometimes musicians will put down their instruments and dance.” Improvisation is encouraged.

What is more, she said, “When you party, you party with friends and family of all ages. It’s not like in American culture, where the kids don’t want to hang out with adults, and parents, when they have wine, keep the kids away? It’s all very open. At the feria you really see that.”

Those who attend a feria in Spain will also see small temporary structures called casetas, complete with wooden dance floors. In the Spanish Village on Sunday, six or eight casetas — actually, tents — will be set up by dance companies and nonprofit groups related to Spanish culture. “In Spain you can go inside these casetas,” said Estrada, “and dance and drink and eat while you’re in each ‘little house.’ It’s not just a vending thing, where you don’t go inside the booth. You get to go inside and meet and hang out with the people. That’s what we’re recreating.”

(Everyone who comes in costume will receive a one-year membership to Sociedad Flamenca Cultural, which includes free dance classes.)

— Jeanne Schinto

Feria de Mayo:
A Spanish Flamenco Celebration of Spring
Sunday, May 30,
11:00 a.m.—9:00 p.m.
Spanish Village Art Center Balboa Park
Free
619-582-7883 or
www.sociedadflamencocultural.org
**Baja**

Poet Dante Salgado reads from his new book of poetry, Thursday, May 27, 7:30 p.m., at Tijuana Cultural Center (Paseo de los Héroes and Mina Street, Zona Río). 011-52-664-667-9600. Free. (Tijuana)

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**REJUVENATION WEEKENDS**


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**OUTDOORS**

**Agaves, or century plants (Agave americana),** have been sending up their asparagus-like flower stalks all over the San Diego Desert for a while now. In warm weather, the warm tips can rise as much as a foot a day. During summer hours, yellow and green flowers should appear on the tops of the stalks, some up to 30 feet tall.

After the blooming cycle ends, the spine-tipped, fleshy daggers at the base of the stalk die (after a life of 10 or 20 years, not a century) and the stalks, once dead, usually remain to continue a new cycle of growth, flowering, seed production, and death. The smaller shoots that agaves (Agave deserti), which are native to the western edge of the Anza-Borrego Desert, are now finishing their blooming cycle.

Oleander, a consistent spring/summer bloomer widely planted in front and back yards throughout the county, is putting on a fine show in the medians of certain streets. Thoroughfrees and freeways, especially Interstate 5 in North County. Alternating white, pink, and red beds from the flowers, with an occasional splash of out-of-sequence color, perhaps a subtle attention-gatherer designed to keep sleepy drivers awake.

Most gardeners are aware of oleander’s toxic characteristics: all parts are poisonous if ingested.

Chamise and Buckwheat, two of the most common native flowering plants in San Diego County, are also shrub and chaparal plant communities, are in flower this month through June. Chamise, also known as manzanita, readily sprouts from its underground roots after a burn. Much of the area between the Laguna Mountains and El Cajon, swept by the mammoth Laguna Fire of 1970, is now smothered by chamise 4 to 8 feet high and buckwheat 2 to 3 feet high. A few years hence, the even larger chamise areas burned in last year’s Cedar blaze will again be covered by this domi-

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**DESERTS**

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Ocean Views


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**BAJA CALENDAR OF EVENTS**

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**CALIFORNIA DESERTS**

**Chicano Visions: American Painters on the Verge** at Museum of Contemporary Art San Diego, La Jolla, May 30–September 12 (see Art Museum).
Mule Deer by the dozens continue to roam through the 25,000-acre Cuyamaca Rancho State Park, where the smoldering landscape of last October has given way to millions if not billions of tender, green shoots of vegetation. Take an early-morning drive down Highway 79 through the park, and you’ll likely spot them on or near the road. With temporary dispersals in effect due to the fire-damaged landscape, stay off of any closed trails and observe only from road-side pullouts and trailheads where parking is legal.

May Ends and June Begins
parking is legal.

side pullouts and trailheads where trails and observe only from road-landscape, stay off of any closed in effect due to the fire-damaged you’ll likely spot them on or near the road. With temporary dispersals in effect due to the fire-damaged landscape, stay off of any closed trails and observe only from road-side pullouts and trailheads where parking is legal.

the full moon rises over the mountains just after sunset, spends the whole night arcing from east to west across the sky, and finally sets over the ocean near dawn on Sunday. Only during full phase does the moon truly “rule the night.”

Look for Black-Chinned Sparrow, Lawrence’s goldfinch, mountain quail, larkish hunting, and other birds when Audubon Society birders head to Noble Canyons, Saturday, May 29, 9 a.m. to noon.

To reach trailhead, take I-9, exit at Pine Valley. Go under freeway to Old Highway 80. Turn left, drive just over one mile, cross bridge, and make a sharp right turn at end of bridge onto Pine Creek Road. Proceed about 1.4 miles and watch for trailhead sign. Turn right, proceed short distance to parking area. Bring water, lunch. Considerable hiking of moderately strenuous nature. Free. 619-692-3246. (PINE VALLEY)

Fire Prevention with Smokey Bear, learn about fire safety and prevention, Saturday, May 29, 6:30 p.m., Heise County Park, 4945 Heise Park Road. Day-use fee $2. 858-694-3049. (LA JUNTA)

Birding Basics, learn five simple techniques to identify birds at a glance when trail guide Winona Sollock presents one-hour program. Saturday, May 29, 1 p.m., Mission Trails Regional Park visitors’ center (One Father Junipero Serra Trail). Free. 619-668-3275. (MIGNON ALAMO)

Tour del Dia, Offshoot Tours offers an hour-long guided stroll highlighting the Park Palisades area of Balboa Park on Saturday, May 29, 10 a.m., beginning at the visitors’ center. 619-235-1121. Free. (SDSU)

Witness Nature’s Recovery when naturalist/biologist Carol Stanford leads walk to see how native plants recover after fire. Moderate to strenuous 4.5-mile hike on Sunday, May 30, starts at 8:30 a.m. at main parking lot (on La Honda Drive). Fire. Requested reservations 760-839-4680. (ESCONDIDO)

Stagecoach Inn & Ranch, Southern-themed bed and breakfast,Thursday, May 19, 5:30-9:30 p.m., Heise County Park. Museum Programs, early-20th-century history and heirloom prints. Free. 619-692-3246. (PINE VALLEY)

Free Wine Tours Temecula includes 4-5 hours in local vineyards with complimentary tastings, Light lunch. 858-822-3152. (MIGNON ALAMO)

Walking Tour of Balboa Park: Saturday, May 29, 1 p.m., meet at main parking lot (on La Honda Drive). Free. Requested reservations 619-231-7463. (SAN DIEGO)


Memorial Day at Mount Hope, take a walk around one of S.D.’s earliest cemeteries with Walkabout walkers, Monday, May 31. Moderate jaunt starts at 11:45 a.m. at Mount Hope visitors’ center, 3751 Market. Free. 619-231-7463. (SAN DIEGO)

Explore Scripps Pier by the Light of a Full Moon when the pier, normally closed to public, is open for exploration on Wednesday, June 2, 7 to 9:30 p.m. Participants learn about fire safety and prevention, Saturday, May 29, 9 a.m. to noon.

May Ends and June Begins parking is legal.

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Creek Road. Proceed about 1.4 miles, watch for trailhead sign. Turn right, proceed short distance to parking area. Bring water, lunch. Considerable hiking of moderately strenuous nature. Free. 619-692-3246. (PINE VALLEY)

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**LECTURES**

inSite_05/Conversations/ Dialogue 3/ presented Thursday, May 27, 10 a.m. to 12:30 p.m., in Hotel Auditorium at UCSD’s Institute of the Americas. Speakers Arjun Appadurai, Judith Barry, Sally Stein explore “Geography, Imaginatio, and Traffic in the Everyday.” Free. 619-230-0005 x17. (LA JOLLA)

“Instant Antiquities: Art from Benin” discussed by African art historian Barbara Blackmun when she delivers keynote address for African-American Studies Research Project tenth anniversary festivities at UCSD on Friday, May 28, 6:30 p.m., in main dining room of UCSD Faculty Club. $40 general, $25 students. 858-822-0265. (LA JOLLA)

“Art and Music of the Renaissance” explored by Konrad Overhuber and Musica Pro Arte Ensemble in series at Athenaeum Music and Arts Library (1008 Wall Street). Concert/lecture series illumminates important moments in European cultural development of the Renaissance. Series concludes with look at period of 1530-1600, Tuesday, June 1, 7:30 p.m. $17. Reservations: 858-454-5872. (LA JOLLA)

“Democrats and Republicans — Is There Really a Big Difference?” Milt the subject on Wednesday, June 2, 7 p.m., at Remington Club phase 3, 1196 Cuyamaca College Drive West). $10 adults, $5 kids, $6 teens; family rates excluded from corporate media.” Free. 619-440-2277. (EL CAJON)


“9/11 Root Causes” discussed by Vojin Joksimovich when North County World Affairs Council meets on Thursday, June 3, 10 a.m., at Remington Club phase 2, 13601 Alta Vista Place. Fee: 858-487-1776. (RANCHO BERNARDO)

Lawrence Family Jewish Commuiity Center’s Arbor Library (4126 Executive Drive). $5. 858-535-1196. (LA JOLLA)

**IN PERSON**

The Time-Travel Adventure Test of Time: A Novel Approach to the SAT and ACT is discussed and signed by author Charles Harrington Ester Elster on Thursday, May 27, 7:30 p.m., at Warwick’s Bookstore (7812 Girard Avenue). Free. 858-445-8347. (LA JOLLA)

Elster also signs and discusses his books on Thursday, June 3, 7 p.m., at Borders Books and Music (1072 Camino del Rio North). Free. 619-295-2201. (MISSION VALLEY)

BFamily Fuzion, family concert based on “rock ‘n’ roll for families,” Friday, May 28, 6 -11 p.m., at Firehouse YMCA Community Center (7877 Herschel Avenue). Admission: one parent free per kids’ cover, otherwise $12 general, $5 kids, $8 teens; family rates available. 425-785-8857. (LA JOLLA)

The Britt Sanders Soul Jazz Project a Pic-a-Dilly hits Voz Alta (1544 Broadway) on Friday, May 28, 9 p.m $5 donation. 619-230-1869. (EL CAJON)

“Censored: What the Media Isn’t Telling You” explored by San Diego IndyMedia on Friday, May 28, 7 p.m., at Joyce Beers Community Center (1230 Vermont Street). Expect poetry and politics exploring “voices that are excluded from corporate media.” Free. 619-233-5002. (HILLCROST)

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www.SkyDiveSanDiego.com
La Jolla Author James Roger signs his historical novel Baptism at Bull Run, Saturday, May 29, 2 p.m., at Barnes and Noble Bookstore (10755 Westview Parkway). Free. 858-684-3166. [MRA MEAS]

The Time-Travel Paranormal Novel Dreamquest signed by author Janet Wellington, Saturday, May 29, noon to 3 p.m., at Waldenbooks Fashion Valley (7007 Friar Road). Free. 619-296-2537. [MISSION VALLEY]

Gotta Love Dave, comedian Dave Chappelle performs Tuesday, June 1, 7:30 p.m., in RIMAC Arena at UCSD. Greer Barnes opens. $30. 858-534-5259. [LA JOLLA]

English Health Writer Angela Kilmartin signs and discusses her latest books — including The Patient’s Encyclopaedia of Urinary Tract Infections, Sexual Cystitis, and Interstitial Cystitis and Candida/ Yeast — Tuesday, June 1, 6:30 p.m., at Solana Beach Library (Earl Warren Middle School, 157 Stevens Avenue). Free. 858-755-1404. [SOLANA BEACH]

Dennis Roger Reed Band performs for San Diego North County Bluegrass and Folk Club gathering, Tuesday, June 1, 7 p.m., Round Table Pizza (1161 East Washington Street, at Ash). Free. 760-726-8380. [ESCONDIDO]

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Street). Tickets: $15, $20. 619-303-8176. [NORMAL HEIGHTS]

Renowned Los Angeles Poet Amy Gerstler reads from her new book Ghost Girl on Saturday, May 29, 7 p.m., at D.G. Wills Books (7461 Girard Avenue). She’ll be joined by short story writer and novelist Benjamin Weissman. Free. 619-454-1800. [GOLDEN HILL]

Self-Described “Corporate Attorney Turned Spiritual Seeker” Idara E. Bassey signs Reflections of a Mystical Sistah, Saturday, May 29, 6 p.m., at Big Kitchen (3003 Grape Street). Free. 619-234-5789. [GOLDEN HILL]

Fifteen-Minute Healing Energy Sessions on offer when author Linda Pyneker signs and discusses her book Time to Heal: A Novel, Saturday, May 29, 10 a.m. to 4 p.m., at Sacred Pathway Bookstore (300 Carlsbad Village Drive, suite 107). 760-436-7740. [CARLSBAD]

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La Jolla Author James Roger signs his historical novel Baptism at Bull Run, Saturday, May 29, 2 p.m., at Barnes and Noble Bookstore (10755 Westview Parkway). Free. 858-684-3166. [MRA MEAS]

The 29th Annual Smooth Jazz Festival, Saturday, May 29, 1 to 10 p.m., on streets of Gaslamp Quarter. Performers: Dave Koz, David Sanborn, Brenda Russell, Peter White, more. Two main stages outdoors, one indoors. $40. 619-858-0322. [GASLAMP QUARTER]

English Health Writer Angela Kilmartin signs and discusses her latest books — including The Patient’s Encyclopaedia of Urinary Tract Infections, Sexual Cystitis, and Interstitial Cystitis and Candida/ Yeast — Tuesday, June 1, 6:30 p.m., at Solana Beach Library (Earl Warren Middle School, 157 Stevens Avenue). Free. 858-755-1404. [SOLANA BEACH]

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

In the high country of the San Gabriel Mountains, a lightly timbered promontory rises to a peak elevation of 7,283 feet. Name this "Buckhorn Peak," a name given to the mountain summit by a hiker who placed a notebook in a tin can there years ago. The pine-dotted peak is a great retreat for a picnic lunch, and a good spot to find some solitude. Snow blankets this area in winter, but it’s entirely gone by now.

Half the fun (or tedium, depending on your point of view) of going there is the long and superbly scenic drive on Angeles Crest Highway — California Highway 2 — the endlessly curving, two-lane road following the crest of the San Gabriel Mountains north and east of Los Angeles.

You begin hiking at a roadside turnout, walk 0.3 mile northeast on an old logging road to reach a point just below a saddle, where old roadsides diverge north and east. These old roads loop around most of Buckhorn Peak at or near the 7,000-foot contour.

From the saddle, simply follow the main, sparsely treed ridge 0.4 mile east to the summit. There’s only a faint trail along that ridge. Watch carefully where you’re going so you can retrace your steps on the return; there’s only one easy way back down.

If you prefer, you can return by way of a rougher and more scenic route: Descend about 0.2 mile through dense woods to the north, where you’ll cross the northern lateral road following the 7,000-foot contour. Follow this level road west and south across the mountain to reach the abounded saddle. This time of year, snow plant (a strange-looking, deep-red-colored, parasitic plant) may be seen peeping up from the ground on the slopes of Buckhorn Peak.

UCSD’s Mandeville Auditorium. $8. 858-534-4830. (BALBOA PARK)
Heartfelt Assassins Club is a collective of local artists and writers combining visual art, spoken word, music on Wednesday, June 2, 8 p.m., at Voz Alta (1544 Broadway). Featured poet: Rudolfo Gonzales, Scotch, Christina Continelli, Chris Van Noy, Sunflower Dubois (Donation: $5. 619-230-1869. (EAST VILLAGE)
TNT, the Thursday Night Thing at Museum of Contemporary Art, Downtown (1201 Kettner Boulevard) features music by Aguadulce, B-Side Players, and performances by Able Minded Poets on Thursday, June 3, 7 p.m. Donation: $3. 619-234-1001. (DOWNTOWN)
Gospel Comedy on tap when Prayer Duda Entertainment presents "Mark Christopher Lawrence’s Evening of Gospel Comedy," Thursday, June 3, 7:30 and 10 p.m., at Lyceum Theatre at Horton Plaza. Performers: Lester Barrie, Edwonda White, Lawrence. $25. 619-544-1000. (DOWNTOWN)
The Novellus Ensemble presents family music concert on Tuesday, June 1, 7 p.m., at Mission Valley Library (2123 Fenton Parkway). Free. 858-573-5007. (MISSION VALLEY)

Boys of Late Spring, San Diego Padres are in Colorado for game against Rockies on Thursday, May 27, at 12:05 p.m. Padres continue road trip with games against the Brewers in Milwaukee, May 28-30, at 5:05 on Friday, 4:05 p.m. on Saturday, 11:05 a.m. on Sunday.

Padres head back to Petco Park to host Colorado Rockies, May 31–June 2, at 7:05 p.m. on Monday and Tuesday and at 12:35 p.m. on Wednesday. Tickets: 877-374-2784. Games broadcast on radio station XEPRS-AM (1090), television channel 4 (KUSI). (SAN DIEGO)

Sunset Paddle on Friday, May 28, starts at Hike Bike Kayak San Diego (2246 Avenue de la Playa) at 5:30 p.m. $5. Reservations: 858-551-9510. (ALISO SHORES)
Mixing It Up for your entertainment, Western States Pro Wrestling brings superstars worth cheering, villains you love to hate” on Friday, May 28, 8 p.m., at Veterans of Foreign Wars hall (299 F Street). Tickets: $11 in advance, $13 at door. 619-585-3698. (CHULA VISTA)

Pony and Street Stocks, late model sportsmen, legends, and train races planned Saturday, May 29, at Cajon Speedway. First race 8:45 p.m., following qualifying runs at 5:15 p.m.

The 3½-mile track is located near to Gillespie Field (6173 East Wing Street. Adult admission: $9 (west side) and $10 (east side); $3 for those 6 to 12; free for kids under 6. 619-448-8900. (EL CAJON)

Oceanside Beach Basketball Classic, Saturday and Sunday, May 29 and 30, 10 a.m. to 1 p.m., at Oceanside Pier Amphitheater. 200-781-1753. (OCEANSIDE)
Spring Fling, 2014 San Diego Open Disc Golf Tourney runs Saturday and Sunday, May 29 and 30, 8:30 a.m. to 1 p.m., at Moorley Field Disc Golf Course (3900 Pershing Street). Course offers long holes, wooded holes, tight fairways, tricky putts. Final on Sunday, 1-800-357-6802. Free for spectators. 619-692-3607. (BALDIA PARK)

Bicycle Up Del Dios Highway. To Ramona with San Diego Bicycle Touring Society rides on Sunday, May 30. Hilly 60-mile ride starts at 8:45 a.m. at Doyle Pier (8175 Regents Road). 619-426-8192. (CHULA VISTA)

Presidio Park Express Ride to Mt. Helix, hosted by Sierra Club bicyclists, Sunday, May 30. Outing with steep grade, 40 miles, and at a brisk pace starts at 8 a.m. in middle parking lot at Presidio Park. Snack stop. 858-565-7262. (PETCO PARK)

Tuesday Night Bicycle Racing continues at San Diego Velodrome, 6:20 to 8:30 p.m. Free for spectators. Find informs at 619-562-2212 or @meyfieldway. 760-703-6280. (BALDIA PARK)

SPECIAL

The World War II SS Lane Victory steams into San Diego County waters at (approximately) 1:30 p.m. on Thursday, May 27, near Oceanside, and will be visible heading south along the coastline. Ship is expected to enter San Diego Bay at around 5:30 p.m. to berth at Maritime Museum of San Diego (1306 North Harbor Drive).

Public tours offered 9 a.m. to 8 p.m. Friday through Monday, May 28-31. Entrance included in regular museum admission fee. 619-234-9153. (DOWNTOWN)

Tower After Hours, series at San Diego Museum of Man continues with program “Celebrating Peru,” Thursday, May 27, 6 p.m. $20 fee includes food and drink, live re-

Jacumba Healing Waters Arts and Music Festival, May 29 and 30. Music, poetry, art, parade (Saturday at 10 a.m.). Opera of the Mission, Sunday, 8 p.m., at Institute of Perception (at end of Railroad Avenue). It’s $20 for whole weekend. To reach Jacumba, take I-8, exit at Boulevard. Right at stop sign, left onto Old Highway 80, proceed eight miles to town. 619-766-4333. (JACUMBA)

Palm and Cactus Sale hosted by Palm Society, Saturday, May 29, 9 a.m. to 4 p.m., at Quail Botanical Gardens (230 Quail Gardens Drive). Included in garden admission. 760-436-3036. (ENSENADA)

Great American Locomotives rendered in charcoal by artists from Grossmont Community College are on view Saturday through Monday, May 29-31, at San Diego Model Railroad Museum (found downstairs in Casa de Balboa building). $3 for adults, $3 students, children under 15 free. 619-686-0199. (BALBOA PARK)

A 14th Birthday Bash planned at auto swap on Monday, May 31, 4 a.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)

Memorial Day Celebration offered on Monday, May 31, 11 a.m., at Little Chapel of the Roses, Glen Abbey Memorial Park (3838 Bonita Road). Patriotic music by children’s choir, aerial tribute by vintage aircraft, petting zoo. Free. 619-498-4600. (BONITA)

One of a Kind! Annual spring crafts sale — of ceramics, blown glass, and jewelry created by UCSD faculty members, students, and independent artists — runs June 1-3. Hours: 10 a.m. to 6 p.m. Wednesday and Thursday, 10 a.m. to 5 p.m. Saturday and Sunday. At Crafts Center at UCSD (on Revelle College campus, off Eucalyptus Grove Lane). 858-534-2021. (LA JOLLA)

Has Your Muse Been Taken Hostage by writer’s block? Write’s group hosted by Ransom Note Productions, Tuesdays, 7 p.m., at Ducky Waddle’s Emporium (414 North Coast Highway 101). Bring at least two copies of up to ten pages of your work to read aloud and share, or nothing at all. Free. 760-632-0488. (LEUCADIA)

International Arabian Horse Show runs June 2-6 in arenas at Del Mar Fairgrounds. Hours: 8 a.m. to 10 p.m. Wednesday through Friday; 9:30 a.m. to midnight on Saturday; 9 a.m. to 6 p.m. on Sunday. Free. 619-445-5520. (DEL MAR)

Eighth Showcase of Fine Art Quilts by Pacific Quilt Artists continues through Thursday, June 3, at Carmel Valley Library (3919 Townsgate Drive). Artists

There are over 4,000 animals to visit at the World-Famous San Diego Zoo. And yet, everyone has their personal favorite. It may be Belang, one of the fierce and beautiful inhabitants of Tiger River, Or Janey, the gifted orangutan who actually draws and paints. There’s Tatqiq, often seen splashing in the cool waters of Polar Bear Plunge. And, of course, Mei Sheng, the littlest giant panda. Visit today and discover your favorite animal. Because the only way to experience one of the world’s natural wonders is to be there.
HORSES

Setting out on my bicycle alone, I came upon the horses drenched in bright sunshine, yard after yard of blue-black ironed silk, drawn before stopped traffic.

With white stars on their foreheads and white bracelets on their legs, each blood horse wore nothing but a fine noseband, a shroud of steam.

I felt lazy and vicious watching them, with my large joints and big head, stricken by thoughts of my brothers. If only the barbarous horsemen could lead us down the path, unsearched.

It smashed in me like water galloped through. Flinging there on my haunches, with wide white tops, nipping the air as if it were green grass, why I yearned for my neck to be brushed!

--- Henri Cole

From The Visible Man, Alfred A. Knopf, Inc. © 1998 by Henri Cole. Used by permission of Alfred A. Knopf, Inc.

Henri Cole was born in Fukushima, Japan, in 1956. He was reared in Virginia and graduated from the College of William and Mary. He holds graduate degrees from the University of Wisconsin at Milwaukee and Columbia University and is the recipient of fellowships from the Ingram Merrill Foundation and the National Endowment for the Arts. In 1989 he received the Amy Lowell Poetry Travelling Scholarship and in 1995 he was the recipient of the Rome Prize in Literature from the American Academy of Arts and Letters. His poems have appeared in the Monthly New, the New Republic, the Paris Review, the Three Penny Review, and elsewhere. He has published three previous collections of poetry: The Marble Queen, The Zoo Wheel of Knowledge, and The Look of Horse Things. From 1982 to 1988 he was executive director of the Academy of American Poets, and he has since taught at Columbia, Reed, Yale, and the University of Maryland. At present he is Briggs Cordell Lecturer in Poetry at Harvard.

"The Bible as a Book," an exhibit illustrating the history of biblical printing, featuring some of the finest Bibles written on parchment, original leaves from famous Bibles dating 1121 to 1935, rare facsimile edition of 1455 Gutenberg Bible. Free. 619-238-5800. (DOWNTOWN)

"Dr. Seuss Between the Covers," a tribute to and tribute of his novels. 2005. Free. 619-238-5800. (DOWNTOWN)


Cabers Will Be Tossed during 31st annual San Diego Highland Games and Gathering of the Clans, from Saturday, May 19 and 20, 9 a.m. to 5 p.m. at the Brengle Terrace Park (1408 Vale Terrace Drive). Bagpussing, and highland dancing, drum major competitions; falconry, lots of gys in kilts, sheepdog trials, kilt athletics, much more. 619-643-8080. (USTA)
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North County & Downtown Locations

bound copies back to the 1930s of
the Chula Vista Star News. Find the
museum at 4035 Bonita Road. 619-267-5410 (intra)

Campo Railroad Museum,
showcasing more than 115 years
of American railroad heritage and
development through static and
operating exhibits, the museum
includes cabooses, steam and
diesel locomotives, track motor-
cars, “Jim Crow” segregated pas-
senger cars.

Interpretive 1.5-hour train
rides offered each weekend
(11 a.m., 2:30 p.m.) over portion
of the San Diego and Arizona Rail-
way. Find the depot on Highway
94 at Forrest Gate Road. 619-465-
7776. (CAMP)

Chinese Historical Society and
Museum, “Chinese Tea: From
Picking to Ceremony” examines
this indispensable commodity
of Chinese life. Through Friday,
July 30.

View artifacts from San
Diego’s Chinese and Chinese-
American history, culture, and
art. Current museum artifacts
include a 1920s warlord’s bed, exhibits
on Chinese footbinding and Chinese-
American veterans. The museum
is in a building originally built
in 1927 for the Chinese Mission. Ad-
jacent to the building is an Asian
garden with koi pond and water-
fall. Find the museum at 404 Third
Avenue (at J Street); 619-338-
9888. (CHAWN)

Chula Vista Heritage Museum
the museum features glimpses of
Chula Vista’s past; exhibits feature
lemon packing crate labels, pho-
tographs of downtown Chula
Vista, doors and adobe blocks
from the original Star newspaper
building, and relics from the Otay
Watch Company. Find the mu-
seum at 360 Third Avenue. For
further information, call 619-420-
6916. (CELA VISTA)

Creation Museum, a museum
contrasting the evolution and cre-
ation world views is found at
10946 Woodside Avenue North.
For more information, call
619-448-0900 x 231. (CEAM)

Gemological Institute of
America Museum, permanent
exhibits include displays depicting
science and art of gemstones and
history, lore and cultural signifi-
cance of jewelry. Find the GIA at
5345 Armada Drive. Required
reservations: 800-421-7250 x 4116.
(CARL)

George White and Anna Gunn
Marston House, historic home
sits on five acres of landscaped
grounds with a formal English Ro-
manic garden. Built for civic lead-
er and department store
founder George Marston and his
family by San Diego architects
William Hebbard and Irving Gill,
the Marston house design is in
keeping with the early 20th-Cen-
tury American Arts and Crafts pe-
riod, emphasizing simplicity, func-
tion, and natural materials. The
museum is located at 3525 Seventh
Avenue; 619-286-3142. (MILCO)

House of Pacific Relations,
International Cottages are open every
Sunday from noon to 4 p.m. 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. 619-538-
4069. (BALBOA)

J.A. Cooley Museum, an edec-
tic collection of items — includ-
ing displays on phonographs,
clocks, electric trains, and 20 other
types of collections — is featured
at the museum. The current fea-
tured attraction is an “Industrial
Product Collection,” with ex-
amples of the historical progression
of auto technology from 1886-
1915, with “some classics and a
concept car.”

Find the museum at 4233
Park Boulevard. 619-286-3112.
(UNIV)

Leo Carrillo Ranch Historic
Park, old adobe buildings were
once vacation retreat and working
rancho of actor Leo Carrillo. Tours
on Saturday (11 a.m., 1 p.m.) and
Sundays (noon, 2 p.m.). Find Ran-
cho de los Quiotes at 6260 Flying
LC Lane. Free. 760-476-1042.
(DRBD)

Marine Corps Recruit Depot
Museum, housed in a historic
building, the museum features five
permanent galleries with artifacts,
uniforms, vehicles, weapons, and
photographs depicting Marine
Corps history. The museum is lo-
cated in Building 26 at MCRC; just
inside Gate 4, off Pacific Highway.
619-524-6038. (MCMB)

Parsonage Museum of Lemon
Grove, “Founding Parents: From the
Kumeyaay to the Lee House” traces
community history from the late
Stone Age (12,000 B.C.) when
the Kumeyaay first inhabited the
area, to 1928 and the building of
the H. Lee House. Exhibits include
murals, century-old woven baskets
and pottery, fossils, pictographs,
more. Continues through June.

Concurrently, see “A Sea of
Lemon Trees,” showcasing the
city’s agricultural heyday, when
millions of tons of fruit were har-
vested and shipped to the Midwest
and Eastern U.S. Ongoing exhibits
include “Gorgeous Bounty; Fruit
Labels of the Golden State,” “The
Story of Lemon Grove,” “The Par-
son’s Study.” Find the museum at
3185 Olive Street; 619-460-4353.
(LEMON)

Reuben H. Fleet Science
Center, over 30 exhibits designed
to demonstrate the fan side of sci-
cence, math, and technology from
the Exploratorium in San Fran-
cisco are on display in “Expo-
raZone 4,” on exhibit through
Monday, May 31. The exhibition’s
themes are forces and structures,
light, and rotation.

Ongoing exhibitions include
“Technovation,” “About Faces,”
“Smoke and Mirrors,” and
“Skylab II.” The permanent ex-
hibitions present a variety of hands-on exhibits illustrating sci-
centific principles. Explore the vari-
ous methods of transmission and
storage and retrieval of informa-
tion, such as lasers, flashing lights,
waveforms, and more. Journey
“‘To Worlds Beyond’ in the plan-
etarium show. Films are shown
daily in the IMAX theater.
619-238-1233. (BALBO)

San Diego Archaeological Center
is dedicated to “curation of ar-
chaological projects and shar-
ing them with the public.”
760-291-0370. (SANCO)

San Diego Automotive Museum,
“Fabulous Fifties: Hot Rods, Fins,
and Drive-Ins,” continuing
through Monday, August 30,
showcases “this legendary decade
and its legendary machines.” Ex-
hibit features 18 automobiles in-
cluding 1957 Ford Thunderbird,
1956 Chevy Corvette, 1953
Packard Caribbean convertible,
1955 Studebaker Champion;
The Chronology of American Literature: America’s Literary Achievements from the Colonial Era to Modern Times

Edited by Daniel S. Burt; Houghton-Mifflin, 2004; 806 pages; $40

FROM THE DUST JACKET: If you are looking to brush up on your literary knowledge, check a favorite author’s work, or see a year’s bestsellers at a glance, The Chronology of American Literature is the perfect resource. At once an authoritative reference and an ideal browser’s guide, this book outlines the indispensable information in America’s rich literary past — from major publications to lesser-known gems — while also identifying larger trends along the literary timeline.

What was Hemingway’s breakout title? With more than 8000 works by 5000 authors, The Chronology makes it easy to find answers to these questions and more. Authors and their works are listed alphabetically, each year by category: fiction and nonfiction; poems; drama; literary criticism; and publishing events. Concise entries describe an author’s major works for a particular year while placing them within the larger context of that writer’s career. The result is a fascinating glimpse into the evolution of some of America’s most prominent writers. The Chronology offers an invaluable path through our literary heritage, tying literature to the American experience — war and peace, boom and bust, and reaction to social change. You’ll find everything here from Benjamin Franklin’s Experiments and Observations on Electricity to Davy Crockett’s first memoir; from The War of the Worlds to America: From the Atlantic to the Pacific, From; from meditations by James Weldon Johnson and James Agee to poetry by Elizabeth Bishop. Also included here are seminal works by authors such as Rachel Carson, Toni Morrison, John Updike, and Arthur Schlesinger, Jr. Lavishly illustrated — and rounded out with bestseller lists throughout the 20th Century, lists of literary awards and prizes, and authors’ birth and death dates — The Chronology of American Literature belongs on the shelves of every bibliophile and literary enthusiast. It is the essential link to our literary past and present.

ABOUT THE AUTHOR: Daniel S. Burt, on the afternoon that he talked, he was based in Kansas City, Kansas City, Kansas. That’s a big distinction between Kansas City, Kansas and Westport, Connecticut, when I was a sophomore in high school. So I had my high school days in Connecticut.

“My father was a pharmacist and I used to work in his shop. I was pretty much the stereotypical prep school student. I was one of those kids who was really good at sports and did really well in school. I was very much a part of the preppy crowd. But I was also interested in books and music and things like that. I remember buying my first book, which was a collection of short stories by Flannery O’Connor. I was really interested in her writing and I think that’s where my love for literature started.

“The book industry was in a really interesting phase at the time. There were a lot of new publishers coming up and it was a time of great experimentation. I remember reading a lot of experimental fiction and poetry and I think that was really important for me.

“Eventually, I decided to go to college and I chose to study English because I wanted to learn more about literature. I wanted to understand how it worked and how it was created. I think that’s where my love for literature really started to grow.

“I think that literature is really important. It’s a way to understand the world and to understand ourselves. It’s a way to connect with people and to learn about different cultures and different times.

“Eventually, I decided to become a writer. I think that’s where my love for literature really started to grow.

“I think that literature is really important. It’s a way to understand the world and to understand ourselves. It’s a way to connect with people and to learn about different cultures and different times.

“I hope that people will continue to read and to write and to appreciate the beauty of literature. I think that’s where my love for literature really started to grow.

“My father was a pharmaceutical salesman for many years. He worked for Union Carbide so he had a Midwestern regional area, and then he moved to the main Union Carbide office in New York, and that explains why we moved to Connecticut when I was in high school.”

“Were you a bookish boy?”

“Absolutely. I was an English major well before I was ever asked to declare myself. I was pretty much the stereotypical reader in high school.”

“Was your family bookish?”

“Yes, and they’re still rather mystified by my life and what I do because it’s outside what normal people do. I mean, the idea that I’m sitting in the shed and producing these books, it’s not something necessarily that they can relate to. They’re very supportive and proud, and I have the sense that I appear to them as an abstraction more than a reality. But I think that’s normal enough.”

“The professor received his undergraduate degrees at Colgate University and his Ph.D. at New York University. For many years now, he has taught courses on the American short story and novel at Wesleyan University’s Graduate Liberal Studies program. He is a former dean and Director of Undergraduate Studies at New York University and the Associate Dean of the College at Wesleyan University. He is author of several literary reference works including What Historical Novel Do I Read Next? (Gale Research, 1997), The Literary 100: A Ranking of the Most Influential Novelists, Playwrights, and Poets of All Time (Facts (continued on page 89)
on File, 2001), and The Novel 100 (Facts on File, 2003).

A CONVERSATION WITH THE AUTHOR ABOUT HIS BOOK: Professor Burt was in the workshop of his cottage on Cape Cod on the afternoon that we talked. I praised the pleasures of his newest book, which is many and various, but confessed that I had found the book — because it is so heavy — a bit difficult to read in the beginning.

Professor Burt did not differ with my complaint about the book’s heaviness. He suggested, “It’s a good bathroom book; you can polish off a year, you know, each visit. But it is a big book, and it was a huge project.”

“So, how did you do all that?”

“Actually, it was a great advertisement for the ability to do major work away from a university library. It’s really a testimony to the Internet. I live on Cape Cod, and I work in a little garden shed out in our woods, and I have an electronic cave out here with computer and fax and all that stuff. Basically, I was a general editor, and I probably wrote two-thirds of the book, but we hired a research team to do research on areas that were pretty far out of my comfort zone, the Colonial period and whatever.”

“Who’s the ‘we’?”

“The ‘we’ is my agent. We had a research team that did the first draft. Then I rewrote a lot, added things, and then we sent out the entries to an editorial board of bigwig academics. They looked it all over and said things like, ‘What about this?’ and ‘You’ve left out that.’ That was our biggest fear, that we would leave out some major figures. Because you really had to make choices, not so much in the early stages, where, basically, you want to include almost everything because it’s so thin, but once you begin to hit the 19th Century, you’re making major choices in terms of what’s important and what isn’t. The difference with this book from other kinds of chronologies that are available is that we wanted a wide range represented, not just the literary milestones but also the popular successes that defined a cultural period.

“Another neat thing about The Chronology is that even though each entry isn’t terribly lengthy, it does at least give you a flavor of what these books are about and why they’re important. And that’s what you usually don’t find in a chronological that makes up, pretty much exclusively, of just titles and names.

“The other thing I think was really satisfying was bringing together, in one volume, information that otherwise you’d have to go to several reference sources to find. For example, the prizewinners and the birth and the death. That’s incredibly useful information, and I think it gives you a good feel of the period as well.

“The two major books that I’ve done helped me with this book. I have a book out called The Literary 100, where I’ve ranked the 100 greatest literary poets, playwrights, and novelists of all time. And I just published a book called The Nobel 100, which did the same thing with the 100 greatest novelists. So that has helped me make some major decisions about what American literature is all about.”

“I said how much I appreciated details about authors such as that Leonard Michaels, who grew up on Manhattan’s Lower East Side, spoke only Yiddish until he was six years old.

“Details like that flavor the entries. But you’re hamstrung because, obviously, you can go on and on about some books, and you just can’t do it. It’s an interesting approach to literature, and you usually don’t get it because typically you will look at literature through the lens of a particular author or a particular time period or a particular genre. As a rule you don’t approach the subject chronologically, including not just the literary big names but also the writers who were popular in their day.

“So it allows you to follow some trails through the thicket and find details that otherwise you might miss. For example, you can follow the development of American drama from the melodramatic, sensational, popular drama of the 19th Century to the emergence of serious drama in the 20th Century. And it was fascinating to see what someone like Eugene O'Neill was really drawing on to become America’s first great dramatic figure. That was probably one of the more interesting things. But you can do other things like that, of just following threads through the years. So it was a lot of fun.

“But it was a project that took over two years to do. It was a massive synthesis of information. My biggest challenge was not just doing my entries. I did between the 1860s through to the 1950s and then a lot of the more modern stuff as well. But I had to write all the introductions, which is not that easy to simplify down to a few pages, all these huge trends in literature. But I tried to give people at least a flavor of what the period was about.”

Professor Burt, like many of us, is a great fan of the computer and Internet. He began academic and literary life, he said, “with an old Remington. When I was doing my Ph.D., it was before the days when really it was affordable to buy a computer. I mean, I could have, but it would have cost, like, $4000. So I invested in an IBM Selectric. I typed my own dissertation on that, figuring out the spacing by eyeballing between the text and footnotes. It was a whole skill that absolutely disappeared within maybe six months to a year after that — this was 1979. Had it just been a year later, I would have bought a computer. And the computer would have done it all for me. So, I think they were just coming out with PCs that people could afford. But it was well beyond my reach at that point.”

About the computer’s usefulness in projects like the professor’s, he offered, “You take a project where the manuscript is all these little nibbly pieces of paper, and stacked up in this cumbersome stack, and you can’t find anything. And then suddenly it becomes this rather useful book, with an index and an organization. That’s a great thing.”

“Did you type in most of the entries?”

“Yes. We used Filemaker. You have this template that you type in, and then there’s all these categories that you fill in so that the index can be generated and sorted.”

“What do you use now, as a computer?”

“A Dell. Nothing special. But it does everything I need to do.”

Professor Burt went on to say, “The Internet has made so many things within your reach. As I said, there’s no way I could live out on Cape Cod even ten years ago and have done this. We’ve been out here for seven years now. So within seven years I’ve basically been able to do the kinds of work that I needed to do. Now, that’s not to say I still don’t use a library a lot. But I don’t have to be in one to do a lot of the stuff. And year by year, more and more material is available through the Internet. So that’s a very encouraging sign.”

(continued on page 90)
“I wait the day that every thing in all the libraries will be more or less electronic and versions will be readily available for you to dip into. Just think about the wonders of searching electronically through a novel. You have this passage in your mind. Where did that come from? Without having to turn all those pages, you have the electronic ability to pull it up.”

“In this newest book, are there errors?”

“Oh, sure. Occasionally, just on the little things that the eye won’t find. You know — just on the little things that the mind. Where did that come from?”

“Yes. Occasionally, ‘That didn’t sound quite right to me.’ You would think, ‘Well, you know, I’m not really qualified.’ Well, you know, I’m not really qualified.”

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When Talent Isn’t Enough

Only geniuses can survive.

A concert of the La Jolla Symphony & Chorus vividly titled “From Russia with Love” was a mixed bag, in all respects. It wasn’t all Russian: one of the three items on the program was by a distinctly non-Russian doctoral student in UCSD’s music department, composed in a distinctly non-Russian style. The Russian music, belonging to a totally different tradition, consisted of a couple of brief orchestral excerpts from Tchaikovsky’s Eugene Onegin and Rachmaninoff’s major choral-orchestral work, The Bells. We also had — as is not infrequently the case with this musical organization — two conductors: music director Harvey Sollberger for his tight, powerful, literalist style in conducting such redoubtable works of a couple of brief orchestral excerpts from Tchaikovsky’s Eugene Onegin and Rachmaninoff’s major choral-orchestral work, The Bells. That same style applied to the familiar Polonaise and Waltz from Tchaikovsky’s opera produced less satisfactory results. Sollberger’s precision and discipline, to which the orchestra responded brilliantly, were as admirable as before. But this is dance music, and it requires a greater lightness and flexibility of touch than Sollberger was willing to accord it. The performance was big, driven, and rigid, with little of the lift and grace its idiom demands.

The last time I reviewed the La Jolla Symphony, I praised Sollberger for his tight, powerful, literalist style in conducting such redoubtable music. I praised Sollberger for his tight, powerful, literalist style in conducting such redoubtable works of a couple of brief orchestral excerpts from Tchaikovsky’s Eugene Onegin and Rachmaninoff’s major choral-orchestral work, The Bells. That same style applied to the familiar Polonaise and Waltz from Tchaikovsky’s opera produced less satisfactory results. Sollberger’s precision and discipline, to which the orchestra responded brilliantly, were as admirable as before. But this is dance music, and it requires a greater lightness and flexibility of touch than Sollberger was willing to accord it. The performance was big, driven, and rigid, with little of the lift and grace its idiom demands.

The abstract notion of musical space provides an arena with high potential for subjective experience. In this case, “space” is a metaphor for the effect of a confluence of many attributes, some of which are timbral shifts, small pitch intervals, expanding and contracting musical time, the motion of large sound structures, and the progress or stasis of musical process. Therefore, what may constitute an aspect of musical space is nearly undetermined.

What this means is that the traditional elements of musical composition that you can hear (for example) in the pieces by Tchaikovsky and Rachmaninoff on this program — melody, harmony, rhythm, and motivic structure — are of minor importance, if of any importance at all, and that the shape of the work as a whole is not conditioned by any architectural logic. What counts is sound (color, texture, articulation) and movement.

Music of this sort is not an original invention of Kerry Hagan’s. It is, in fact, one of the widespread styles in contemporary serious music, with its centers of creativity in Germany and Finland. Works of a similar nature have been produced in quantity by such composers as Wolfgang Rihm, Hanspeter Kyburz, Matthias Pinscher, Magnus Lindberg, and Kaija Saariaho, among many others. In listening to these works, one can expect to hear constant dissonance, rebarbaric sonorities, jagged textures, lots of percussion, unexplained changes of direction and expression, and a general atmosphere of threat and anguish, with no guideposts offered to let listeners know where they are at any given moment, where they are going, how the universe of the piece is put together, and what it all means.

Put this way, it sounds quite awful — and indeed it can be. Still, if mere anarchy is lost upon the world, it also has within it a possibility of liberation. Only a few decades ago, composers at this extreme degree of the avant-garde were intentionally imprisoning themselves in the fetters of serialism, under the dire authority of Webern, where every event was determined by algorithms. Now, having broken free, they have gone all the way in the opposite direction, into the total freedom whose prophet was John Cage, where only the airy veerings of the imagination reign. And, since art is unpredictable and a-tendent will express itself no matter what, this total permissiveness has actually produced works of profound substance, to which even Rachmaninoff lovers can respond, if they are receptive to the unknown. Works like Rihm’s Morphonie or Saariaho’s Du cristal may induce vertigo and delirium at first, but when well performed they grip the mind and drag it along into a whole new experience of what music can be.

For both composers and audiences, an aesthetic of this sort poses a frightening challenge. In the late 18th Century, any trained composer could write a respectable symphony. Great composers wrote great symphonies, mediocre composers wrote mediocre symphonies, but even the least talented of composers could cobble together a symphony that had some decent tunes, that gave the musicians something they knew how to play, that made sense, and that was listenable by a normal audience. That’s the way things go when there is an established style based on regularized, impersonal principles.

When nothing is established or regularized, and every principle has to be generated within the individual composer (and this has never happened before in the history of music), only geniuses can survive. It’s like abstract expressionist painting, where, in the same way, many are called but few are chosen. Among boundless possibilities, anything goes, for there is no restraint but the artist’s instinctive sense of rightness — yet that unpredictable sense of the right shapes or sounds or colors or textures is what distinguishes a successful from an unsuccessful venture into this terrifying openness. The moderately endowed routinier is out of the running. To make a viable piece of music from “the abstract notion of musical space,” the composer must be driven by a unique, passionate vision, and — even more important — must wield an imagination of sounds and gestures so compelling that listeners will be drawn in in spite of themselves.

I find it truly amazing that anyone can do this; and, as a corollary, I don’t find it at all amazing that Kerry Hagan can’t. If she had chosen some other style (and the world of serious music these days can offer her dozens of them), she might have found her own solution — but that unpredictable sense of the right shapes or sounds or colors or textures is what distinguishes a successful from an unsuccessful venture into this terrifying openness. The moderately endowed routinier is out of the running. To make a viable piece of music from “the abstract notion of musical space,” the composer must be driven by a unique, passionate vision, and — even more important — must wield an imagination of sounds and gestures so compelling that listeners will be drawn in in spite of themselves.

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whistling in the dark. If this was the Nee endowment winner, what were the losers? What a relief, then, to turn to The Bells, not because the late-Romantic style of Rachmaninoff is inherently better than that of Rihm, Lindberg, et al., but because the style suited the composer’s abilities so well, and because setting Poe’s flamboyant and morbid poem (in its gorgeous Russian version by Konstantin Bal’mont) seemed such a natural expression of Rachmaninoff’s temperament.

Everything in this music is at once dazzling and deeply inward: a coruscating display of orchestration, choral writing, and word painting — and a painfully expressive meditation on the omnipresence of death. Rachmaninoff vividly illustrates the episodes of the Leigh ride, the wedding, the conflagration, and the funeral, but in each of the four movements the picturesque depictions are enveloped in a free-flowing chromatic phantasmagoria, in which darkness and melancholy lurk everywhere.

The Bells is a masterpiece, one of its composer’s greatest works; and if we do not hear it more often, that is because it requires a virtuoso orchestra, a virtuoso chorus, three idiomatic soloists, and lots of rehearsal. The performance at Mandeville did justice. Both the orchestra and the chorus (what a remarkable group they are!) were impressive in their execution of the difficult writing: the soloists — particularly baritone Thomas Roy — made a sterling contribution (although none of them had the Russian vocal qualities that Rachmaninoff surely imagined when he penned the music); and conductor Chase proved strong and sensitive interpreter of a score that grows richer each time one hears it. I might add a special word for English horn player Heather Marks Moser, whose exquisite shaping of that ravishingly sad (and quintessentially Russian) solo that opens the funeral movement tugged at the heart.

CLASSICAL LISTINGS

Events that are underlined occur af- ter June 3.

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to READER CLASSICAL MUSIC, Box 85803, San Diego CA 92186-5803. Or fax to 619-881-2401. You may also submit information online at SanDiegoReader.com by clicking on the events section.

Violin and Viola Students of János Négyesy and Päivikki Nykter gather in concert, Thursday, May 27, 8 p.m., in Erickson Hall, Mandeville Center at UCSD. Free. 858-534-4330. (La Jolla)

Civic Organist Carol Williams performs in concert on Sunday, May 30, 2 p.m., in Spreckels Organ Pavillion. Free. 619-702-8138. (La Jolla)

The 59th Annual Awards Concert hosted by Musical Merit Foundation of Greater San Diego is Sunday, May 30, 3 p.m., at First Presbyterian Church (320 Date Street, at Fourth Avenue). Reception follows. 619-232-7513. Free. (DOWNTOWN)

Spring Concert presented by Cathedral Choristers and St. Cecilia Choir on Sunday, May 30, 5 p.m., at Saint Paul’s Cathedral (2728 Sixth Avenue). Program includes Mozart’s “Mass in C (Sparrow Mass)” “Laudate Dominum (from vespers), others. 619-298-7261. Offering. (MIDTOWN)

Hungarian Pianist Endre Hiegdu performs works by Franz Liszt and Béla Bartók on Tuesday, June 1, 7:30 p.m., at Scripps MiraMar Ranch Library (10001 Scripps Lake Drive). $10 general. 858-538-8158. (SCRIPPS RANCH)

Mainly Mozart Festival 2004, annual musical extravaganza begins with concert by Chamber Ensemble, joined by cellist Ronald Thomas, on Wednesday, June 2. Program includes Mozart’s “Flute Quartet in C” and “String Quartet in D”, Bach’s “Prelude and Fugue in D Minor” and “Cello Suite in E Flat.” Series continues through Sunday, June 27. Concert starts at 8 p.m. at Neurosciences Institute, 10640 John Jay Hopkins Drive. Tickets: $38 to $48. Reservations: 619-239-0100. (LA JOLLA)

Music of the Early 19th Century on offer when Bosnian Wind Quartet performs on Thursday, June 3, 7 p.m., for Encinitas Library’s First Friday series in Turrentine Room (239 South Kalmia Street). Free. 760-439-4529. (ENCINITAS)

UCSD Wind Ensemble performs Thursday, June 3, 8 p.m., in UCSD’s Mandeville Auditorium. $8. 858-534-4830. (LA JOLLA)

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collegium san diego
Ruben Valenzuela • Director

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Ich habe genug BWV 225
Singet dem Herrn BWV 220
Lobet den Herrn BWV 230

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Tale from "South Pacific". During a post-rehearsal shower, Mary Martin had a "crazy idea. Wouldn’t it be a great scene," she told husband Richard Halliday, "if sometime I washed my hair right onstage, maybe even singing a song, and then came out all dripping?"

The phone rang. It was Josh Logan, who was directing "South Pacific." Richard told Logan. Logan told Rodgers and Hammerstein. They wrote "I’m Gonna Wash That Man Right Outta My Hair," which Martin performed eight shows a week.

So it would dry quicker, she cut her hair short — and adopted the "little-boy look" that became her trademark. Of necessity, Martin became a shampoo expert, especially of soap high in her left hand and concealed the scalp (during the number, she held a bar right). She washed her hair "if sometime I washed my hair" and undercut them with an ingrained bias. When she learns that Emile slept with a Polynesian woman, Nellie’s neck reddens. Throughout his career, from "Show Boat" to "Carousel," Oscar Hammerstein II wrote about social class and racial conflict. Although R&H toned Michener’s tales way down for mid-century Broadway, "South Pacific" was ahead of its time. Critics objected, in particular, to Lt. Cable’s song about racism, "You’ve Got to Be Carefully Taught" (which he prefaces with "It’s not born in you! It happens after you’re born"). Many claimed it was too preachy. "The feeling was still widespread in 1948," writes a Hammerstein biographer, "that social problems had no place in musical theater."

Hammerstein wasn’t just a bleeding-heart "naive optimist." He cried in a theater, he said, "because it hurt."

All-Radio Singer: Richard told Logan, Logan told Rodgers and Hammerstein. They wrote "I’m Gonna Wash That Man Right Outta My Hair," which Martin performed eight shows a week. So it would dry quicker, she cut her hair short — and adopted the "little-boy look" that became her trademark. Of necessity, Martin became a shampoo expert, especially of soap high in her left hand and concealed the scalp (during the number, she held a bar right). She washed her hair "if sometime I washed my hair" and undercut them with an ingrained bias. When she learns that Emile slept with a Polynesian woman, Nellie’s neck reddens. Throughout his career, from "Show Boat" to "Carousel," Oscar Hammerstein II wrote about social class and racial conflict. Although R&H toned Michener’s tales way down for mid-century Broadway, "South Pacific" was ahead of its time. Critics objected, in particular, to Lt. Cable’s song about racism, "You’ve Got to Be Carefully Taught" (which he prefaces with "It’s not born in you! It happens after you’re born"). Many claimed it was too preachy. "The feeling was still widespread in 1948," writes a Hammerstein biographer, "that social problems had no place in musical theater."

Hammerstein wasn’t just a bleeding-heart "naive optimist." He cried in a theater, he said, "because it hurt."
This makes Lamb’s uneven opening-night performance difficult to assess. It had strong points and weaknesses, but were the latter the company’s or a deliberate part of the show?

Were the six-piece band, dressed as sailors, and the mixed singers meant to sound so thin, so far away? Was the pace, and the languid tempo of some songs, meant to be slowish, more of a walk-through than a frolic? Much of the evening felt tentative, pedestrian. The most energized section, oddly enough, came during the musical’s show within a show. When Nellie, Luther Bills, and others perform the “To ‘cö’sle Follies,” the place jumps, walls rattles, life abounds. As if set free, everyone suddenly relishes performing. But in this section the cast plays sailors and nurses doing amateur revue, in which hopefuls go through the audition process, accompanied by songs from Broadway shows.

**THEATER LISTINGS**

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

**Cast Me, Tony**

Patricia Playhouse stages this musical quiz, in which hopefuls go through the audition process, accompanied by songs from Broadway shows.

**Don Juan**

This one’s special. Unlike so many restagings of old comedies, Stephen Wadsworth isn’t doing something to Molini’s Don Juan. He’s doing the play, as played, in period. Audiences expecting an X-rated throbber about the infamous sexual imperialist, or a yearned-for bawdy delight to please, be forewarned: this is a serious comedy. Molini combines melodic drama with comic routines deftly. The acting follows suit; dramatic (but not sappy) deliveries, played front, join with comedic bits. The result is Lamb’s uneven opening-night performance difficult to assess. It had strong points and weaknesses, but were the latter the company’s or a deliberate part of the show?

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**Chalk It Up to Murder**

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

**Dream Secrets and Broken Glass**

Sudden Bang! Theatre presents a “groover opera,” an original jazz musical by Robert Coertzen, about “the reconstruction of the psyche through 1001 sights of humdrum dreaming.” Rebecca Braun directed.

**The Food Chain**

Nicky Silver wrote a comedy about America’s #1 addiction: youthful beauty. Somewhere there’s a Platonian form Americans must embrace (how many people actually diet for their health?). Diversity is taboo. Silver shows the effects of the “beauty myth.” “God forbid,” anorexic Amanda shouts, “you should deviate from what the president of Shell Oil decides is attractive!” In The Old Globe’s sharp, funny production, characters drive the play, except for Michael Lluberes’s Otto, a compulsive eater who eats scenes out of whack. Otto should be eating his rage. Lluberes is just eating — the Compleat Works of Shakespeare (abridged). He could be either an actor or a deliberate part of the show.

**Fern Street Circus: Alice in Circumland**

For its 14th annual show, Fern Street Circus recreated Lewis Carroll’s story about a young girl and a topsy-turvy world.

**Fibes Street Circuit: Purely Palladium and Ward**

Palladium and Ward’s dance company performs the original, in five acts.

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Calendar THEATER

replies, "By that you mean, you’re old,”) who, amid all her crazy wise- dom and just plain craziness, has broken beyond the beauty myth. Cisely gray hair and wrinkles testify to a life if not always wisely lived, then at least fully. Worth a try.

CASSIUS CARTER CENTRE STAGE, SI- MON EDSON CENTRE FOR THE PER- FORMING ARTS, PALO ALTO, THROUGH MAY 30. THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M. 619-239-2255.

Grassroots Greeks

6th @ Penn’s former “Seven Weeks of Greeks” became so popular it’s a regular series. And what a great idea! To reconnect local audiences with the masterworks of ancient Greek drama, Linda Castro and David Cohen offer staged readings. The approach is refreshing. There’s no attempt at polished work or sets in granite. Instead, the actual mise en scène of the text is as the first day of rehearsal, the threshold of exploration. They read Greek drama as a semi-circle. “There’s some movement, a suggestion of costumes, and (y)acting, the emphasis is on the word and, as in all Greek drama, on an unfolding story at once hair-on-fire irrational and blackly’s Theatre stages the tom Jones/Harvey Schmidt musical about a husband and wife’s 50 years together. The show, directed by Bradley Flanagan, is part of a dinner-theater package.

6TH @ PENN THEATRE, 3704 SIXTH AV- ENUE, HILLCREST, OPENENDED RUN. MONDAY, JUNE 6, AT 7:30 P.M. 616-686-6210.

Hay Fever

OnStage Playhouse presents Noel Coward’s classic comedy about “the House Party from Hell.” Bruce Wilde directed.

OnStage Playhouse, 201 3RD AV- ENUE, CHULA VISTA, THROUGH MAY 30; THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. 619-422-7787.

I Do! I Do!

The Fritz Theatre presents the popular musical revue that traces the evolution of male-female relationships. David Engel directed.

THREE ONSTAGE, 4040 THIGGS STREET, OLD TOWN, OPENENDED RUN; THURSDAY THROUGH SATURDAY AT 7:30 P.M., FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AND SATURDAY AT 5:00 P.M. MATINEE SUNDAY AT 2:00 P.M. 619-688-2404.

I Love You, You’re Perfect, Now Change

The Wisk Resort Theatre presents the popular musical revue that traces the evolution of male-female relationships. David Engel directed.

WISK RESORT THEATRE, BIRD LAWRENCE WICK DRIVE, ESCONDIDO, THROUGH JUNE 9; TUESDAY, THURSDAY AND SATURDAY AT 8:00 P.M. MONDAY, WEDNESDAY AND FRIDAY AT 7:30 P.M. SUNDAY AT 1:45 P.M. 661-749-3448.

Irish Step Dancing

Dublin Square Irish Pub and Grill presents “San Diego’s answer to the Cletic wave,” an evening of contemporary and traditional Irish dancing, music, and song.

DUBLIN SQUARE IRISH PUB AND GRILL, 154 5TH AVENUE, DOWN- TOWN, OPENENDED RUN; THURSDAY THROUGH SATURDAY AT 8:30 P.M. 619-223-5818.

Joey and Maria’s Comedy Italian Wedding

The Caly Theatre hosts “not-so-ordi- nary interactive dinner theatre,” as Joey and Maria tie the knot.

DAVE AND BLUSTER’S, 2025 CAMINO DEL REY, SAN DIEGO, THROUGH JUNE 5; TUESDAY AT 8:00 P.M. 616-688-4659.

Late-Night Cachetisim

The Laguna Playhouse stages the popular “interactive adult cate- chesim classes” taught by a sister from the space-not-the-road school.

404 LAGUNA CANYON ROAD, LAGUNA BEACH, THROUGH JUNE 21; MONDAY TO SATURDAY AT 7:00 P.M. 949-497-2787.

A Life in the Theatre

David Mamet’s behind-the-scenes look at the craft (and catastrophes) of acting follows Robert and John, a seasoned pro and a young up- and-comer. At first they’re teacher/eager student, chatting in the dressing room. By the end, their reaction (romantics can sigh, but also honored). The sister’s reaction (romantics can sigh, but also honored).

The Coronado Playhouse opens its new Pavilion Theatre with Agatha Christie’s durable whodunit. Keith A. Anderson directed.

CORONADO PLAYHOUSE PLAYHOUSE, 1335 FIRST STREET (AT THE CORONADO FERRY LANDING NEXT TO 1, POMARCO), CORONADO, THROUGH JULY 27; THURS- DAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. 619-435-4850.

National Comedy Theatre

Comedy/Sports changed its name, but its methods (and madness) re- main the same. Improvisational comedy, making up funny stuff on the spot, is difficult enough. Years ago, however, Keith Johnstone thought that a game improvised for fun could be done competitively. He got the idea from pro wrestling (“where Terri- ble Turtles mangled defrocked Priests, while mums and dads yelled insults and grannies waved their handbags”). National Com-edy Theatre, an offshoot of John- stone’s Theatresports (artistic di- rector Gary Kramer says the two company like “rugby and American football”), resembles an athletic event more than an impromptu. Teams wear uniforms and compete on Ac- troTurf. The night I caught the show, three San Diego comedians played “a challenge match” against players from the San Jose fan group. Using suggestions from the audi- ence, they played “Emotional Sym- pathy,” “Shakespeare,” “Bliss/Line,” and “Freeze Tag,” with judges awarding points to the best scenes. Klunkers and groaners got boosed, quick wit, rewarded (one of the most refreshing parts of the contest; people acknowledge jargon, absurdly, then forget it). It made for a lively, often quite funny evening. And Gary Kramer is one talented comedian.

Worth a try.

Places to Touch Him

DiversiTheatre stages Guillermo Reyes’ comedy about a Latino politician who wonders how much of himself he should reveal to voters. Jeffrey Ingman directed.

DIVERTIONARY THEATRE, 4145 PARK BOULEVARD, UNIVERSITY HEIGHTS, SATUR- DAY, MAY 29, THROUGH JULY 25; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M. 619-220-0007.

The Road to Mecca

Adol Fogard based this drama on a remarkable woman. Until she was 50, when her husband died, Helen Martins lived an anonym- ous life in New Borden, an “almost feudal world” in South Africa’s dry Karoo. Then she began sculpting owls, wise men, mer- maids, everything but angels, and called her home “Mecca.” Mecca is about identity, freedom, and deep, trusting friendship. All three be- came threatened when a sincerely reparative, Africanischer preacher de- cidés it’s time to halt Miss Helen’s daring “to be difficult” and put her in a cage. On a shadowy, metaphysical set, Priscilla Allen and Jessica John meld as Helen and young Elsa, who drove 800 miles because her friend must be in need. Allen and John, both San Diego mainstays, are impressive, especially in the tam- em, when Elsa must “tough love” Helen. Would that Ralph Johnson, as Marius Bylered (at once a preacher and a pervasive reac- tionary attitude), were stronger, with more layers, a largerSpain of the furnace. In his best plays, and Road is one, Fogard’s ac- count not happening on a grand scale, but individually in modest/heroic acts of assertion. Worth a try.

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1-800-944-5639
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 com-
petitive scene making, with the au-
dience awarding points to the win-
ning team. Pursuits might balk at the odoeiusness of comparisons used in this format, but San Diego Theatresports’ “game show” is a hoot. The 90-minute evening offers different bits. The show I caught had “Team Sports” — two pairs of players competed, taking suggestions from the audience, and “Go-
illa Theatre” — five directors in-
terventions from the audience; and “Go-
thing minus the rhetoric — the
less. “Or,” she asks the wall,
shower is in the kitchen. Somewhere along the
night that may become a lifetime.
spoken word and get on with this highly enter-
taining, if lightweight show. (Note: The original cast members have been
released.

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Theatre Directory

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Website</th>
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<tbody>
<tr>
<td>Actors Allience Of San Diego</td>
<td>3515 Adams Ave, North Park</td>
<td>(619) 400-3600</td>
<td><a href="http://www.actoralliance.com">www.actoralliance.com</a></td>
</tr>
<tr>
<td>Adams Avenue Studio of the Arts</td>
<td>164 Adams Ave, Normal Heights</td>
<td>(619) 344-0555</td>
<td><a href="http://www.actorsalliance.com">www.actorsalliance.com</a></td>
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<tr>
<td>San Diego Theatresports</td>
<td>18 Horton Plaza, Downtown</td>
<td>(619) 840-3460</td>
<td><a href="http://www.actorsalliance.com">www.actorsalliance.com</a></td>
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<tr>
<td>Asian American Repertory Theatre</td>
<td>319 4th Ave, Downtown</td>
<td>(619) 235-2010</td>
<td><a href="http://www.actorsalliance.com">www.actorsalliance.com</a></td>
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<tr>
<td>Beacon Theatre</td>
<td>174 W. Hawthorn Rd, Solana Beach</td>
<td>(619) 724-2118</td>
<td><a href="http://www.actorsalliance.com">www.actorsalliance.com</a></td>
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<tr>
<td>San Diego Theatresports</td>
<td>2000 Park Blvd, Balboa Park</td>
<td>(619) 235-0804</td>
<td><a href="http://www.actorsalliance.com">www.actorsalliance.com</a></td>
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<tr>
<td>The Fault Line Theatre</td>
<td>79 Horton Plaza, Downtown</td>
<td>(619) 455-0000</td>
<td><a href="http://www.actorsalliance.com">www.actorsalliance.com</a></td>
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<td>(619) 455-0000</td>
<td><a href="http://www.actorsalliance.com">www.actorsalliance.com</a></td>
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<tr>
<td>The Rehearsal Room</td>
<td>1159 6th Ave, Downtown</td>
<td>(619) 464-4598</td>
<td><a href="http://www.actorsalliance.com">www.actorsalliance.com</a></td>
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<tr>
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<tr>
<td>Actors Alliance Of San Diego</td>
<td>1733 Grand View West Corridor</td>
<td>(619) 435-4945</td>
<td><a href="http://www.actorsalliance.com">www.actorsalliance.com</a></td>
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Shirley Valentine
Shirley’s 46. Somewhere along the way, something happened to her marriage. “Oh,” she says, “the wall, "did nothing happen!" Now all she’s got are large amounts of “unused life.” In Willy Russell’s one-person comedy-drama — a play about lib-
eration minus the rhetoric — the thing that makes the leap. She goes to Greece for a fort-
night that may become a lifetime. Russell Reynolds, such a kinetic main-
stay her name has marquee value, does some of her best work ever as Shirley. Such an assured, layered, human performance — Reynolds has a comedian’s support with the audience, often getting on a roll, nailing joke after joke, then, with a breathtaking turn, verging on the tragic. The Renaissance Theatre Company gives Reynolds ample support. Jeanne Reith’s costumes and support. Jeanne Reith’s costumes and...
**The Reader offers $25 for news tips published in Blurt. Call us at 619-235-3000, ext. 456, or e-mail your tip to freerangechicks@hotmail.com**

**“You are comparing apples to oranges,”** claimed local Clear Channel programming vice president Jim Richards when presented with the fact that the guy chosen to replace Howard Stern’s morning show on Rock 105.3 got a one-week suspension in 2002 from Clear Channel-owned KSJO in San Jose. The DJ made glib on-air comments about the story of a seven-year-old girl who escaped abductors by gnawing through duct tape.

“That’s why I don’t use nylon rope,” DJ Mike Esparza joked. “Let’s say, for instance, you’re somebody that is a kidnapper. Think of all the nylon rope you could get at Orchard Supply Hardware. Plus they sell tarps. I’m sure they sell lye to dissolve the body.”

Richards said things were different in 2002 when Esparza yucked it up over a girl’s kidnapping and merely got suspended.

“That was when the FCC was enforcing issues differently than they are now,” Stern was dropped two months ago after Clear Channel was fined nearly $500,000 due to “indecent” material aired by Stern and another DJ, Bubba the Love Sponge (who was also fired). Esparza was fired by Dallas station KEGL last year after he aired a racially charged parody of an R. Kelly song that included the lines “I’m feeling frisky, I know it’s risky, I like the statutory rape.”

“None of those incidences were on-air comments about the firing of Z90 morning DJ Pablo Sato, said Richards. “That was when the FCC immediately enforced issues that were already quite clear to most of us.”

**The Buzz,** a half-hour TV rock show that airs on Time Warner cable systems in Orange County, is produced by Eric Johnson, 39, who says he hopes to air a show, which features bands from L.A., Orange County, and San Diego, on KUSI (Channels 9 and 51) immediately after the Fox Rox time slot, which airs on XETV Channel 6. Fox Rox, which features local and national artists, airs Thursday at midnight for a half-hour.

“He needs to provide a sample tape,” said Terry Lechien, who sells 30-minute blocks of overnight time. She said if Johnson has the money, and if the show is approved by KUSI owner Mike Glickenhaus, who did not respond to requests for comment.

**— Ken Leighton**

**The Buzzz,** a half-hour rock show that airs on XETV Channel 6, Fox Rox, which features local and national artists, airs Thursday at midnight for a half-hour. The Buzzz would air would be July 1. Johnson currently tapes his shows at the Crazy Horse music venue in Irvine. He is also bringing his crew to tape a segment June 26 at Brick by Brick. He says unlike Fox Rox, The Buzzz has a studio audience and no regular host.

“I let the bands host the show. They interact with the audience.”

Neither Johnson nor Lechien would say how much of a half-hour on KUSI costs at 12:30 a.m. When asked why it was such a secret, KUSI general manager Mike Richards deferred all questions about Sato’s firing to Clear Channel San Diego general manager Mike Glickenhaus, who did not respond to requests for comment.

**— Ken Leighton**

**MALACHI CRUNCH & THE BUZZZ HAVE KUSI HOPES**

Local band Malachi Crunch have purchased 65 $10 presale tickets so they can appear at the Crazy Horse June 13 and be part of the taping. To help pay for the buses to take fans up to the Crazy Horse, band manager Sulo King is throwing a barbecue at Brick by Brick Sunday, June 6. “It starts at 2 p.m.”, said King. “It’s all the food you can eat until it runs out.” He didn’t venture a guess as to how soon after 2 p.m. that would be.

“We are also taping a}
MEMORIAL DAY BASH

Sunday May 30th

boogie down to
DJ Chris Devoy & Theron spinning all day on
the largest patio by the beach

• munch on Mexican & American grill specials •
• knock back Bud & Sauza drink specials •

12 - 8pm • $5 COVER

cover charge donated to the
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Sunday Brunch will return June 6th

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May 28th - 30th

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Every FRIDAY & SATURDAY night
dj’s n’ dancing
9pm - 2am . no cover

SUNDAYS
resident dj’s D-SKIWZ
spinning 80’s hits & hip-hop
$3 Stoli Vodkas • $4 Berry Bad Dogs
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bustrip
Wednesday June 2nd
Gametime 12:35

Hot dogs, beer, ticket & transportation $45
Bus departs & returns to Moondoggies Pacific Beach
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832 Garnet Avenue, Pacific Beach 858.483.6550
The 2004 Street Scene will be Friday and Saturday, August 27 and 28.

After being told that the Petco Park facilities, with Qualcomm Stadium as a backup location if Petco was not available.

No headliners have been announced, but insiders say Jack Johnson, G. Love and Special Sauce, Donavon Frankenreiter, and the Black Eyed Pea are confirmed and that Ben Harper is a possibility. The entire lineup will be announced in June.

— Ken Leighton

The bands will be paid from the $5 minimum door admission.

“Numia and Ricardo Whitney, the owners of the Italian restaurant La Scala, are providing the space. It was a deli in its heyday, and it was just sitting there, being used for storage. I put a stage and lights in,” he said. The space can hold over 40 people.

“In the late ‘50s and early ‘60s, the whole place was a jazz club called Mardi Gras.” Keyboard player Dudley Kendall played at the old Mardi Gras from 1965 to 1966. Now based near Yosemite, Kendall said jazz greats like Bill Evans, Cal Tjader, Wes Montgomery, and Anita O’Day played there in the 1960s.

Robell said the Mardi Gras will serve wine, beer, and hors d’oeuvres. They will have a soft opening this weekend. A grand opening will be mid-June. For information on the Mardi Gras at La Scala, call 619-224-2272.

— Ken Leighton

No water was allowed into the Coachella Music Festival May 1 and 2. The Coachella Valley, located near Indio, is a desert. I attended both days and watched as security staff made everyone dump whatever water they were carrying before they could enter the festival. Dumping out water in the middle of the desert seemed a travesty.

Temperatures reached 104 degrees while I was there, and there were no in-and-out privileges at this festival.

Water was available inside. There were different water vendors selling different brands, so there was a hedgepodge of large, medium, and small bottles.

The small $2 bottles were around 16 ounces, the medium-sized $3 bottles were around 20 ounces, and the large, at $5, was probably 26 ounces. At first it doesn’t seem like too much of a gouge, but my date and I bought 50 of the $2 bottles between us for the weekend, half of which we dumped on our heads just to get a little relief from the heat.

There was one drinking fountain. Judging by the length of the line, and the rate at which it moved, I’m guessing that it was at least a half hour to get a drink. And though technically you could see the stage, you couldn’t see the bands from there. “My boyfriend and I spent about $100 on water,” said one young lady. “It was so hot in the daytime, nobody was really having fun.”

I asked Richard Gery, a personal injury lawyer here in San Diego, “If somebody had been seriously injured, would they have a strong case against the promoters?” He said that as long as water was made available inside, he didn’t think there were any liability issues.

Legal, perhaps, but still dangerous, at least according to Dr. G. Ryan Dominguez, who runs a board-certified family practice at Scripps Memorial Hospital. “Being dehydrated in 100-plus degree temperatures in the desert is a big danger. It’s pretty nearsighted to put that many people in that situation and not give them adequate means to keep themselves hydrated,” he said.

“Are the dangers?” I asked.

“No. In this situation, probably the biggest problem would be heat stroke. Heat stroke can cause anything from brain damage to heart problems to death.”

On the Coachella Music Festival message board (www.coachella.com) was the following post:

“As the hot day was winding down, [my twin sister’s] raging headache got out of control. She had to leave right after that awful sounding band Bright Eyes and proceeded to spend the rest of the evening puking her guts out at the tent with a terrible migraine, all from heat stroke.”

Another wrote, “There should have been way more shade set up and a couple more fountains [placed] around the venue.”

In defense of Goldenvoice, the company that presented the Coachella Music Festival, there were hundreds of posts that praised the event. I asked...
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I hate to see my baby go, but I'm afraid my music days are over,” says the elderly fellow who had placed an ad to sell his saxophone. “And I need the money.

He tells me his name is Bernard, and I shake his hand. He lives in a small room on the third floor of the Callan Hotel, one of the Gaslamp’s landmark buildings, right above the Barleyne Street Pub.

The number he listed in the ad was a friend’s. When I called, the friend told me, “Just go by there four to seven today, he hasn’t sold it yet.”

The King alto sax has a few dings in it and wear on the brass.

“Just had new keypads put in last year,” he says. “I take it you play?”

“Been a while,” I tell him. “I sold my sax 12 years ago.”

He nods and looks out the window.

I ask him, “How long have you played?”

“Most my life, since I was a kid.”

“In a band?”

“Many bands. Time was, I played all over downtown. All over everywhere. There used to be lots of blues joints to play here,” he says, meaning downtown. He smiled. “Back in the ’60s and ’70s, you see. Tom Waits used to hang out around here.”

“Three hundred fifty dollars.”

I feel sad about buying his instrument; I can see he’s attached to it. I was going to try to haggle, offer him $300. But I don’t.

I hand him the money, and he closes the case and latches it.

I walk out of the Callan, feeling a little empty though heavy handed.

--- Michael Hemmington

### Dave Humphries, a British singer/songwriter

(famously known as the man the Beatles rejected four times) and now a San Diego resident, has just released a CD, 38 Days, on which he duets with Tony Sheridan. Sheridan is on the first-ever recording of the Beatles in 1961 singing the Scottish folk standard “My Bonnie.”

The song is credited to Tony Sheridan and the Beat Brothers (changed to Silver Beatles and then Beatles on subsequent releases). The Beatles, with Pete Best still on drums, had never been in a recording studio and were hired to back up Sheridan (a star at the time).

While Sheridan was at the 2003 BeachFair, Humphries talked him into coworking and recording a song in Mission Hills. The song “38 Days,” which appears on the CD of the same name, is being self-released by Humphries later this month. This recording was facilitated by Sheridan’s longtime keyboard player, Wolfgang Grasekamp, having recently moved to La Mesa.


— Jay Allen Sanford

### More misheard lyrics


Jason Mraz’s song “The Remedy” confused several medically uninformed listeners when the line “is sure to outlast his catastrophe” was misheard as “a sugar high blast of colostomy.”

Jim Croce’s title lyric to “Time in a Bottle” was misheard as the somewhat less poetic “mimic in a brothel.” In “Operator,” the observation, “Guy she said she knew well and sometimes hated” was misheard as “Guy’s just such a nube that sometimes I hate him.”

This person must have been watching Richard Hatch on the Survivor: All Stars.

From Ratt’s “Round and Round,” the line “Enlightening our belts, ourselves abused” was misheard as “Taco Bells and pizza sells.”

— Jay Allen Sanford

## Summer Kick-off at Barefoot Bar & Grill

**Sunday, May 30, 2004**

**LIVE MUSIC!**

**Tramps and Thieves**

8pm-midnight

**Gomango Invasion**

8pm-midnight

**Live Entertainment All Weekend!**

**Friday, May 28**

Tramps and Thieves

8pm-midnight

**Saturday, May 29**

Private Domain

8pm-midnight

**Sunday, May 30**

Tramps and Thieves

3pm-7pm

Gomango Invasion

8pm-midnight

**Monday, May 31**

The ToneSharks

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**MAY**

**Jonny Lang** (78975) Viclo Casino Concerts in the Park, Thursday, May 27, 8 p.m., 5005 Willow Road, Alpine. 619-220-8497 or 619-232-4355.

**Chuck Pyle**: Acoustic Music San Diego, Saturday, June 5, 7:30 p.m., 4650 Mansefield Street, Normal Heights. Information, 619-303-8176.

**WEDNESDAY**


**EXTENSION 4001**

**UPCOMING CONCERTS**

**MAY**

**Viva Teng**: Acoustic Music San Diego, Saturday, May 29, 7:30 p.m., 4650 Mansefield Street, Normal Heights. Information, 619-303-8176.

"Athenaeum Jazz at the Studio" featuring Mark Turner, Larry Grenadier, and Jeff Ballard, Saturday, May 29, 8 p.m., 4441 Park Boulevard, University Heights. 858-454-5872.

**Memorial Day Blues & Jazz Festival** featuring Len Rainey (782), Barbara Jamerson, Ruby, Reggie Smith, Patrick Vandal (782), Billy Thompson, Calvin Romance, Jose Serrano, Lady Star (797), Gilbert Castleman (467), Michele Lunden (952), Billy Watson, and more: Humphrey's Backstage Lounge, Saturday, May 29, and Sunday, May 30, 5:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-224-5577.


**JUNE**

**Alex Lora**: SOMA, Thursday, June 3, 7:30 p.m., 3505 Sports Arena Boulevard, San Diego. 619-226-7662.

**Pato Banton** (7922) Belly Up Tavern, Friday, June 4, 9:15 p.m., 2501 Kettner Boulevard, downtown. 858-220-8497 or 858-481-0140.

"The 12th Annual City Heights International Village Celebration" featuring the Blasters, Javier Batiz, Danielle LoPresti & the Masses (41), Les Alacranes (568), Quetzal (548), and more: Humphrey's Backstage Lounge, Friday, June 4, 9 a.m. to 3 p.m., University Avenue (from Fairmont to Euclid), City Heights. Information, 619-504-1353, x114.

**Tortoise and Beans**: 'Cans Bar and Grill, Saturday, June 5, 7 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

**Geoff Muldaur**: Acoustic Music San Diego, Saturday, June 5, 7:30 p.m., 4650 Mansefield Street, Normal Heights. Information, 619-303-8176.

**Zero 7** (93) at SOMA, Saturday, June 5, 8 p.m., 345 B Street, downtown. 619-220-8497 or 858-481-0140.

**Pedro the Lion** (7852) and John Vandenberg: The Casbah, Saturday, June 5, 8 p.m., 2501 Kettner Boulevard, downtown. 858-220-8497 or 619-232-4355.

**Dashboard Confessional** (7913): the Get Up Kids, and the Format: Cox Arena, Sunday, June 6, 6:30 p.m., SDSU campus,
Summer Kick Off Party
May 30th

Door Opens at 7PM
No Cover until 10PM
Relaxed Dress code - beach attire requested
$5 Drink Specials
Live DJ's on all three levels

"Home of the Famous Black Martini"
770 Fifth Ave, San Diego, CA 92101 (Corner of 5th & F)
(619) 338-9300 • Live web cameras at www.THEBITTEREND.com
Available for private parties. • Must be 21 with proper ID
CONCERTS

The B-52's: Friday, June 11, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-220-8497.

El Coyote & Su Banda Tierra Santa: Sunday, June 20, 7:30 p.m., 2045 Seventh Avenue, downtown. 619-220-8497.

Kenny Chesney: (848) Belly Up Tavern, Sunday, June 6, 8 p.m., 1130 Buenos Avenue, Bay Drive. 619-220-8497 or 619-220-8497.

Israel Vibration: (184) Belly Up Tavern, Monday, June 7, 8 p.m., 1130 Buenos Avenue, Bay Drive. 619-220-8497 or 619-220-8497.

Kenny G: (369) Humphrey’s Concerts by the Bay, Sunday, June 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-220-8497.

Jussi & Maxi All Night Radio: Blowfish, Thursday, June 17, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-220-8497.

The Warlocks: Sunday, June 6, 7:30 p.m., 2050 Entertainment Circle, Chula Vista. 619-671-3600 or 619-220-8497.

Ronnie Laws: Tuesday, June 22, 8 p.m., Humphrey’s. 619-220-8497 or 619-220-8497.

Steve Earle & the Bluegrass Dukes: Humphrey’s Concerts by the Bay, Thursday, June 3, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-220-8497.

Della Reese: Thursday, June 3, 8 p.m., Humphrey’s. 619-220-8497 or 619-220-8497.

MARCIA HARRINGTON: Jimmy Durante Boulevard, Del Mar. 858-792-4252 or 619-220-8497.

Reverend Horton Heat (266), The Detroit Cobras, and the Forty Fathoms: Belly Up Tavern, Friday, June 18, 8 p.m., 1130 Buenos Avenue, Bay Drive. 619-220-8497 or 619-220-8497.

Ohm: Sunday, June 6, 7:30 p.m., 2050 Entertainment Circle, Chula Vista. 619-671-3600 or 619-220-8497.

No Doubt (282) and blink-182 (244) in Concert, Thursday, June 24, 7:30 p.m., 2050 Entertainment Circle, Chula Vista. 619-671-3600 or 619-220-8497.

Jamaica Mon: Belly Up Tavern, Friday, June 4, 9 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 619-220-8497.

Keb’ Mo’ and Leo Kottke: Humphrey’s Concerts by the Bay, Thursday, June 17, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-220-8497.

Geoff Mack: Del Mar Fairgrounds, Thursday, June 4, 2220 Jimmy Durante Boulevard, Del Mar. 858-792-4252 or 619-220-8497.

The Vaughn’s: Sunday, June 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-220-8497.

MXPX (99): Del Mar Fairgrounds, Friday, June 5, 2220 Jimmy Durante Boulevard, Del Mar. 858-792-4252 or 619-220-8497.


Tone Loc and Young MC: 4th & B, Saturday, June 6, 345 B Street, downtown. 619-231-4413 or 619-220-8497.

Counting Crows (483): Viejas Casino Concerts in the Park, Saturday, June 6, 8 p.m., 5005 Willsford Road, Alpine. 619-220-8497 or 619-245-5400.


Carl Thomas and Floetry: 4th & B, Sunday, June 7, 345 B Street, downtown. 619-231-4413 or 619-220-8497.

Los Tucanes de Tijuana: Del Mar Fairgrounds, Sunday, June 27, 2220 Jimmy Durante Boulevard, Del Mar. 858-792-4252 or 619-220-8497.

The X-ecutioners: Belly Up Tavern, Monday, June 8, 9 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 619-220-8497.

Chic Fest: featuring Chico with Nino Riggins, Thelma Houston, and Rose Royce & Maxine Nightingale: Humphrey’s Concerts by the Bay, Monday, June 8, 8 p.m., 1130 Buenos Avenue, Bay Drive. 619-220-8497 or 681-220-8497.

John Michael Montgomery: Palomar Starlight Theater, Tuesday, June 9, 7:30 p.m., 6901 Palomar Road, 5 miles east of I-15,076, Pala. 760-510-4555 or 619-220-8497.

Lloyd Cole: Belly Up Tavern, Tuesday, June 9, 8 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 619-220-8497.

The Supercickers: (567) The Casbah, Thursday, July 1, and Friday, July 2, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-228-4355.


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 619-220-8497.

The Supercickers: (567) The Casbah, Thursday, July 1, and Friday, July 2, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-228-4355.

Women’s Rock Fest with Melissa Etheridge (741) and Beth Hart (367): Del Mar Fairgrounds, Saturday, July 3, 2200 Jimmy Durante Boulevard, Del Mar. 858-792-4252 or 619-220-8497.

Reverend Horton Heat (266), The Detroit Cobras, and the Forty Fathoms: Belly Up Tavern, Friday, June 18, 8 p.m., 1130 Buenos Avenue, Bay Drive. 619-220-8497 or 619-220-8497.

Vans Warped Tour ‘04 with New Found Glory (36), Taking Back Sunday, POM (36), Amen, The Bouncing Souls (342), Bad Religion (226), NOFX (338), The Vandals, the Alkaline Trio (341), Ima Robot, Co Gotti Go, and more: Humphrey’s, Thursday, July 6, 12:30 p.m., 2050 Entertainment Circle.
Sarah McLachlan
760-510-4555 or 619-220-8497.

east of I-15 on Hwy 76, Pala.
7:30 p.m., Pala Casino Resort, 5 miles
and Monday, July 12, 7:30 p.m., 2241
Concerts by the Bay, Sunday, July 11,
Shelter Island Drive, Shelter Island.
619-220-8497 or 619-523-1010.

Youssou N'Dour
619-220-8497.

San Diego. 619-224-4171 or
8p.m., 3500 Sports Arena Boulevard,
858-481-8140.

Pepe Aguilar: 
waterfront. 619-220-8497.

Lucinda Williams
619-671-3600 or 619-220-8497.

Entertainment Circle, Chula Vista.
7:30 p.m., 2241 Shelter Island Drive,
Shelter Island. 619-220-8497 or
619-523-1010.

Gipsy Kings (562)
Embarcadero Marina Park South, Wednesday, July 7, 8 p.m., downtown San Diego waterfront. 619-220-8497.

Pepe Aguilar: Embarcadero-Marina Park South, Thursday, July 8, 8 p.m., downtown San Diego waterfront. 619-220-8497.

Super Diamond: Belly Up Tavern, Friday, July 9, and Saturday, July 10, 9 1/2 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 619-485-3444.

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.

Lyndy Skyyord (586); Palomar Starlight Theater, Sunday, July 11, 7:30 p.m., Pala Casino Resort, 3 miles east of I-15 on Hwy 76, Pala. 760-510-4555 or 619-220-8497.

Sarah McLachlan (564); Humphrey’s Concerts by the Bay, Friday, July 16, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Hootie & the Blowfish (499) and Shurman: 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.

Boz Scaggs (509); Humphrey’s Concerts by the Bay, Saturday, July 24, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.


India.Arie (956); 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.

Harry Connick, Jr.: Embarcadero Marina Park South, Thursday, July 22, 8 p.m., downtown San Diego waterfront. 619-220-8497.

The Whispers (847) and Howard Hewlett: 4th & B, Saturday, July 24, 345 B Street, downtown. 619-224-4171 or 619-220-8497.

Don Henley: Embarcadero Marina Park South, Sunday, July 25, 8 p.m., downtown San Diego waterfront. 619-220-8497.

The Go-Go’s (853); 4th & B, Sunday, July 25, 8 p.m., 345 B Street, downtown. 619-224-4171 or 619-220-8497.

Cyleda Lauper (588); 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.

THE MOUNTAIN GOATS
BY WILLIAM CRAIN

There’s hi-fi and there’s lo-fi and then there’s the Mountain Goats. The music John Darnielle records under the Mountain Goats moniker isn't just muddily or muddled or grungy — it's positively crusty.

So it says a lot about Darnielle that his recording quality is not the most striking thing about his music. That might be his utterly distinctive, occasionally funny, often disturbing lyrics — some of them in Latin. Or his habit of sounding as if he’s really losing his mind behind the microphone. In fact, when he signed to the prestigious 4AD record label, which has a reputation for lush-sound- ing records, and released the slick 2002, his music was more unsettling than ever.

But Darnielle has since moved on to other song cycles. 4AD says the new Mountain Goats album is a collection of songs about real people Darnielle used to know. If you think that will make it less scary, you don't know Darnielle. Fortunately, in concert the Mountain Goats aren't all gloom and doom. Darnielle sometimes begins a solo performance by announcing, “Hello, we’re the Mountain Goats.” And he has been known to throw in an Ace of Base cover.

WINNY MILLER and WE RAGAZI also perform.

MOUNTAIN GOATS, The Casbah, Saturday, May 29, 8:30 p.m. 619-232-4355, $8 advance; $10 door.
Food & Fun at the Beach!

Memorial Day Weekend Celebration!

Kickback and grab some grub on our rooftop deck or in the Cantina for breakfast, lunch or dinner. Stay for some great entertainment later in the evening.

Breakfast at the Beach
Saturday, Sunday & Memorial Day
Starting at 9 am

Lunch & Dinner Daily
Sunday - Thursday, 11:30 am - 8 pm
Friday & Saturday, 11:30 am - 9 pm

Happy Hour in the Cantina
Monday - Friday, 5 - 7 pm
1/2 price selected appetizers
$3.00 margaritas (big & good!)

Checkout the Shows:
Friday 5/28
SEEDLESS MEMORIAL DAY WEEKEND KICKOFF PARTY

Saturday 5/29
MIX MASTER MIKE

Sunday 5/30
DIGITAL UNDERGROUND

Monday 5/31
JAY DAY

UPCOMING:
7/9: ALL-FEMALE TRIBUTE NIGHT
IRON MAIDENS & THUNDERSTRUCK

7/23: DRAMARAMA

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JAY DAY

UPCOMING:
7/9: ALL-FEMALE TRIBUTE NIGHT
IRON MAIDENS & THUNDERSTRUCK

7/23: DRAMARAMA
SALSA SINGLES NIGHT!

8 pm: Salsa lessons with Valerie • 10 pm: Live Salsa DJ

Join in on San Diego’s newest singles scene.

Call our singles hotline: 858-860-0382

LATIN HIP-HOP

Plus! David Maldonado in the Tapas Bar

free dance lessons &

JJAAZZZZFFEESSTT

Festival”
Thursday, July 29, 7 p.m., 2241 Marine Drive, Alpine. 619-220-8497 or 619-523-1010.

“Standing in the Shadows of Motown” featuring the Funk Brothers: Humphrey’s Concerts by the Bay, Thursday, September 7, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-523-1010.

Face to Face: SOMA, Thursday, September 9, 8 p.m., 505 Sports Arena Boulevard, San Diego. 619-226-7662 or 619-220-8497.

Olivia Newton-John: Palomar Starlight Theatre, Friday, September 10, 7:30 p.m., Pala Casino Resort, 5 miles east of I-15 on Hwy 76, Pala. 760-510-4555 or 619-220-8497.

Jane Moneh: Humphrey’s Concerts by the Bay, September 13, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-523-1010.

Chicago (87S): Viejas Casino Concerts in the Park, Monday, September 13, and Tuesday, September 14, 8 p.m., 5005 Willow Road, Alpine. 619-220-8497 or 619-445-5400.

Dicky Betts & Great Southern and Marshall Tucker Band (87S): Humphrey’s Concerts by the Bay, Friday, September 20, 7 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-523-1010.

Bobby Caldwell: Humphrey’s Concerts by the Bay, Sunday, September 22, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-523-1010.

Gary Allan: Humphrey’s Concerts by the Bay, Monday, September 23, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-523-1010.

ZZ Top (47S): Viejas Casino Concerts in the Park, Thursday, September 27, 7 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-445-5400.

Sergio Mendes & Brasil 2004 (86S): Humphrey’s Concerts by the Bay, Thursday, September 27, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-523-1010.

Sting (82S) and Annie Lennox: Coors Amphitheatre, Thursday, September 27, 7 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-523-1010.

Randy Travis (77S): Viejas Casino Concerts in the Park, Sunday, September 30, 7:30 p.m., 5005 Willow Road, Alpine. 619-220-8497 or 619-445-5400.
The perfect place between upscale and casual...

**Martini Ranch**

Join us for Happy Hour, Monday thru Friday 4 to 7

---

**Special Events**

**Saturday, May 29 • Doors Open at Noon**

KIFM Smooth Jazz 98.1 29th Anniversary Jazz Festival

Performing live in the Martini Ranch

Aubrey Fay 1 & 2 PM

David Patrone Quartet 5 & 7 PM

---

**Mondays**

Butta

DJs MADA & BEATNICK THROW HIP-HOP, ROCK & DEEP HOUSE IN THE RANCH.

---

**Tuesdays**

Louge to music & videos from all generations.

---

**Wednesdays**

The David Patrone Quartet

Jazz for swingin’ drinkers, lovers & losers in the ranch. 9PM, no cover.

The Bus Stop

Classic hip-hop & soul jazz vibes served up fresh in the Shaker Room with DJs Charlie Rock, Steven Flex, Unique & Fingaz. 9PM, no cover (except special events)

---

**Fridays**

B•Bar • June 4, 5-9 PM

(first Friday of every month)

“Manicures, Martinis & More”

A weekly showcase of San Diego’s most talented designers.

DJs Tony A & Mada

Get your weekend started right with two rooms of music.

---

**Saturdays**

DJs Kingsley & Jason Tecza

Gaslamp’s Best Weekend Party.

---

**Sundays**

Tribe of Kings presents:

Downtown Top Ranking Roots Reggae, Dub & Dancehall in the Shaker Room.

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Martini Ranch is located at 538 F St., Corner of 6th and F, Gaslamp Quarter, Downtown San Diego

619.235.6100

www.martiniranchsd.com

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**MARTINI Encinitas...in North County.**

Join us for Happy Hour, Monday thru Friday, 4 to 7.

$5 House Martinis, $3 Premium drafts, wells and wines;$2.50 Domestic drafts and appetizer specials.

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**Mondays**

$2.50 Drafts

DJs JALIL & Tone Capone

---

**Tuesdays**

“Cadence Lounge”

Hosted by Jack Greene Hip-Hop, Dance Hall, and ‘70s hits with DJ Iron Mike and special guests.

$3.50 Finlandia Drinks

$5 Finlandia Martinis, $2.50 Drafts

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**Wednesdays**

New on Wednesdays:

Reggae Night

Presented by Tribe of Kings

Sound System

$2.50 Kuya Rum Drinks and

$5 Kuya Martinis

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**Thursdays**

Live Music Showcase

$2.50 Drafts

$5 Cover, proceeds go to the bands

9/27: VIEWMASTERS AFTER PARTY

6/3: THE ASPHALT ROOSEVELT PARKER THEORY

6/10: TBD

6/17: EARTHLESS

6/24: TWENTY YEAR FIX

---

**Fridays**

DJ JALIL

---

** Saturdays**

DJ TONY A

---

485 South Coast Highway 101 (at D St.) Encinitas. 760.943.9101. www.martiniranchencinitas.com
**Calendar**

**BANDS**

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 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 recorders.)

**EXTENSION 4002**

**ALTERNATIVE**

Abigail’s Attic  (1445) Humphrey’s
Admirer’s Appetite: Brick by Brick
The After Party: Martini Ranch (Encinitas)

The Big Provider: Canes
Bun Y: Brick by Brick
The Bowls of Judas: Soma
Broadyder: Brick by Brick

Channing Cop: Epicentre
The Comedy Mafia: Canes

Comfortable for You: Epicentre
Cortical: Blind Melons

Cue Dorian: Soma
Cursive: Soma

The Demonstrations: The Cabab
The Detachment Kit: The Cabab
The Devices: Blind Melons
Die September: Soma

Erase the Day: Blind Melons
Fractional: Squid Joe’s

Goldfish (1462): Martini Ranch (Encinitas)

Goodbye, Blue Monday: Epicentre
Haste the Day: Soma
The Heartache: The Cabab

Hot Nite: The Cabab
Hot Like a Robot (1465): Epicentre

Ivy-L-Vinyl: Brick by Brick
Jay Day 5: Canes

Jive: The Cabab
Joe Firstman: Belly Up Tavern
Just Like Yesterday (1483): Hot Monkey Love Cafe

Kill Me Tomorrow (1823): The Cabab
Koz: Canes

Larger Than Leon: Blarney Stone Pub
Left 4 Dead: Belly Up Tavern

LICWID: Canes
Loud: Blind Melons
Louis XV: Soma

Lower Definition: Soma

The Manifold: The Cabab
Anya Marina (118): Java Joe’s
Miel: Canes

Vinny Miller: The Cabab
The Mortals: Soma

The Mountain Goats: The Cabab
Of Hearts & Shadows: Soma

Gregory Page (176): Leaft’s Coffeehouse

Mike Park: Soma
Pig Iron: Brick by Brick

**EXTENSION 4152**

**ROCK & ROLL**

Abigail’s Attic  (1445) Humphrey’s
Admirer’s Appetite: Brick by Brick
The After Party: Martini Ranch (Encinitas)

The Big Provider: Canes
Bun Y: Brick by Brick
The Bowls of Judas: Soma
Broadyder: Brick by Brick

Channing Cop: Epicentre
The Comedy Mafia: Canes

Comfortable for You: Epicentre
Cortical: Blind Melons

Cue Dorian: Soma
Cursive: Soma

The Demonstrations: The Cabab
The Detachment Kit: The Cabab
The Devices: Blind Melons
Die September: Soma

Erase the Day: Blind Melons
Fractional: Squid Joe’s

Goldfish (1462): Martini Ranch (Encinitas)

Goodbye, Blue Monday: Epicentre
Haste the Day: Soma
The Heartache: The Cabab

Hot Nite: The Cabab
Hot Like a Robot (1465): Epicentre

Ivy-L-Vinyl: Brick by Brick
Jay Day 5: Canes

Jive: The Cabab
Joe Firstman: Belly Up Tavern
Just Like Yesterday (1483): Hot Monkey Love Cafe

Kill Me Tomorrow (1823): The Cabab
Koz: Canes

Larger Than Leon: Blarney Stone Pub
Left 4 Dead: Belly Up Tavern

LICWID: Canes
Loud: Blind Melons
Louis XV: Soma

Lower Definition: Soma

The Manifold: The Cabab
Anya Marina (118): Java Joe’s
Miel: Canes

Vinny Miller: The Cabab
The Mortals: Soma

The Mountain Goats: The Cabab
Of Hearts & Shadows: Soma

Gregory Page (176): Leaft’s Coffeehouse

Mike Park: Soma
Pig Iron: Brick by Brick

**SPRING BREAK**

**LOCALS**

Abigail’s Attic  (1445) Humphrey’s
Admirer’s Appetite: Brick by Brick
The After Party: Martini Ranch (Encinitas)

The Big Provider: Canes
Bun Y: Brick by Brick
The Bowls of Judas: Soma
Broadyder: Brick by Brick

Channing Cop: Epicentre
The Comedy Mafia: Canes

Comfortable for You: Epicentre
Cortical: Blind Melons

Cue Dorian: Soma
Cursive: Soma

The Demonstrations: The Cabab
The Detachment Kit: The Cabab
The Devices: Blind Melons
Die September: Soma

Erase the Day: Blind Melons
Fractional: Squid Joe’s

Goldfish (1462): Martini Ranch (Encinitas)

Goodbye, Blue Monday: Epicentre
Haste the Day: Soma
The Heartache: The Cabab

Hot Nite: The Cabab
Hot Like a Robot (1465): Epicentre

Ivy-L-Vinyl: Brick by Brick
Jay Day 5: Canes

Jive: The Cabab
Joe Firstman: Belly Up Tavern
Just Like Yesterday (1483): Hot Monkey Love Cafe

Kill Me Tomorrow (1823): The Cabab
Koz: Canes

Larger Than Leon: Blarney Stone Pub
Left 4 Dead: Belly Up Tavern

LICWID: Canes
Loud: Blind Melons
Louis XV: Soma

Lower Definition: Soma

The Manifold: The Cabab
Anya Marina (118): Java Joe’s
Miel: Canes

Vinny Miller: The Cabab
The Mortals: Soma

The Mountain Goats: The Cabab
Of Hearts & Shadows: Soma

Gregory Page (176): Leaft’s Coffeehouse

Mike Park: Soma
Pig Iron: Brick by Brick

**MEMORIAL DAY WEEKEND CELEBRATION**

**NIX SIMON BAND**

“Simon Says It’s the Blues”

**THURSDAY MAY 30 NO COVER**

**FRIDAY MAY 30**

**BILL MAGEE**

**SUNDAY MAY 30**

**TARVIN DONATH MOJO RISING**

“Keyboards Plonkem”

**MONDAY MAY 30 NO COVER**

**TUESDAY MAY 31 NO COVER**

**JJ SYLDE & THE BLUES TALKERS**

“Hey, Tanding Blues”

**WEDNESDAY JUNE 1 NO COVER**

**BACKWATER BLUES**

“Editing Blues”

**TUESDAY JUNE 7 NO COVER**

**BLUE LARGO**

“Large Blues”

**FRIDAY JUNE 10 NO COVER**

**BILLY SEWARD SWINGS**

“Keyboards Plonkem”

**SUNDAY JUNE 12**

**TARVIN DONATH**

“Keyboard Plonkem”

**MONDAY JUNE 13 NO COVER**

**THE BLUES TALKERS**

“Hey, Tanding Blues”

**TUESDAY JUNE 14 NO COVER**

**BLUE TADDO**

“Editing Blues”

**WEDNESDAY JUNE 15 NO COVER**

**BILLY SEWARD SWINGS**

“Keyboards Plonkem”

**THURSDAY JUNE 16 NO COVER**

**THE BLUES TALKERS**

“Hey, Tanding Blues”

**FRIDAY JUNE 17 NO COVER**

**THE BLUES TALKERS**

“Hey, Tanding Blues”

**SATURDAY JUNE 18 NO COVER**

**THE BLUES TALKERS**

“Hey, Tanding Blues”

**SUNDAY JUNE 19 NO COVER**

**THE BLUES TALKERS**

“Hey, Tanding Blues”

**MONDAY JUNE 20 NO COVER**

**THE BLUES TALKERS**

“Hey, Tanding Blues”

**TUESDAY JUNE 21 NO COVER**

**THE BLUES TALKERS**

“Hey, Tanding Blues”

**WEDNESDAY JUNE 22 NO COVER**

**THERESIN BLUES**

“Editing Blues”

**THURSDAY JUNE 23 NO COVER**

**SUNDAY JUNE 25 NO COVER**

**THE BLUES TALKERS**

“Hey, Tanding Blues”

**MONDAY JUNE 26 NO COVER**

**THE BLUES TALKERS**

“Hey, Tanding Blues”

**TUESDAY JUNE 27 NO COVER**

**SUNOCO**

“Editing Blues”

**WEDNESDAY JUNE 28 NO COVER**

**FRED TADDO**

“Editing Blues”

**THURSDAY JUNE 29 NO COVER**

**SUNDAY JUNE 30 NO COVER**

**THE BLUES TALKERS**

“Hey, Tanding Blues”

**MONDAY JULY 1 NO COVER**

**THE BLUES TALKERS**

“Hey, Tanding Blues”

**TUESDAY JULY 2 NO COVER**

**THE BLUES TALKERS**

“Hey, Tanding Blues”

**WEDNESDAY JULY 3 NO COVER**

**DIANA BLUES**

“Editing Blues”

**THURSDAY JULY 4 NO COVER**

**BILLY SEWARD SWINGS**

“Keyboards Plonkem”

**FRIDAY JULY 5 NO COVER**

**BRUCE & MARGO NUNEZ**

“Keys: Plonkem”

**SATURDAY JULY 6 NO COVER**

**THE BLUES TALKERS**

“Hey, Tanding Blues”

**SUNDAY JULY 7 NO COVER**

**THE BLUES TALKERS**

“Hey, Tanding Blues”

**MONDAY JULY 8 NO COVER**

**THE BLUES TALKERS**

“Hey, Tanding Blues”

**TUESDAY JULY 9 NO COVER**

**THE BLUES TALKERS**

“Hey, Tanding Blues”

**WEDNESDAY JULY 10 NO COVER**

**THE BLUES TALKERS**

“Hey, Tanding Blues”

**THURSDAY JULY 11 NO COVER**

**SUNOCO**

“Editing Blues”

**WEDNESDAY AUGUST 2**

**THE BLUES TALKERS**

“Hey, Tanding Blues”
Benoit Freeman Project
featuring David Benoit & Russ Freeman
with special guest David Pack
Thursday, August 26

Chris Isaak
Thursday & Friday, August 12 & 13

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 or
guest room at Humphrey’s Half Moon Inn.

Packages are limited.
Visit our website for details:
www.humphreysconcerts.com

Premium Packages not available at Ticketmaster outlet stores.

Jane Monheit
with special guest Willie & Lobo
Sunday, September 20

Humphrey’s Box Office Hours
Tuesday-Saturday 11:30 am-6:30 pm
CONCERT HOTLINE: 619-533-1010

2241 SHELTER ISLAND DRIVE
San Diego Reader May 27, 2004 113
### Calendar Bands

#### Extension 4002

**ALTERNATIVE**

Pistols: Soma
Pivot: Squid Joe's
Planes Mislabeled for Stars: Soma
Quinten & Ms. Pussycat: The Cashbah
Red Tyger Church: The Cashbah
Ringo: Soma
Rumnik: Soma
The Scarlet Symphony: Soma
Soda: The Jumping Turtle
The Shack Shakers: The Cashbah
The Silence: Soma
The Sleeping People: The Cashbah
Still REMains: Soma33
The Tender Buttons: The Cashbah
The Thicker Than Thieves: 20/20 Blind Melons

This Holiday Life: 24/53 Soma
The UPS: Brick by Brick
U.S. Maple: The Cashbah
The Viewmasters: Martin Ranch (Encinitas), The Cashbah
Waterline Drift: Epicentre
We Ragas: The Cashbah
Western: Soma
Wat er Bar: Cane's
Seal Williams: Soma

#### Extension 4003

**ROCK**

Across Town: Cheers
Brain Bucket: Tiki House
Kenny Brown: Blind Melons
Cedric Burnside: Blind Melons
J.J. Cole: Belly Up Tavern
The Cordoyos: Island Sports & Spirits
DJ Bear: De-mond Jim's Nightclub
DJ T: De-mond Jim's Nightclub
The Electric Waste Band: Winston's
The Evil Twins: De-mond Jim's Nightclub
The Flounders: The Calypso Cafe
The Full Effect Band: Cannibal Bar
Harmony Roads: McP's Irish Pub & Grill
Harri's Olive (461): Dick's Last Resort
Hot Rod Lincoln (847): Tia Leo's Lounge

Paul Jones: Blind Melons
Jeff Lacey: 'Canes
Mix Master Mike: 'Canes
The Mixx: Boys Crown
Moondance: Fannie's
Nite Hangs: Cashbah
Pale Black: Second Wind (San Carlos)
Paradigm: Blind Melons, Winstons
The Peaveer: Bal's Whiskey Dive
Lee Press-On & the Nails: Tia Leo's Lounge
Private Domain (490): Dick's Last Resort
The Rock Trio: Java Joe's
Scar'd Sanity: Longshot Saloon, The Jumping Turtle
The Scavengers: Fannie's
Serial Number: Second Wind (San Diego)
Shaker: Soma
The Leigh Taylor Band: The Metaphor Coffeehouse

#### Extension 4004

**POP / TOP 40**

A Natural: Bahia Belle Cruise
Blue: Humphrey's
Bridge Bright: Humphrey's
Jessie Davis: Buon Giorno Restaurant
Donell: The Caliph
The 802 Allstars: Cannibal Bar
A Flock of '80s: Henry's Pub
Funkenstein: Marriott Hotel (Mission Valley)
Karen Giorgio: The Inn at the Park
The Heroes: Viejas Casino
The Johnfyyne Variety Band: The Flying Bridge
Jungle Boogie: Rock Bottom (Galahamp)
Kanary: Humphrey's
Kaizen: Rock Bottom (Galahamp)
The Love Rangers: The Alley
Rick Lyon: The Imperial House
Maktal: Humphrey's, Viejas Casino
Matt & Phil: Ole Madrid
The New Breed Band: Dick's Last Resort
NKG: Dick's Last Resort
Faith Page: The Westgate Hotel
Jack Pollack: Humphrey's, Viejas Casino
Katie: Humphrey's, Viejas Casino
Lung: Humphrey's, Viejas Casino
Melodic Music: Humphrey's, Viejas Casino
Mindless Behavior: Humphrey's
Mystery: Humphrey's, Viejas Casino
Party Jam: Humphrey's
Pale Black: Humphrey's, Viejas Casino
Paul Jones: Blind Melons

**Zodiak Hookah lounge**

Come Experience the Moroccan Ambience & Belly Dancers on the Weekends!

- Over 47 Different Tobacco Flavors and Blends
- Hookahs and Accessories
- Belly Dancers on Weekends
- Beer and Wine (coming soon)
- Mediterranean and Panini Sandwiches and Appetizers
- Smoothies • Coffee • Tea
- Fine Cigars
- Free Wireless Internet
- Outdoor Patio

**HAPPY HOUR 2-5 pm**

$7.99 (premium blends extra)

Open till 2 am. Extended weekend hours. Must be 18 to enter.

**JAZZ / BIG BAND**

Agua Dulce (714): Winstons
Sandro Albert & His Quintet: Divry's
The Arachnids: Croc's Jazz Bar
The B-Side Players (490): Belly Up Tavern
The Bay Barrie Big Band: The German-American Societies
Blue Velvet: The Caliph
Ray Birtz: Hotel del Coronado
John Calz (781): Hotel del Coronado
The Jorge Camberos Quintet: Croc's Jazz Bar
Gilbert Castellungen & the Salsa Party Jam: U.S. Grant Hotel
Cheesah con Sabor: Humphrey's
The Credit Union: Neiman Bar and Grill
Jo Dark: The German-American Societies
The David Patrone Quartet (467): Croc's Jazz Bar, Martini Ranch (Gaslamp)
Deepsia Marie: Cafe Calabria
Donnie Finnell & Co. East: Bistro 20
Larry Fegel: Money's Lounge
The Crossmont College Jazz Ensemble: Dizzy's
Jannet Hammel: The Wyndham Emerald Plaza
The Cynthia Hammond Trio: La Costa Tournament of Champions Lounge
The High Society Jazz Band: Tia Leo's Lounge
The Honey Bunch Trio: The Quads Inn
Alfred Howard & the #2 Orchestra: Cane's
Inner Voyage: Ole Madrid
Daniel Jackson: Hotel del Coronado
Barbara Jameson: Hotel del Coronado
The Sam Johnson Jazz Trio: The Wyndham Emerald Plaza
Tony Lasley: Hotel del Coronado
Barry Levich: La Valencia Hotel
Like the Night: The Metaphor Coffeehouse
LPN: Croc's Top Hat Bar and Grill
Joe Marillo (465): Ole's Bistro & Sky Lounge
Masterpieces: Jimmy Love's
Sean McVicker: Ole's Bistro & Sky Lounge
Jerry Mablick: The Inn at Rancho Santa Fe, Rancho Bernardo Inn
The Ship Makers Quartet (600): Hotel del Coronado, Croc's Jazz Bar
Duncan Moore: Dizzy's
Mystique: Jimmy Love's
Susie Palmer (644): Cafe Calabria
Sergio Pessoa: Brazil by the Bay
Ben Powell: Tomiko Bar & Grill
Primo: Sevilla, Croce’s Jazz Bar
Calvin Romance: U.S. Grant Hotel
Rick Ross: La Valencia Hotel,
Moe's Lounge
Richard Samuels: Mille Hure, The
Calympse Cafe
The San Diego Concert Jazz
Band: The Inn Suites
Dave Scott: Croce’s Jazz Bar
Sharon Shufelt: Calle Calabria
Sly Simon: Dirty’s
Reggie Smith: The Wyndham
Emerald Plaza
Reggie Smith & Pressed for
Time: Sommer Lake’s
The Sugar Trio: The Quals-Inn
The Swing Time Orchestra: Vizzio
Casino
The Third Coast Jazz Band:
Norman Bar and Grill
The Toby Duo: Ole Madrid
Deems Tutakows: Dirty’s
The Jaime Valle Jazz Quartet:
Cormado Island Marriott
The Jaime Valle/Bob Magnusson
Jazz Duo: Marriott Hotel
The Jaime Valle/Bob Magnusson
Jazz Quartet: Rare Mores
The Dave Warren Group: Axis
Martini Bar & Restaurant
Yavuz: Croce’s Jazz Bar

EXTENSION 4006
REGGAE / SKA
The Bredren: Blind Melons
The Devastors: Winstons
The Lights of Zion: Blind Melons
Mikey Dread: Jelly Up Tavern
Peppe: Squid Joe’s
Semiti & Fulabula: (747) The
Calympse Cafe
The Shocks of Mighty: Blind
Melons
The Trade Roots: Hemnessey’s
Tavern (89)
The Tribe of Kings: Martini Ranch
(63615), Winstons

EXTENSION 4007
COUNTRY
The California Rangers: McCabe’s
Beach Club
Coyote Moon: Rensode Inn
Hill Country: Mulberry’s
Elmore Jennings: Don’t Cocktail
Lounge
God-Abound Johnny: The Cow
Shed
The Western Continentals: M3
Espresso Cafe

EXTENSION 4008
ACOUSTIC / FOLK
Fred Adams: M3 Espresso Cafe
Erik Alvar: Hot Monkey Love Cafe
Art: Twigg Tea and Coffee
Company
Sara Bancroft: Twigg Tea and
Coffee Company
Steve Brewer: Blarney Stone Pub
Broken Shadow: Twigg Tea and
Coffee Company
Bushwacka: Joe Joe’s
Joe Byrnes: Blarney Stone Pub
Kristoffer Carter: Twigg Tea and
Coffee Company

The Celtic Ensemble: Twigg Tea
and Coffee Company
Dave’s Sons: Twigg Tea and
Coffee Company
Trevor Davis: Twigg Tea and
Coffee Company
During the week of March 13, Norah Jones topped Billboard magazine’s “Top Internet Album Sales” chart while another Jones single sat in the number 7 slot. Entering the charts at #17 during that same week was a pop artist named Viennia Teng. Who? Industry insiders have referred to Teng as “this year’s Norah Jones.” Close, but no cigar, Norah Jones is actually this year’s Norah Jones.

Two years ago, Teng was programming computers in Silicon Valley. Her debut, Walking Hour, landed her slots on NPR, CNN, and Late Night with David Letterman. She’s been touring ever since, driving herself and her electronic Yamaha keyboard from gig to gig. Here in San Diego, she will be accompanied by Alan Lin on violin.

Teng is of Chinese descent and came to pop music via classical training — the classical music having left a stamp on the way she arranges chords and melodies, tensions and releases. I’ll admit her voice is a footnote to Sarah McLachlan, but Teng sings in a fragile style that has enough originality to navigate above the pop glue of some of her music. However, halfway through her new song collection I find myself wandering off to do house chores. My beef with Teng is that her lyrics make no sense to me: “We’re here where the daylights begins / the fog on the seafood restaurant / the safety of the shoreline fading / the safety of the shoreline fading.” I’ve always found more descriptive lyrics like the late Mark Sandman from Morphine: “You think like a whip on a horse’s back / stretched out to the limit, you make it crack.”/ Send that horse round and round the track.” Send her to lyrics college with writers of that caliber and I think Teng will eventually have words to match the quality of her music.

VIENNA TENG, Acoustic Music San Diego, Saturday, May 29, 7:30 p.m. Information: 619-303-8176. $15.
DJ EVENTS

If you would like to include your DJ event, e-mail sella@balboa.com or fax information to 619-847-2401 by 5:00 p.m., Friday, the week prior to publication. The listings are free.

Bliitzkrieg Bop! First, third, and fifth Monday of the month, punk, indie, rock ‘n’ roll, and swing with DJ Mr. Hyde. 9 p.m. to 2 a.m. at 21 and up. Kazus, 4609 30th Street, North Park. 619-640-2500.

Brown Sugar: Fridays, urban sounds with DJ Mylrood, 21 and up. The Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2333.

Cask ‘N’ Cleaver: Sundays, 4 p.m. to 8 p.m., DJ Doctor Swing spins the beat dance music from the ‘40s, ‘50s, and ‘60s. 3757 South Mission Road, Fallbrook. 760-413-4805.

Church of Noise: Second and fourth Monday of the month, new noise mixed with alternative rock classics with DJ Mr. Hyde. 9 p.m. to 2 a.m. at 21 and up. Kazus, 4609 30th Street, North Park. 619-640-2500.


Club Paradise: First Saturday of the month, two areas featuring trance, jungle, hip-hop, and electro with DJ Dej Ent, Eros, Whiskey Tangle, and a live electronic band. No dress code. Rosso and Joe’s Cantina, 7866 Arbour Street, Kearny Mesa. 858-277-5777.

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Cypher: First Friday of the month, two-on-two MC battles; all ages. Hot Monkey Love Cafe, 9660 El Cajon Boulevard, College Area. 619-582-9069. Information, 619-333-0127.


Dub Dynamic: Mondays, reggae in a dub style—roots, stepper, and UK with Kid Natty and Lionel Judah. No cover. Bar Dynamite, 1808 Park. 619-640-2500. Information, 619-881-2401. E-mail sellis@nethere.com


Jazz/Funk/R&B: Mondays, ’90s soul, and ultraglobal vibes. 8 p.m.; 21 and up. No cover. Kadan, 4696 30th Street, North Park. 619-582-5908. Information, 619-333-0127.

MixLab: Sundays, DJ Dej’s edgy “listening session”: jazz ‘n’ abstract, alt hip-hop, downtempo sonics, future soul, and ultraglobal vibes. 8 p.m. at 8 p.m., 21 and up. No cover. Kadan, 4696 30th Street, North Park. 619-582-5908. Information, 619-333-0127.

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Bub’s Whiskey Dive, 301 Pier View Way, Oceanside. 760-757-7101. Friday, the Pavemans, reggae.

The Calypso Cafe, 576 North Highway 101, Encinitas. 760-531-6027. Thursday, the Hit Club of San Diego, jazz. Friday, Semisi & Fulabula, reggae. Saturday, Jeff Moore and Dave Smith, blues. Sunday, the Flounders, reggae.

Carvers, 1940 Bernardo Plaza Drive, Rancho Bernardo. 858-566-8585. Friday and Saturday, Nitro Hawk, classic rock.

Cheers, 3475 Main Street, Ramona. 760-799-6270. Friday and Saturday, Across Town, rock. Sunday, Mike Garbuio, acoustic. Monday, open mike.

The Cow Shed, 142 East Mission Road, San Marcos. 760-471-4579. Friday, the Johnnyfree Variety Band. Saturday, the Hot Club of San Diego, acoustic. Sunday, the Peeves, blues.

The Flying Bridge, 1106 North Coast Highway, Oceanside. 760-722-1105. Thursday, 8 p.m. to midnight, the Johnynevra Variety Band.

Hennessen’s Tavern (Carlsbad), 2777 Roosevelt Street, Carlsbad. 760-724-6871. Friday, call club for information. Saturday, Sandjacket, alternative.

Bistro 221, 221 Grand Avenue, Escondido. 760-757-7398. Friday and Saturday, 6:30 p.m. to 10 p.m., Donna Fennell & Co. East, jazz.

The Book Works/Pannikin Cafe, Flower Hill Mall, I-5 at Via de la Valle, Del Mar. 858-755-3735. Friday, 8 p.m., George Svoboda, solo guitar.

Club by Area

If you wish to submit a listing, call 619-235-3000, ext. 405, eight or by 5 p.m. Friday, the week prior to publication. To send weekly or monthly schedules, fax to 760-737-1099 or mail to Reader Music Scene, P.O. Box 85803, San Diego, CA 92138-8503. 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 sell@weather.com, or faxed to 619-481-2401.

NORTH COUNTY

The Alley, 421 Grand Avenue, Carlsbad. 760-444-1173. Thursday, Friday and Saturday, the Love Buggers. Top 40/pop.

Axis Martini Bar & Restaurant, 2010 Jimmy Durante Boulevard, Del Mar. 858-755-5036. Wednesday, 7 p.m. to 10 p.m., the Dave Warren Group, jazz/ acoustic rock.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 858-481-9022. Thursday, 8 p.m., Latin jazz. Sunday, the Mixx, rock.

The Calypso Cafe, 576 North Highway 101, Encinitas. 760-531-6027. Thursday, the Hit Club of San Diego, jazz. Friday, Semisi & Fulabula, reggae. Saturday, Jeff Moore and Dave Smith, blues. Sunday, the Flounders, reggae.

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The Inn at Rancho Santa Fe, 5951 Linea del Cielo, Rancho Santa Fe. 858-756-1131. Thursday, Tuesday, and Wednesday, 5 p.m. to 9 p.m., Jerry Melnick, jazz/variety piano.

The Jumping Turtle, 1660 Capitola Road, San Marcos. 760-471-7778. Saturday, 8 p.m.; Ringside, Sere, and Scar’d Sanity, alternative.

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.

Longshot Saloon, 643 Grand Avenue, San Marcos. 760-744-8576. Friday, 8 p.m., Scar’d Sanity, hard rock.

M3 Espresso Cafe, 3910 Vista Way, Oceanside. 760-758-6363. Thursday, 8 p.m., Melissa Coffee, folk. Saturday, call club for information. Sunday, 3 p.m. to 8 p.m., live music, call club for information. Monday, 8 p.m. to 10 p.m., Blake Williams, acoustic. Tuesday, 8 p.m. to 10 p.m., Jeff Uter, acoustic. Wednesday, the Social Slackers, slack-key guitar, or Fred Adams, acoustic.

Martini Ranch, 485 South Coast Highway (at D Street), Encinitas. 760-943-9101. Thursday, the Viewmasters and the After Party, alternative. Wednesday, Goldfish, retro funk.

McCabe’s Beach Club, 1145 South Tremont, Oceanside. 760-439-6646. Friday, the California Rangers, country.

The Metaphor Coffeehouse, 238 East Second Avenue, Escondido. 760-489-8890. Thursday and Monday, Dixieland jazz. Friday, the Leigh Taylor Band, rock. Saturday, Lite the Night, jazz.

Mille Fleurs, 6009 Paseo Delicias, Rancho Santa Fe. 858-756-3085. Music hours are 8 p.m. to 11 p.m. Thursday, Friday, and Saturday, Randy Beaudier, contemporary. Wednesday, Richard Samuels, 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.

Neimans Bar and Grill, 300 Carlsbad Village Drive, Carlsbad. 760-729-4131. Thursday, 6:15 p.m. to 9:15 p.m., the Credit Union, swing. Friday, 6 p.m. to 9 p.m., live music. Saturday, 9:30 p.m., rock, hip-hop. Sunday, 9:30 p.m., rock en español. Monday, 8:30 p.m., swing.

Has the best selection!

50,000 Used CDs $8.99 each, 3 for $25.00

10,000 New/Used DVDs $7.99-$14.99

40,000 Used Videos $5.99 each, 4 for $20.00

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Pays the most cash for CDs, DVDs, VHS and video games!

(We buy everything!*)

*Store-bought items, stuff we sell...

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Chula Vista 236 Broadway 619-585-0018
(in the former Movie Trader location)

Pacific Beach 1084 Garnet Avenue 858-272-2274
(in the former Music Trader location)
The Qualls Inn, 1035 La Bonita Drive, Lake San Marcos. 760-744-2465. Lakeside Lounge: Friday, 7 p.m. to 10 p.m., the Honey Bush Trio, jazz. Saturday, 7 p.m. to 11 p.m., the Sugar Trio, jazz standards. Wednesday, 6:30 p.m. to 10:30 p.m., live jazz.

Rancho Bernardo Inn, 17550 Bernardo Oak Drive, Rancho Bernardo. 858-673-5500. El Bosco Restaurant: Friday, 6 p.m. to 11 p.m., and Monday, 6 p.m. to 10 p.m., Jerry Major, jazz/vocals/piano.

Robbie’s Roadhouse, 530 North Highway 101, Encinitas. 760-634-2365. Saturday, 7:30 p.m. to 10:30 p.m., Tomcat Courtney & the Blues Dusters.

Squid Joe’s, 850 Tamarack Avenue, Carlsbad. 760-729-4996. Friday, Pres and Fractional, alternative rock. Saturday, Pepper, reggae.

Tom Gibb’s Irish Pub & Restaurant, 640 Grand Avenue, Carlsbad. 760-729-7234. Wednesday, 9 p.m., Highland Way, Irish folk.

Tomiko Bar & Grill, 87 Encinitas Boulevard, Encinitas. 760-633-3367. Saturday, 8 p.m. to 10 p.m., Ben Prewitt, blues, jazz.

BEACHES
Bahia Hotel, 998 West Mission Bay Drive, Mission Beach. 858-488-0651. Tangerine Bar: Friday and Saturday, 6:30 p.m. to 9:30 p.m, Elliott Lewis, contemporary and punkrock.

Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-483-7844. Thursday, 7 Modest Ford, blues, Sparse, Paul Jones, Kenny Brown, and Cedric Burnside, rock. Friday, the Denver, Locks, Erase the Day, and Cortical, alternative. Saturday, 9 p.m., the Light of Zion and the Shadows of Mighty, reggae. Sunday, 4 p.m. to 7 p.m., the Brodrens, reggae. 9 p.m., Thicker Than Thieves, alternative. Monday, open mike.

Canes, 3105 Ocean Front Walk, Mission Beach, 858-488-1760. Music is alternative/rock unless otherwise noted. Friday, call club for information. Saturday, Mix Master Mike and Robbi Williams, Sunday, Digital Underground, hip-hop, and Alfred Howard & the B23 Orchestra. Monday, Jay Deo, S. the Big Provider, KOZ, the Comedy Mafia, LUC/WD, Mol, and Jeff Leary.

Cannibal Bar, at the Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 858-488-1010. Friday, Full Effect, rock. Saturday, 8th Allure, pop rock.

Chateau Orleans, 826 Tamarine Street, Pacific Beach. 858-488-6744. Thursday and Saturday, 7 p.m. to 10 p.m., Tomcat Courtney & the Blues Dusters, blues.

Coaster Saloon, 444 Ventura Place, Mission Beach. 858-488-4147. Call club for information.

Dreamstreet, 2228 Bacon Street, Ocean Beach. 619-222-8131. Friday and Saturday, live alternative/rock music.

Elario’s Bistro & Sky Lounge (at the Hotel La Jolla), 7955 La Jolla Shores Drive, La Jolla. 858-453-0541. Music is blues/jazz unless otherwise noted. Friday, 7 p.m. to 10 p.m., Joe Marillo, Friday and Saturday, 8 p.m. to 11 p.m., Jack Pollock. Saturday, 10 a.m. to 2 p.m., and Wednesday, 6 p.m. to 10 p.m., Sean McVicker.

Hard Rock Cafe (La Jolla), 909 Prospect Street, La Jolla. 858-436-7625. Friday, 10 p.m., live rock.

Hennesey’s Tavern (PB), 4650 Mission Boulevard, Pacific Beach. 858-483-8847. Friday, call club for information. Saturday, the Trade Roots, reggae.

Il Forno Mediterranean Bistro, 909 Prospect Street (next to the Hard Rock Cafe), La Jolla. 858-439-1010. The Room: Call club for information.

La Scala, 1101 Scott Street, Point Loma. 619-224-2272. Friday, 7 p.m. to 10 p.m., Kori Muryu and Ted Williams.

La Valencia Hotel, 1132 Prospect Street, La Jolla. 858-454-0771. Thursday, 7 p.m. to 11 p.m., Barry Leach, jazz. Friday and Saturday, 7:30 p.m. to 11 p.m., and Wednesday, 6:30 p.m. to 10 p.m., Rick Ross, jazz. Sunday, 11 a.m. to 3 p.m., flamenco guitar.

Moondoggies, 832 Garnet Avenue, Pacific Beach. 858-483-6350. Wednesday, live rock.

Moray’s Lounge, at the Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 858-488-3191. Thursday, 8:30 p.m. to midnight, Rick Ross, jazz, piano, saxophone, and vocals. Friday through Wednesday, Larry Fogel, singer/pianist.

Pacific Beach Bar & Grill, 860 Garnet Avenue, Pacific Beach. 858-272-7278. Call club for information.

Shooters Bar and Grill, Radisson Hotel, 3299 Holiday Court, La Jolla. 858-453-5300. Music hours are 7 p.m. to 11 p.m. Thursday, Phil Loes, guitar. Friday, Tomcat Courtney & His Blues Dusters, blues. Saturday and Wednesday, Doug Stevens. Tuesday, Nathan Wider, guitar.


Winstons, 1921 Bacon Street, Ocean Beach. 819-222-0820. Friday, Aqua Tides, Latin jazz. Saturday, call club for information.

Bracelet, 1922-1924 7th Avenue, Ocean Beach. 819-222-0820. Sunday, 1 p.m. to 7 p.m., Paradigm, rock. 9:30 p.m., the Devastators and the Tribe Kings, reggae. Sunday, Emilio Canacho y sus Burebros, Latin, Monday, the Elastics, reggae. Tuesday and Wednesday, call club for information.

SAN DIEGO
Albie’s Beef Inn, 1201 Hotel Circle South, San Diego, 619-291-1103. Friday and Tuesday, 6:30 p.m.,
The Bahia Belle Cruise, the Bahia Hotel, 598 West Mission Bay Drive, Mission Bay. 858-539-7779. Depart Fridays, Saturdays, and Sundays at 6:30 p.m. Friday, 7 p.m., Saturday, 8 p.m. Friday, and Saturday, 6:30 p.m. Friday, 7 p.m., Saturday, 8 p.m. Hotel, 998 West Mission Bay Drive, Hillcrest. 858-279-2033. Departs Thursday, Friday, and Saturday, 4 p.m. and Saturday, 7 p.m., Sunday, 4 p.m.

Brazil by the Bay, Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 858-279-2033. Departs Saturday, 7 p.m., Sunday, 4 p.m. and Wednesday, 7 p.m., Friday, 9 p.m., Saturday, 7 p.m., Sunday, 4 p.m.

The Caliph, 3100 Fifth Avenue, Hillcrest. 619-289-9485. Departs Friday, 6:30 p.m.

Brazilian music.

Brick by Brick, 1130 Burres Avenue, Sea Park, 619-275-LIVE. All music is alternative/rock. Thursday, Born Tonight, A.J. Feldman, and Jyl-Yl Vinyl. Friday, Bradley, Saturday, Adler’s Appetite, the UPS, the Sirens, and Pig Iron.

Coffee Calabria, 3893 30th Street, North Park. 619-291-1759. Wednesday, 7 p.m. to 9 p.m., Sue Palmer, Sharon Sheehy, and Deepha Marie. Boogie woogie/jazz.

The Caliph, 3100 Fifth Avenue, Hillcrest. 619-289-9485. Friday, 9 p.m., Kevin Kavanagh, lounge piano, Saturday, Blue Velvet, jazz. Monday, Dowell, piano. Wednesday, Del Crime, contemporary.

Epicentre, 8450 Miramar Boulevard, Miramar. 858-271-4000. All music is alternative/rock. Friday. 7 p.m. Hot E-Tek & Robot, Comfortable for You, Goodbye Blue Monday, Waterline Drive, and Chasing Cape.

The Gordon Biersch Brewery, 5010 Mission Center Road, San Diego. 619-888-1120. Friday, The Im7 Silver Strings Submarine Band featuring Billy Watson, blues.
Their sound is gritty and accessible, but Dorado Gold emits the kind of sloppy rock vibe emblematic of the current post-punk explosion. The group has plenty of spunk, energy, and attitude, but nothing tough enough to be considered hardcore. The first track hits the eardrum with surf-inspired verses speeded toward meltdown choruses. Rip Curl and Ezekiel Clothing sponsor the quintet, but Dorado Gold’s sound is far from corporate.

Frontman Dave Werth’s fervent vocals have a way of bleeding into choppy melodies that are propelled by racing guitars. The standout track is “A Time to Evolve,” a song with no definitive structure yet likable as an offbeat, raging rocker. Werth’s waxy-throated lyric, “It’s so easy to love you now / never been a question of when or how / wait for you to wake” epitomizes the recording’s rawness, where guttural droning explodes into choruses that speak of desire and despair.

The remaining cuts hold one’s attention. “Torrid” sounds as riotous as a three-minute garage improv; “Kama” patches up with a melodic angst driven by a hypnotic bass line. Just as quickly as it began, the disc closes with “Rescue and Reason,” a track that has the distinction of being the most addictive, as steadfast drumming wavers in and out of synch with metallic punk guitar. Still, nothing is lost in the band’s style: loud and forgiven.

(Hear a sample of Which Way to Tokyo, call 619-233-9797, wait for the prompt, then punch in ext. 4280.)

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San Diego Reader May 26, 2004 13
CLAUDE DE LUNE
2906 University Ave.
North Park
619-688-9845
www.clauledune.com

MUSIC > lock, country, acoustic, blues, poetry
SPECIAL NIGHTS > Tuesday is Poetic 77 (spoken word poetry); one Thursday each month has belly dancers (with live band); periodic comedy shows
CLIENTELE > age: average, age early 20s, 40% Caucasian, 20% African-American, 10% Asian, 10% Latino; a few families and one couple in their 50s
COVER > none (but they ask for $5 donation during comedy nights or belly dances)
HOURS > Sunday-Thursday, 4:30 a.m.-midnight; Friday and Saturday, 4:30 a.m.-1:00 a.m.
DRINKS > no alcohol; wide variety of soft drinks; lots of coffees, mochas, cappuccinos, hot chocolate
FOOD > sandwiches and homemade soup; $7, salads, vegetarian fare, and lots of cookies, cakes, and pastries; other restaurants in area
ACCESS > on corner of University and Kansas (right next to giant neon North Park sign); there’s no parking lot, and street parking on University and Kansas is hard to find; bus stop nearby
DRESS > casual; lots of people in shorts, one older guy in crazy-looking plaid pants, a few sweat suits, jeans, and lots of T-shirts (“Parental.,” “North Island.,” “Gumball Rally,” “Abercrombie & Fitch.”)
DANCE FLOOR > hardwood floor with a space of 15’ by 15’ in front of the band
FIRE EXITS > three – two doors next to each other on University and one on Kansas
BATHROOMS > one for both men and women; one toilet, one sink with no mirror; liquid soap, paper towels, wall-painted candy-apple red with some graffiti in pencil (“Jehovah!” and a poem that was 15 lines long)
CAPACITY > 150
SPECIAL AREAS > tables all along University and Kansas; for smokers (or people watchers); a small room with a computer that has internet access and magazines
FURNISHINGS > lots of couches and comfortable chairs throughout; games (chess, backgammon, dominos, Otello, Scrabble)
DECIBEL LEVEL > 120 when Janet Rucci performed original song “Out of the Darkness”; 116 last week at Coast Bar
WEIRDEST BAND NAME IN LAST MONTH > One Man Orchestra
QUOTABLE > “When you sit upstairs and look down on the band, you can see the bald spots the guys have.”
I see a family playing Scrabble at one table. A kid who looks to be about eight spells the word “beer” clearly from memory, since this

The Westgate Hotel, 1055 Second Avenue, downtown. 619-238-1818. The Plaza Bar: Friday and Saturday, 7 p.m., Free Lookout, piano and vocals. Sunday and Monday, Julio de la Huerta, guitar and vocals. Tuesday and Wednesday, Youth Page, piano and vocals.

The Wyndham Emerald Plaza, 400 West Broadway, downtown. 619-229-4500. Lobby Thursday, 5 p.m. to 8 p.m., Reggie Smith, jazz saxophone. Friday, 7 p.m. to 8 p.m., Al Sol Johnson Trio, bass/piano/vocals, and Janet Hammer, vocals.

The Star Bar, 1675 Pacific St., downtown. 619-221-6100. Friday, 7 p.m. to 10 p.m., Latin Jazz and Reggae.

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The Star Bar, 1675 Pacific St., downtown. 619-221-6100. Friday, 7 p.m. to 10 p.m., Latin Jazz and Reggae.

Pompei’s II, 1623 Fourth Avenue, downtown. 619-234-4050. Fridays, 8:30 p.m. to 11:30 p.m., DJ Dr. Funk, funk/R&B.

Pompei’s II, 1623 Fourth Avenue, downtown. 619-234-4050. Fridays, 8:30 p.m. to 11:30 p.m., DJ Dr. Funk, funk/R&B.
Bonita. Call club for information.

Club Caribe, Friday and Saturday, 8 p.m. to 8 p.m., through Saturday, and Wednesday, Chula Vista. 619-420-9440.

The Butcher Shop, jazz/variety.

Cafe LaMaze, 1441 Highland Avenue, National City, 619-474-3222. Friday and Saturday, 6 p.m. to midnight, Sandy Chappel and Sonny Dale Carson, Latin, jazz/blues.

Club Caribe, 556 Broadway, Chula Vista. 619-426-5172.

The following nightclubs have valuable coupons:

- $5 for evennt
- $2 for cover
- $1 for club admission
- $2 for premium blend

SOUTH BAY / CORONADO

Buon Giorno Restaurant, 5110 Bonita Road, Bonita, 619-475-2060. Thursday, 7 p.m. to 10 p.m., Circo, Latin. Friday, 9 p.m. to midnight, Jesse Davis, variety. Saturday, Latin jazz/variety.

The Butcher Shop, 556 Broadway, Chula Vista. 619-420-9440. Thursday through Saturday, and Wednesday, 8 p.m., Ray Correa, standards/Latin.

Cafe LaMaze, 1441 Highland Avenue, National City, 619-474-3222. Friday and Saturday, 6 p.m. to midnight, Sandy Chappel and Sonny Dale Carson, Latin, jazz/blues.

Club Caribe, 556 Broadway, Chula Vista. 619-426-5172.

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For starters, choose from Mediterranean-inspired selections like Chilled Gazpacho Soup, Moussaka of Marinated Olives and Succulent Artichokes, Sautéed Calamari Salad with Marinated Hearts of Palm, Grilled Chicken Cavatappi with Sun-Dried Tomatoes and Toasted Pine Nuts. Then, watch as your entrée is prepared to your liking on our outdoor mesquite grill. Choose from our chef’s creations including Providence Bouillabaisse, Whole Stripped Bass, Puntanessa and Preserved Lemons, and Lemon-Rosemary Free-Range Chicken. And of course, don’t forget the pastry chef’s signature desserts.

$32 per person, includes dinner and music. Reservations required.

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California's Best Wines

“In the early days, he was so good and was so willing to do blind tastings.”

Robert Lawrence Balzer’s first book on wine, California’s Best Wines, was published in 1948. At the banquet honoring Balzer as the recipient of the Wine Appreciation Guild’s 14th annual Wine Literary Award, host and publisher Elliot Mackey asked the crowd, “How many of us were in the wine business in 1948? There are a few here, but not many. It gives you some idea of the depth and substance of Mr. Balzer and his contribution to the words written about wine.”

The banqueters filled the cavernous and opulent dining space of the California Culinary Academy in San Francisco; tables lined the walls of the room, and bottles of wine lined the tables — a thousand of them, according to the WAG invitation. For two hours, guests had sipped and nibbled on a palate-staggering array of hors d’oeuvres prepared by the academy. I had taken a moment to peruse the display of Balzer’s wines — written about wine. Besides California’s Best Wines, there were six other wine books, including This Uncommon Heritage: The Paul Masson Story (1970) and The Los Angeles Times Book of California Wines — the latest, published in 1984.

Now we were planted at tables burdened with still more bottles, bottles we happily drained as we listened and ate.

Balzer was a pioneer. Dan Sullivan, the first of the evening’s speakers, called him “the first serious wine writer in journalism in America.” In 1936 Balzer had taken over the wine department at his family’s Beverly Hills grocery store. “He didn’t know a thing about wine, so he went to Hollywood Boulevard’s second-hand bookstores and bought every book he could lay his hands on about wine and the wine business.” He started a newsletter, which landed him a spot in the Beverly Hills Citizen a year later. By the late ’60s, he was writing for the Los Angeles Times and publishing “one of the most highly successful wine newsletters, Robert Lawrence Balzer’s Private Guide to Food and Wine.” When the Gallos were featured on the cover of Time in 1972, Balzer headed up the magazine’s tasting panel.

“He guided many of the great names in the business,” concluded Sullivan. “I recall him having tasting panels, working with vintners, telling them what he liked and what he didn’t like. (Speeches have been freely edited.) The next speaker was the elfin giant Robert Mondavi, a pioneer in his own right and Balzer’s fellow among the nonagenarians. He echoed Sullivan’s notion of Balzer as advocate and supporter of a fledgling industry. “In the early days, he was so good and was so willing to do blind tastings. Many other wine writers said no, but not Robert. He has been a great promoter of Napa Valley and all California wines since the very beginning. In my opinion, enough can’t be said about all the good he has done in building the image of California wine. He hasn’t been given enough credit for the part he played and continues to play in our industry.”

Wine writer Bob Thompson spoke next and recalled his first meeting with Balzer, at the L.A. County Fair wine competition in the mid-’70s. “I was a rookie, and I was immediately struck by some of the most vivid descriptions of Chardonnay I’ve ever heard. None of the words ever made it onto Ann Noble’s aroma wheel, and not all of them are found in the Bible. But the real reason I’m up here is to thank Robert, because that book — California’s Best Wines — taught me that wine was worth reading about.”

Next up was a rep from K-MOZART, which broadcasts Balzer’s weekday radio show on wine in Los Angeles and San Francisco. He took a moment to praise Balzer the raconteur and to marvel at Balzer’s “exceptional voice.”

When Mackey regained the mike, he said, “Someone doesn’t end up writing a dozen books on wine and many thousands of articles for magazines and continuing on with his career at 92 if he doesn’t live right. Wine consumption is part of a long and healthy life.” He recounted seeing Balzer sharing a cigarette outside the doors of the academy. “Now, obviously, this doesn’t seem to have hurt him in any way, because wine is there to protect him. A few nervous laughs floated up from the crowd — was he serious?

Mackey was leading into the speech by Gene Ford, author of The Science of Healthy Drinking and a previous winner of the Wine Literary Award. “When Brother Timothy hired me 30 years ago,” began Ford, “if he had told me, ‘Some day you’ll sit at a table with Robert Lawrence Balzer and Robert Mondavi,’ I would have paid to work for Christian Brothers.” He called Balzer an epicure who had led an epic life and then concluded, “I won this award because I wrote a book about wine and health, but I couldn’t be standing here if it wasn’t for Robert Mondavi’s vision, if it wasn’t for Robert Lawrence Balzer’s crusade in the art and appreciation of wine. I would like to have you all raise your glass in tribute to the epicurean among us, Robert Lawrence Balzer.” My tablemate, a longtime friend of Balzer’s, touched his glass to mine. “Honestly, I hadn’t had quite enough to drink, anyway,” he murmured.

“Thank you, Gene,” said Mackey, back at the microphone.
mike. “We were looking forward to some more insight as to wine and health, but I guess we’ll have to read your book to get that, huh?” Then he went on to read a brief note from Ernest Gallo — “We are indebted to you for helping to tell the world about our wines” — and introduced us to the man himself.

Balzer is small and elegant; when he was younger and the word was more fashionable, he might well have been called “dapper.” He began with gratitude, aimed first at those present and then at his professors at Stanford so long ago. They “taught us children what were the concepts of the good life for a 17th- or 18th-Century English gentleman. One, the Platonic doctrine ‘Know thyself.’ Second, ‘Of nothing too much,’ being a doctrine of moderation. Third, nil admirare, a Latin phrase meaning ‘Wonder at nothing.’ The challenge being not to wonder, but to know. Every time I take up a project, I remember those things.”

He went on to praise a Chardonnay from Wente he had tasted that evening, “the most exceptional Chardonnay released by Wente in many years. I learned it was produced by the fifth generation, young Karl, age 26.” What made the wine exceptional was a secret ingredient; Karl had added three percent Gewürztraminer. “You don’t pick up that wine and say, ‘Ah, Gewürztraminer.’ You say, ‘Ah, how wonderful.’ That’s the mark of genius, of sensitivity.” A modern purist might have cried foul at such an adulteration; old Balzer just followed his taste buds.

Balzer told a few anecdotes, sparked a few laughs, and ended by saying, “The world of wine today looks to California for leadership. This is not prejudice on my part; this is factual.”
San Diego Reader, May 27, 2004

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Tutto Mare

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The Euro-Asian fusion menu offers a vast choice of 20 appetizers, or tapas, including several sushi rolls. Don’t overlook the Thai coconut soup, Atlantic salmon, and duck confit at dinner, or the exotic salad at lunch. Beautiful interior; lovely heated patio; excellent service. Be sure to reserve, especially for dinner, to avoid a long wait. Open daily. Moderate (tapas) to expensive. – E.W. (7/99)

Seafarer’s Restaurant

8400 Girard Avenue (at La Jolla Cove, La Jolla, 858-551-0443)

The menu, a mixture of Italian and sybaritic spicing. Another branch in the La Jolla flagship. Inexpensive to expensive. – E.B. (10/00)

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Mississippi Valley & the Mesas

24-Hour Valley Kitchen Family Restaurant
875 Hotel Circle South, Mission Valley, 619-819-1017 or 619-298-8282. Great when everything else is closed. The place feels like a Midwest chain eatery: all carpets, dark-wood walls, etched glass. Prices are a little up there, but hot French dip is great and burgers are generous. Best news may be that you if feel like breakfast at midnight, no problem. Ask for the pork chops, two eggs, hash browns, and biscuits and gravy. Chops are crumbled and buried in hash browns. Sip on lots of apple juice, and leave room for the biscuits — their bacon-fat gravy will have you licking the plate. Bonus: You can sit here with a book and a coffee all night long if you like. Inexpensive to moderate. — E.B. (10/04)

94th Aero Squadron
4879 University Avenue (at 49th Street), City Heights, 619-283-4352.

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8585 Balboa Avenue, Kearny Mesa, 888-366-6771. One of San Diego’s hidden jewels: there’s classic American fare (honey-glazed pork tenderloin, farmhouse chicken) in the Officers mess,” but better yet is the free buffet Happy Hour — pig heaven weekdays from 3:30 p.m. to 6:30 p.m. Selections might include a “strangeoff” of Polish sausage, veggies, cheese potatoes, naches, etc. (Or course, you have to buy something — say, a pitcher of Bud for two,) Thursdays and Fridays, the outside “Barway” grill features kabobs. The biggest attraction is the place itself. Built to mimic a WWI French farmhouse taken over by a bunch of Yankees flying aces, it has a garden full of antique planes and live ducks — and right outside, the real Montgomery airfield. Inexpensive to moderate. — E.R. (13/04)

Andres’ Patio Restaurant
1235 Morena Boulevard, Bay Park, 619-275-4114. This is a cozy cultural surprise on hard-to-define Morena Boulevard. The food is flavorful (and not spicy-but like Mexican and South American dishes). A good introduction to it is tapa vieja (old clothes): shredded beef sautéed with mushrooms, green pepper, and tomatoes with ever-present rice and black beans. And the Cuban sandwich (roast pork, baked ham, and cheese) shows off the Cuban handling of pork. Other interesting dishes include alcachofas (pork and green plantain) and luscious, moose you are moyo (yucca root with garlic oil). Open for lunch and dinner Monday through Saturday. Inexpensive to moderate. — E.R. (8/01)

Bale French Sandwich Shop
4994 University Avenue (at 49th Street), City Heights, 619-283-4352.

Ann Nichols started it back in 1980. Her prices haven’t changed — they’re incredibly low. But the taste of her sandwiches is up there in French-Vietnamese heaven. The Vietnamese are special at this: they do French better than the French — with some spicy Asian touches. The BBQ Pork French sandwich delivers the immediate taste of claintro, garlic mayonnaise, sweet barbecue sauce, carrots, onions, cucumber, and luscious slices of pork, with the occasional heat of a green jalapeno. But above all, it’s that crunch of bread — fresh, fothy, and very French — that makes it hard to beat. Add dessert of homemade banana shrimp cake and Vietnamese coffee — and voilà! Open daily, breakfast through early dinner. Inexpensive. — E.R. (10/02)

China Max
4698 Convoy Street (at Engineer), Kearny Mesa, 858-610-3333. The decor is plain and

fired even. Lunch hours run with chic crowds from the surrounding office buildings, but the kitchen is most on its toes then, too. Pastas are mainly house-made, with fresh-tasting sauces, and substantial seafood salads are available. Entrées (whether seafood or meat) may be overdressed by the force wood fire, and most come with minor variations of the same lemon-butter sauce and a one-size-fits-all veggie medley: Fettucine, interesting wine list, great Happy Hour nibbles. Complimentary valet parking. Call for careful directions (very hard to find). Extremely noisy. Lunch and dinner workdays, dinner weekends. Pastas and salads moderate, entries expensive. — NOW (10/02)

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THE BEACHES
Hanaoka 1203 Garnet Avenue, Pacific Beach, 858-274-9755. This is the suave cousin of the Hanaoka family restaurant in National City. The atmosphere is a bit more modern, with a Go Ginzza sleekness. It’s still reasonably priced if you choose carefully (most sushi is 20 percent off during early bird hours, 3 p.m. to 7 p.m.). The Philadelphia roll is delicious with its smoked salmon, seaweed, cream cheese, rice, and sesame seeds. But this place is typically aimed at yuppies. People order “sabo-wa” spicy crab with “yellowtail” or toro roll (meat from the belly of a tuna), which the chef scorns with the sharp blue flame of a blowtorch. Every guest gets a local traditional welcome from the chef. And a farewell. Open evenings only. Inexpensive to moderate. — E.B. (10/04)

Hawaiian Island Barbecue Pacific Plaza, 1768 Garnet Avenue, Pacific Beach, 858-483-9830. What do folks really eat in Hawaii? What they barbecue? Their BBQ Mix (Hawaiian BBQ beef, chicken, short ribs, with rice or macaroni salad) is a deal. Authentic? Count the Hawaiians around you. Lunch and dinner daily. Inexpensive. — E.W. (8/03)

People's Organic Foods Co-op Deli 4750 Veldere Street, Ocean Beach, 619-224-1387. This is the land of “organic,” “crust-free,” “environmentally-safe,” “shade-grown”: Vegan Country. People look either disgustingly healthy, disturbingly pretty, or just plain smug. But the food tastes pretty good. And they sell it by the pound so you can mix and match. Course, you have to learn new words, like tempeh (cultured soy which can be made to...
taste like anything). And dishes have a sensibly mild East Coast feel — garlic eggnog with haddock and onions, tempura loof, sweet squash and rice, millet spinach kale, shepherd’s pie, “mango madness,” tempura sausage, steamed vegetables, vegan macaroni and cheese. Bottom line: it’s guilt-free. Open seven days, breakfast, lunch, dinner (but “serious” breakfasts Saturday and Sunday only). Inexpensive. — E.B. (1980)"

Society Billiards Café | 1015 Garnet Avenue, Pacific Beach, 858-272-PDPE (7665). Okay, this is a pool joint, but a classy one with sidewalk eating and a decent kitchen. It has the normal appetizers — buffalo wings, nachos, potato skins — but also dishes like chicken taquitos and veggie dip, and good salads like teriyaki chicken with French bread or pita. The French connection continues: Mare, the chef, is French and throws a mean Greek, Thai, or New York pizza, or 17 other varieties. His mosquito chicken wrap goes with great one of the many ales. And the great thing is, you can come late the kitchen’s open till 1:30 p.m. every night. Lunch, dinner. Inexpensive. — E.B. (1980)

The Surfside | 4327 Mission Boulevard (at Garnet Avenue), Pacific Beach, 858-272-2879. In the evenings, it’s a “scene” here — for good reason. You’ll find fresh sushi, sashimi, and “California coastal cuisine,” i.e., fun and flavorful fusion-y tapas, many of them going for half-price during weekend Happy Hours. You can actually reserve for the sushi bar (it’ll put you at the head of the line), where the chefs are unusually friendly. They shine on simple, pure Japanese sushi, although they make the usual “party rolls,” too. Most seafood is of fine quality (except the tuna, which seems to have problems). For those preferring a tapas-style sit-down meal, there’s a breezy, informal dining room with large windows looking out on the street, plus a small private dining room for parties. Four Japanese beers, 10 sakes available. Reservations urged for large groups. Parking is tight, just one handicapped slot in front lot. Inexpensive to low moderate. — N.W. (1992)

Sushi Ota | 6259 Mission Bay Drive (at Bunker Hill Street); Pacific Beach, 858-270-3820. What becomes a legend must! At its best, this renowned sushi bar offers fish of exceptional quality, perfect tart-sweet rice, light tempura, and disciplined creativity. These joys don’t come easily. First, find the place: Driving south from Balboa, look left, and pull into the mini-mall with the large 7-11 sign (opposite Rubio’s). Sit at the sushi bar to snoop on your neighbors’ choices, watching for off-menu extravaganzas, e.g., seashells cooked over flaming sugar or the irresistible “sushi sundae” (sea urchin, mountain potatoes, salmon Roe). Don’t miss the ama-ebi, with crisp shrimp heads attractively flash-baked (not batter-fried). Cooked dishes are dull except for chawan-mushi (custard broth with gingko nuts). Alas, when Ota-san’s not away, his elves may play — disastrously. Best bet: Reserve a bar seat for an early dinner Wednesday nights through Saturdays, when the master is most likely to be present. Disabled access chancy; long, crowded waits unless you’ve reserved. Moderate. — N.W. (1/1980)

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Central San Diego

Los Reyes | 2490 Broadway (at 25th), 619-220-2276. If you’ve ever craved those fabulous Mexican fish soups that can be such energy restorers, these strip-mall Mexican restaurants have a great one. It’s Caldo 7 Mares (Seven Seas Soup) and it comes as a big bowl of savory red fish soup chunking with giant crab legs, slams, chunks of white fish, shrimp, the pink and purple suckers of octopus, and vegetables. In 1989 also called Viva-la-vida: “Return to life.” On a hot day, their Cocktail Campesino (shrimp and octopus in a light, spicy tomato broth) will return you to life, too. Four brothers and one sister from Michoacan run the place. A very Michoacan dish is pescado corrido — pork shoulders. Or try their. Yum. The Surfside

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males daily, with the Broadway Flagship brunch served up until midnight on weekends; all other branches closing early every evening. (Smaller branches at 47th and Market, 25th and Imperial, and 1270 Picador Boulevard.) Cash only. Inexpensive. — E.B. (10/03)
Phoenicia 3831 Adams Avenue (at 34th Street), Normal Heights, 628-3421. To find this tiny restaurant — the longest-running eatery on Adams Avenue — look for a window featuring a cedar tree (the symbol on the Lebanon flag), on American Flag, and the word “Phoenicia” written in Arabic and English. The inside is cramped, but they have bistro tables, too. Try their baked eggplant stuffed with lamb, pine nuts, onions, and garlic, or the kafta kabob, with ground meat, parsley, onions, and pita bread. The real treat is the kibbeh nayyeh, raw lamb with cracked wheat, onions, and seasonings, but you’ll need to call 24 hours ahead to get it. Homemade rose juice and Lebanese coffees are delicious, too. Breakfast through very early dinner. Inexpensive. — E.B. (1300)
Sal’s 4455 El Cajon Boulevard, Normal Heights, 628-2415 or 628-2428. You’re in a big glass saloon (a landmark since 1950, “re-established” in 1998), if your meat’s done wrong, it’s your own fault. Every night an inch-and-a-half cook, as comely as the comming fire pit-tendin’ steaks (a choice of three cuts), well-seasoned (with oil), burgers, chicken breasts, or pork chops — all cooked, although there are occasional执行, or both. Largely ho-hum execution, or both. Largely ho-hum

### EAST COUNTY & STATE COLLEGE

La Mesa Ocean Grille And Seafood (at the Broadway Boulevard at Maryland Street), La Mesa, 619-463-1548. This spot seaks seafood in several accents — Italian, Mexican, Cajun, and “Continental,” to be accurate. There are seared beets with mozzarella, balsamic sauce and toasted almonds, butternut squash soup is delicious, dark and rich and tasty. The ambience, too, is a rich and tasty. The ambience, too, is a

Café On Park
3654 36th Street (at University Avenue), University Heights, 619-229-8828. The Cantonese and Mandarin menu runs to 225 dishes, not to mention the dim sum lunches from roving carts bearing goodness. The huge room is perfect for large parties (call ahead to reserve or book your groups). Not to be missed are lobster dishes, steamed whole fish, Dungeness crab in special sauce, and frog’s legs. Open three meals, seven days. Inexpensive to upper moderate. — E.B. (1300)

Sunny Garden Cuisine Of China 5500 Grossmont Center Drive (next to Target), La Mesa, 619-464-2280. This is a genuine Chinese food, in East County, in a mall! Yes. Fans of fried goodness will love the crispy rolls of this place, with plates, pots, brass cream-saupers, corn-shakers, boneless ribs, bamboo shoots, lanterns, ancient egg-beaters, six-foot snake skin, deer antlers, and a steedly stuffed beef heart. The food offers filling. Big, juicy hamburges with lanky green onions, or a choice of side dishes, or, if you arrive early, steak and eggs or a hefty Denver omelet. You pay for it. Can’t go wrong ordering the signature “Iowa Porky” hot sandwich (breadcred pork tenderloin in a bun with soup, potato salad, or steak fries) or the “Iowa Hefner” (seasoned ground beef simmered in chicken broth, piled into a burger bun). Open three meals. Inexpensive. — E.B. (1300)

### FAR EAST

Dulzura Cafe 10895 Highway 94 at Dulzura, 619-468-9581. The popular PC-friendly menu tries to embrace several dissolved up and somewhat chancy, or精神病? Still, the place seems full of hap-
porkbello mushrooms, and luscious mustard-crusted Oregon catfish. On the downside, Mexican pink abalone are tiny, over-breaded, and overpriced. Several good grilled meats are available for fish-scans. Optional valet parking $4. Wheelchair lift and ramp behind restaurant (ask valet to direct you). Often very noisy. Serious, rather steep California wine list; full bar. Daily, dinner only. Upper moderate to expensive. — N.W. (1/00/2)

Khyber Pass 323 University Avenue (at Sixth Avenue), Hillcrest, 619-294-7579. The room’s very modern, but Afghan cuisine is full of history, carrying echoes of both Persian and Indian foods, with even a hint of Greek (Alexander the Great conquered the region). Dinners feature kababs, tandoreei, curries, and some unique regional specialties. Flavors are exotic but oddly comforting to the cosmpolitan palate. Among the don’t-miss items are the outstanding aushak (spring onion ravioli) and manti (ground-meat ravioli) — both with lively yogurt sauces — and zamurdi chaal, a spicy lamb-and-spinach stew. Save room for the sexy desserts. Can be noisy inside; small sidewalk patio. Private dining room upstairs bookable for parties. Open daily for lunch and dinner. Moderate. — N.W. (08/02)

Laision 2202 Fourth Avenue (at Ivy Street), uptown, 619-234-5549. This French restaurant with its romantic atmosphere offers an a la carte menu and fixed-price meals. Pleasant food, excellent service. Patio-dining, weather permitting. Open Tuesday through Sunday for dinner; closed Monday. Low moderate to expensive. — E.W. (3/00)

Mister Sisters 3805 Fifth Avenue, Hillcrest, 619-299-4467. You somehow think “Chicago” when you walk into this cool, dark-wooded place. The idea is a kind of solid-get-together locale “where the food tastes great and is not so good for you,” according to the twin sisters and the mister who started it. They are trying to recreate small-town West Virginia, where they’re from. The big deal is Happy Hour’s “Fint & Pound,” a pint of draft beer and a pound of wings. Sandwiches have Hill-crest-croque names: “Stacked Up Slicer,” “The Queen of Hillcrest,” “The Press,” “The Tomboy.” If in doubt, check out the Philly cheese steak. It comes with “What” cheese. Lunch, dinner. Inexpensive. — E.R. (3/01)

Ono Sushi and Pacific Spice 1236 University Avenue, Hillcrest, 619-298-0648. If you are searching for huge portions, fresh tasty food and reasonable prices, don’t overlook this colorful Japanese/Pacific Rim cafe. Excellent specialty rolls, rolls, appetizers. Very crowded weekends, lively young crowd. Dinners nightly; open for lunch Saturday and Sunday. Inexpensive to moderate. — E.W. (11/98)

Pomegranate Russian-Georgian Restaurant 2821 5th Avenue (northeast corner of Louisiana), San Diego University, 619-297-4007. Pomegranate’s address is seemingly, since the food of Deep-South Georgia is the Louisiana cuisine of the Slavic Slavic — alive with fresh herbs, garlic, touches of hot pepper. This rustic-looking restaurant is animated with antic humor (check the multilingual graffiti on the walls), and offers unique, flavor-bomb dishes. Don’t miss the world-beating beefy, herb-jungle borscht (beet soup, but it’s way more than that), the Lobio bean dip, and Officer’s salad. The chef smokes his moist barbecued beef and pork and cold-smoke whole trout, a treat as a group appetizer or summer entrée. On weekends, there’s subtly smoky shashlik (a.k.a. shish kebabs). The printed menu is only a hint as to what’s really cooking, and regular patrons get the best off-menu choices. So become a regular. Street parking is dire. Reservations advised for weekend dinners. Brunch weekends featuring blini (Russian-Geips). Dinner nightly, service until 11 p.m. on weekends. Moderate. — N.W. (10/02)

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Caparella’s Cuisine 1428 First Ave. (at Ash), downtown, 619-237-8081. This place puts on a good show of being Italian, except Greek flavors keep popping up in items like “Caparella’s Mediterranean Panini Pizza,” with grilled chicken, tomatoes, onions, kalamata olives, and feta. Confusion? No, fusion! Try the owner, Sam Caparella’s dad is Italian but his mom’s Greek. And, there’s plenty of Italian. His “Sam’s Calzone,” a fold-over with Canadian bacon, sautéed mushrooms, onions, cheese, pepperoni, and a meatball, is scrumptious, and his half and half soppagetti lasagna dinner would satisfy the Colossus of Rhodes. Outside is a scrubby, waiting for the developer’s eat, inside’s smart, varnished wood with low art-deco chrome lamps, and a satisfyingly long bar. Honest Mediterranean food. Lunch and dinner. Inexpensive to moderate. — E.B. (9/03)
Edgewater Grill 861 W. Harbor Drive, Seaport Village, 619-232-7586. An easy walk from the Convention Center, the dining room is spacious and handsome, and the view from the crowded dining terrace is optimal (the bay, the Coronado Bridge, a park, etc.). The menu, though, is convention-centered — like a Howard Johnson’s for the 21st century. The fare features middle-of-the-road faux-fusion salads, seafood, grilled steaks, pastas (most with shellfish), and individual pizzas, plus daily fish dishes listed on a card in a plastic holder on the table. The lighter dishes are the most successful — the scallop ceviche and a mini-pizza when you’ve starved for a view. Difficult to have access to: Open daily, breakfast through dinner. Entries high moderate to very expensive. — N.W. (6/02)
Fat City Steakhouse 2137 Pacific Highway (at Hawthorne Street), downtown/Little Italy, 619-232-3903. In the Deco “pink palace” at the edge of downtown, the USDA Choice steaks (and one velvety Prime cut) are cooked over mesquite charcoal, which lends them a deliciously smoky campfire flavor. Don’t like beef? You can choose grilled chicken, pork, or salmon, or two vegan pastas (the parlomato is

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bitterness of sentiment they have lines outside every day? The Westgate Gourmet Deli- catesen Third Avenue, between Broadway and E. C Street, downtown, 619-557-3689. This is where you take your respected Aunt Martha for lunch. The place reeks of gentility.

The Westgate Gourmet Deli- catesen.... Ambiance slightly dressy. Three meals, until 11 p.m. weekends. Dinner

Ambiance slightly dressy. Three meals, until 11 p.m. weekends. Dinner

Dinner, nightly, 5 p.m. to 10 p.m. Inexpensive to moderate. — N.W. (1/2002)

Las Cuatro Milpas 1857 Logan Avenue, Barrio Logan, 619-234-4680. This isn’t a restaurant. It’s a legend. Pete’s Quality Meats, expensive to very expensive. Valet parking price is ridiculous.

Nectar Prava Hotel, 911 Fifth Ave- nue between E. and Kettner, San Diego, 615-815-3146. In this hordie, some- times roomy caravans from the for- mer hotel lobby, the clean-flavored California cuisine emphasizes wild fish, fresh produce and organic produce, artfully cooked to showcase the fine in- gredients. The kitchen can be incon- stent, but when it’s on, it really cooks, with fine lobster bisque, crab salad, tempura calamari, roast quail, and cedar-planked wild salmon among its glories. Interesting wine and beer list, and reasonably affordable off-beat possibilities. Valet parking price is ridicu- lous (but Horton Plaza is a short walk). Ambiance directly trendy. three meals, until 11 p.m. weekends. Dinner

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Pete’s Quality Meats 1472-1/2 S. 3rd Avenue, Little Italy, 619-234-1684. Pete’s was just a butcher shop until Pete’s daughter and sister-in-law got the idea to set up a grill there. Now the menu lines up for Sicilian special- ties like Italian-sausage sandwiches, steak sandwiches, and especially spi- za — zeal around two cereals, onions, tomatoes, pine nuts, curants, prosciutto, pecorino, and breadcrumbs. Pete stuffs all of that into a hot bun with marinara sauce, salted peppas, and onions as topping. Nuff said! Inexpen- sively. — E.B. (11/00)

Rei Do Gado Churrascuria 599 Fourth Avenue between E. and Broadway, Gaslamp, 619-702-8464. The meats just keep on coming at a Brazilian rodizio: skewer after skewer of charbroiled (Brazilian barbecued) meat. The meats are cut from a新鲜ness of organic grilled meats and poultry. As each table there’s a wooden cone with one end red and the other end green. Turn the green side up to start the servers parading to your table, offering you choices cut from long spits of saliva, simply seasoned pork, poultry, other meats and nu- merous cuts of beef. Turn the cone red side up to take a break from the pro- tein parade. The server will come by with a glass tray of alluring side dishes, salads, fruit, and such intriguing intrusions as Brazilian rice in a spicy sauce with exotic but oddly comfortable fla- vors. There’s always a profusion of vi- nes, the national dish — slow- cooked, meaty black beans (in a somewhat bland version, which you can live up with a splash of hot sauce). No matter how often you eat here, you’ll never have the same meal twice. Reservations advisable for weekends. Full bar (have a Caipirinha). No dog- gie-bags. Lunch and dinner daily. Monday to Saturday. Expensive. Consider- ing the food amount; prices higher on weekends. — N.W. (1/2000)

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I am from Mexico City, and when I want some comfort food to remember my country, I make this for my husband and myself. I don’t serve it in the restaurant. This recipe has been in my family for a long time. I don’t know when it started. I use Manchego cheese when I make this because that’s the cheese they use in Mexico, but it is hard to find it here. You can find it at El Tigre in Escondido. Whole foods and other high-end markets also carry it. But you can use Monterrey Jack or Mozzarella. It has to be a white cheese that melts nicely. We Mexicans don’t eat yellow cheese. This will not be very spicy if you make sure you de seeded the chipotles. If you leave in the seeds and the veins, it will be very hot, and you can do that. I do that. The dish would be nice with a tamarindo or jamaica (hibiscus flower) water. You boil the tamarindo or the jamaica in water, sugar to taste, and chill it. Latin grocery stores sell the packets to make these drinks.

**HOW TO DO IT**
Preheat the oven to 450 degrees. To peel the tomatoes, it’s easiest to place them in a baking dish in the oven with a little water, and as soon as the peel breaks, take them out. (This can also be done stovetop, by boiling water and immersing tomatoes completely for 15 to 25 seconds, or until their skin begins to split.) Put them in a bowl of ice-filled water to stop the cooking. Cool them completely, then peel and purée them. Drop the chipotles into boiling water, and boil until they just begin to plump up. Remove them and deseed, and mince them. Sauté chicken breasts in 3 tablespoons olive oil. Remove chicken (leaving oil in pan) and cool, and shred, and set the meat aside. In the same pan, cook garlic, onion, and tomato puree for about 2 minutes. Add chipotle, shredded chicken, and salt. Simmer for about 4 minutes. In a separate hot skillet, add 1 tablespoon olive oil and fry the tortillas lightly (should be soft), one by one. Place the tortillas in a baking dish, cover with the chicken mixture, and bake at 450 degrees until cheese is melted. This recipe serves two.

**INGREDIENTS**
2 Roma tomatoes, braised, puréed, and pureed
2 dried chipotle peppers, boiled, deseeded, and minced
3 tablespoons plus 1 teaspoon olive oil (divided use)
2 links, boneless chicken breasts
3 tablespoons minced garlic
Salt to taste
Corn tortillas
4 slices Manchego, Monterrey Jack, or Mozzarella cheese

**MULTIPLE LOCATIONS**
Baja Del Baja 705 Sixth Avenue (at C Street), Galveston, 858-235-2272. Also at 10749 Westview Parkway, Mira Mesa, 858-536-2822. Family-style Southern Italian cooking in a dining room seating 305 people. Food is simple (one sauce fits all), portions huge, and so thoroughly endearing that even the most jaded foodie is reduced to teeny-weeny drooling, even to tears of joy. Go for fun, not gourmet dishes. Meatballs and spaghetti are the best. Dinner nightly, lunch Sundays. Inexpensive to moderate. — E.B. (8/03)

**El Pallo Loco**
2795 Main, Logan Heights, 619-596-1813. Additional locations in College Area, Midway City, Los Angeles, Chula Vista, Imperial, Lemon Grove, National City, Poway, and more. This Mexican-style chicken chain offers healthier, tastier fast food. The flame-broiled puffy has crisp, richly seasoned, very salty skin; the flesh can vary from barely done to overdone, but usually it’s just right. The bird (or any assortment of its parts) comes with sage gravy, tortillas, and white cheese. Seven days, lunch and dinner daily. The price of cash will buy a huge amount of highly palatable food. Open daily, lunch and dinner. Inexpensive. — N.W. (2003)

**Popeye's Chicken & Biscuits**
100 High Street (24th Street), National City, 619-477-5055. 211 E. Broadway (at Judson Avenue), National City, 619-470-3002; 3489 Boulevard (north of Federal Boulevard), Chula Vista, 619-527-4655; and 6935 E. Cajon Boulevard (at College Avenue), 619-286-3322. This is the one major chain to cling firmly to a repute in America as the soul. If you’re young, if you find Popeye’s, you’ll likely grow up to believe it flavors travel better than others in fast-food translations: The spicy, crisp fried chicken and air-dried ham are as good as ever. The best bet if you’re a tourist (or chicken or frog aficionado) is surprisingly decent. The gammon is weird — flavors aren’t bad, but it’s more like a Door County, with wet rice instead of liquid (where’s the soup?). Dirty rice and jambalaya are nasty and dry. Food quality varies superbly from day to day, and there is an element of the counter-persons. Open daily. Three meals. Inexpensive. — N.W. (2003)
**MOVIE LISTINGS**

All reviews are by Duncan Shepherd.
Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for new review.

**The Alamo** — Creditable retelling of an early chapter in Texas history (“As goes the Alamo, so goes Texas”), not as cumber
some 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 demythicizing 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). 2004.

L’Auberge Espagnole — A French economics student goes to study for a year in Barcelona, shares an apartment with six other nationalities (a “Euro Pudding”), has misadventures — very little and very few, yet just enough to fend off boredom. 2004.

Carrandiru — Fact-based Brazilian prison film starring Luiz Carlos Vasconcelos and directed by Hector Babenco. (HILLCREST CINEMAS, FROM 5/28)

Coffee and Cigarettes — A collection of eleven comic sketches filmed over a period of almost two decades by Jim Jarmusch, all of them involving, if not actually revolving around, coffee and cigarettes (or in one case, tea and cigarettes) and the various restaurant tables on which these are arranged. Each takes place in a new location with new characters, although certain ideas and actual lines of dialogue will recur. Each, too, observes strict formalities in its manner of presentation: black-and-white photography; the camera permitted only one direction of approach, as through a prosenium arch (one exception: the outward-looking angle on a sparking science-fictional gizmo); and every table, at least once, viewed from directly overhead (praise be to Godard!). Many in the moody cast — Roberto Benigni, Steven Wright, Iggy Pop, Tom Waits, Cate Blanchett, Alfred Molina, Steve Coogan, Bill Murray, two members of the Wu-Tang Clan, former Warholian Taylor Mead, et al. — play themselves, but not the Southern-accented Steve Buscemi, and Blanchett plays not only herself but also, in a brunette wig, her look-alike lower-class cousin. The last-mentioned skit is a virtu
ous acting display, and it vies with the Molina-Coogan duet as the best of the bunch. All of them, however, have their little drolleries — very little and very few, yet just enough to fend off boredom. 2004.

A Day without a Mexican — Grade-school-level sociology lesson disguised, ever so slightly, as satirical science fiction: a mysterious “wall of fog” closes off California from the outside world and inexplicably causes the disappearance of all residents of Hispanic origin, all the way, apparently, to the Spanish-born tenor, Plácido Domingo. His Hispanic origin, all the way, apparently, to the Spanish-born tenor, Plácido Domingo.

Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for new review. Thousands of past reviews sorted alphabetically, by year of release and by rating, are available online at SanDiegoReader.com.
I’m Not Scared — A ten-year-old boy who discovers an illicit science-fictional device of a science-fictional device, takes on aspects of the male, who belatedly changes his general and memory in specific are, fit-tingly enough, far more cerebral (Hirohima Mon Amour, Last Year at Marien-bad, Providence), though he himself was not above making use of a science-fictional device: the baywire time machine in Je T’Aime, Je T’Aime, pinching it's human guinea pig through the lightwells of an un-happy love affair. (The theme of cold-sci-ence versus-warm-humanity emerged there, too.) Gondry, a music-video and TV-advertising veteran, with a common weak-ness 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 Guinea pig through the lowlights of an un-happy love affair. The end brings us no nearer a resolution than the monotonous middle. With Cameron Bright, directed by Nick Hamm. 2004.

Kill Bill: Vol. 2

Godsend — A genius geneticist (Robert De Niro) approaches a bereaved couple (Greg Kinnear, Rebecca Romijn-Stamos) with a limited-time-only offer to clone their deceased son: “This is extremely against the law.” All goes well until the duplicate’s eighth birthday, when he passes the age of his predecessor and becomes an overnight problem child — a viable science-fiction premise strangled by bloodless photogra-phy and blandless plotting. The end brings us no nearer a resolution than the monotonous middle. With Cameron Bright, directed by Nick Hamm. 2004.

Home on the Range — Going-through-the-motions Disney cartoon, a facetious, feminist (or cow-power) anti-Western wherein three heifers set out to capture Alameda Slim and save their dairy farm from foreclosure: “Hail! Bosine bounty hunters! Now I’ve seen everything.” Voices of Roseanne Barr, Judi Dench, Jennifer Tilly, and Cuba Gooding, Jr, written and directed by Will Finn and John Sanford. 2004.

Eternal Sunshine of the Spotless Mind — Charlie Kaufman, scriptwriter of Being John Malkovich, Adaptation, and Confessions of a Dangerous Mind, drills a new tunnel into his favorite fictional locale, the human brain, this time by way of the science-fictional device of an illicit mem-ory service called Lusana, Inc. (“Technically speaking, the procedure is


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brain damage, but it’s on a par with a night of heavy drinking.”) Both halves of a failed romance avail themselves of the service, first the female half, and then (in distress
Ivan the Terrible — Eisenstein's awe-some — almost to the point of unap- proachable — two-part history lesson, Crime in operatic style, stiffened, inflated, and inflamed. It is especially expressive (or maybe just excessive) in its employment of tapered beards, bulging robes, horrific shadows, crazy-house tilts, hypnotic glowerings. Music by Prokofiev; photography by Tisse, acting by Cherkassky. 1944-46. ★★★ ★★ (MUSEUM OF PHOTOGRAPHIC ARTS, 5/28 AND 29.)


Kill Bill, Vol. 2 — The second half offers no convincing evidence that Quentin Tarantino needed two installments to tell his scrambled tale. It convinces us instead that in its entirety the film is even worse than initially believed. For much of the time, it looks more like sweepings from the cutting-room floor than like a legitimate se- quel: a dumping ground for the slow parts. Certainly, any part that features David Car- radine — the titular Bill, who finally puts in an appearance, tooling his own musical motif like Charles Bronson in Once upon a Time in the West — will necessarily be a slow part, inasmuch as the actor enunciates his lines like a drunk driver in a roadside conversation with a Highway Patrolman. The sole sensation of speed, the sole release from the Leone-like languor, could come from getting caught up in trying to keep pace with the cinematic in-jokes and allu- sions. But the only profit in that line of pursuit — a trivial pursuit par excellence — would be the verification of Tarantino's credentials as a movie nut. His knowledge and his enthusiasm have never been in question; his intelligence and taste are something the again. Uma Thurman, Michael Madsen, Daryl Hannah. 2004.

Life of Brian — The Coen brothers' first-ever "unoriginal" work: a remake of a mid-Fifties British caper comedy by the underappreciated Alexander Mackendrick. In mitigation, the brothers throughout their careers have been so partial to the pastiche — the neo-noir Blood Simple, the imitation-Hammett Miller's Crossing, the imitation-Cain The Man Who Wasn't There, the alternately Capra-esque and Hawksian screwball comedies, The Hud- sucker Proxy and Intolerable Cruelty — that an actual remake constitutes only a subtle difference in degree. Then, too, their shared interests 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. Fi- nally, 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-con- cious adolescent nugget) of the criminal mastermind who styles himself an Old Southern gentleman and scholar: "portal," "reductible," "ignoble," "derring-do," "cognition," "contretemps," etc., etc., not to mention his impromptu recitations from Poe's poetry. And I.K. Simmons, the best things in a bad movie, made by Coen cronies Sam Raimi, is the best thing here as well, a bald-pated, handlebar-mustached ordi- nanceaupt, a former Freedom Rider, and a lifelong irritable-bowel sufferer, with a small grab-bag of blustery catch phrases: "Easiest thing in the world" and "Child's play" when confidently on the offensive, or "just a trial balloon" when in apologetic re- treat. 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 rea- sons for disappointment, however slight. "With Iris: Paul Haggis, Marlon Wayans, Tri- Ma, Ryan Huist. 2004.★★★☆☆ (GASLAMP 15)

Laws of Attraction — Romantic-comic trifle to do with two divorce lawyers of oppo- site sex who are hooking horns in the courtroom and bumping uglies in the bedroom. In essence, it asks Pierce Brosnan and Julianne Moore to be Spencer Tracy and Katherine Hepburn. Moore is enough of an actress to respond to the challenge, however far be- yond her reach. Brosnan is too much of a peacock to bestir himself. (Frances Fisher, at an age differential of eight years, is asked to be Moore's mother, and doesn't let it get her down.) The theme, if any, loses its thread on a touristic jaunt to Ireland. With Michael Shera, Parker Posey, Nora Dunn, directed by Peter Howitt. 2004.★★☆☆☆ (CARMEL MOUNTAIN, GROSSMONT CENTER, LA JOLLA 12)

Life of Brian — The emotional blackmail implicit in this tedious Biblical spoof, from the Monty Python group, is that by not finding it funny, you are liable to be taken for a blunderer. It could be argued, though, that the followers of Cecil B. DeMille actu- ally have more reason to be offended than those of Jesus H. Christ. With Graham Chapman, Michael Palin, John Cleese, Eric Idle, and Terry Jones; directed by Jones. 1979.★★★★ (KEN, 5/28 THROUGH 6/3)

Man on Fire — Soft-boiled thriller about an alcohol-impaired bodyguard (Denzel Washington) who goes on a revenge ram- page after his button-cute charge (Dakota Fanning) gets snatched by a Mexican City kidnapping ring. Long and lugubrious, the movie sets aside a full hour for the guard to bond with the body, dropping his defenses under her peppering of personal questions, helping her with her homework, treating her to ice cream, and most significantly, pulling double duty as her swimming coach: she’s slow off the blocks, like the
Mean Girls — A home-schooled teenager, raised in the wilds of Africa, is let loose as an innocent in the American public school system, and the worn-out subject of adolescence, cattiness and bitchery receives an infusion of fresh blood, or at any rate a megadosis of caffeine. The snap-crackle-pop script (from a book by Rosalind Wiseman) is by Saturday Night Live veteran Tina Fey, who also plays the sympathetic math teacher, the most human character in the group. In truth, the script could stand to take a breath once in a while, and the nominal heroine (Lindsay Lohan) too facilely straddles too many fences — a naif, a misfit, a hottie, a math whiz — but then again, the real heroine is Tina Fey, who we may be sure has a few scores to settle. Rachel McAdams, Lacey Chabert, Lizzy Caplan, Tim Meadows; directed by Mark Waters. 2004.

Raising Helen — A career girl in the glamorous world of high fashion discovers what really matters in life when she inherits three children from her deceased sister, and meets a hunky Lutheran minister. (She’s stunned to learn a Lutheran cleric can date.) True-to-form Garry Marshall comedy: starry-eyed (over Kate Hudson), saccharine, smarmy, and of course a small part — the filmmaker himself plays a robot in the third. Tasteful, thoughtfully, genuinely provocative, but severely deficient in production values and futuristic ambience. With Tamlyn Tomita, Wai Ching Ho, Cindy Cheung, and Sab Shimono. 2004.

Robot Stories — Four separate episodes united by the common theme of robotics, the second of which deals only with toy robots and is in no sense science fiction. (All are written and directed by Greg Pak — a four-Pak, if you please — and the filmmaker himself plays a robot in the third.) Tasteful, thoughtfully, gently provocative, but severely deficient in production values and futuristic ambience. With Tamlyn Tomita, Wai Ching Ho, Cindy Cheung, and Sab Shimono. 2004.

Shrek 2 — Another dose of foam-rubber animation, rapacious capitalism, mainstream hipness, and coy vulgarity (“It looks like we’re up Chocolate Creek without a paddle stick”). Viewers of the forerunner will know what they are in for, and will have only themselves to blame. One new character, Puss ‘n Boots, is well drawn whether coughing up a hairball or soliciting poor-kitty pity, and well voiced by Antonio Banderas. With the returning voices of Mike Myers, Cameron Diaz, and Eddie
Since Otar Left — Those women — Otar’s mother, sister, and niece — with life in post-Soviet Georgia after the man of the family seeks a better life in Paris. The biggest problem they must cope with is Otar’s accidental death, a piece of news which the sister and niece conspire to conceal from the woman. Dowdy, with little-de- tailed humanism from French director Julie Bertuccelli, daughter of director Jean-Louis Bertuccelli (Raspoutine of Clay). The sound- track, if you’re keeping score, features the same Aaro-part heard in Heaven, Spooned Away, and Gerry: Esther Garustin, Nina Komsahuridze, Dinara Dozukova. 2003.

LA JOLLA VILLAGE

A Slipping Down Life — Lili Taylor, much in her element, plays one of Anne Tyler’s lonely, loopy protagonists, an amusement-park attendant in North Carolina, living at home with her short-sighted father (“There’s too much Spanish in the world”) and moonlighting as a garage-band rocker called Drumstrung Casey. (On impulse, she carves his last name in her forehead, but backflips in front of a mirror, donning a costume that even the makeup at all stages of freshness and faded-ness.) The story unfolds slowly, taking some unexpected turns as well as some expected ones, and gradually engulfs us in an indi- vidual destiny. The soundtrack is over- lapped with pop tunes, albeit some well-chosen ones, including Nanci Griffith’s rendition of Stephen Foster’s “Hard Times” behind the opening credits, and the Girl Rock classic, “Tell Him,” for the wedding day. With Guy Pearce, Irena P. Hall, Hawkins, Shaner Smith, Sara Rue, Tom Bowen; written and directed by Toni Kalem. ★★★★

GROSSMITH, LINDSAY: OCEANIDE 5.


LA JOLLA VILLAGE. FROM 5/28.

MOVIE SHOWTIMES

State University Cinema 6

Cinema 6

3020 University Ave (619-278-9600)

The Day After Tomorrow

Fri. (11:15) 7:00, 9:30, 11:00; Sat.-Sun. (11:15) 7:00, 9:30, 11:00; Mon. (11:15) 7:00, 9:45, 11:00; Tue.-Thu. (11:15) 7:00, 9:45, 11:00; Mean Girls (PG-13) Fri. (1:20, 3:35) 5:45, 7:55, 10:05; Sat.-(11:20) 1:20, 5:30, 8:00; Sun.-Mon. 1:15, 4:30, 7:45, 10:00.

Mission Valley

Fashion Valley 18

5707 Florida Ave (619-585-5526)

La Vie Promisue, Thursday

Monty Python’s Life of Brian (R) Fri. 5:30, 7:45, 10:00; Sat.-Mon. 3:15, 5:30, 7:45, 10:00; Tue.-Thu. 5:30, 7:45, 10:00.

UP TOWN

Hillcrest Cinemas

909 Fifth Avenue (619-682-0362)

Caradonna (R) Fri. (2:00) 5:00, 8:00

Coffee and Cigarettes (R) Fri. (2:15) 4:45, 7:45, 10:45; Sat. (2:15) 4:30, 7:30, 10:30; Mon. (2:15) 4:45, 7:45, 10:45; Wed. (2:15) 4:30, 7:30, 10:30; Thu. (2:15) 4:30, 7:30, 10:30; Fri. (2:15) 4:30, 7:30, 10:30.

Soul Plane (PG-13) Fri. (1:30) 4:00, 7:00, 10:00; Sat. (1:30) 4:00, 7:00, 10:00; Sun. (1:30) 4:00, 7:00, 10:00.


Hillcrest Cer-

Venerable (R) Fri.-Sun. 11:15, 2:15, 5:15, 8:15; 11:15, 2:15, 5:15, 8:15.

Vanishing (PG-13) Fri.-Sun. 11:15, 2:15, 5:15, 8:15; 11:15, 2:15, 5:15, 8:15.

Hillcrest Cer- nematic (R) Fri.-Sun. 11:15, 2:15, 5:15, 8:15; 11:15, 2:15, 5:15, 8:15.

Vanishing (PG-13) Fri.-Sun. 11:15, 2:15, 5:15, 8:15; 11:15, 2:15, 5:15, 8:15.

Mission Valley 20

1649 Campana Dr North (619-585-2268)


STATE UNIVERSITY

Cinema 6

3020 University Ave (619-278-9600)


Mission Valley

Fashion Valley 18

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909 Fifth Avenue (619-682-0362)

Caradonna (R) Fri. (2:00) 5:00, 8:00

Coffee and Cigarettes (R) Fri. (2:15) 4:45, 7:45, 10:45; Sat. (2:15) 4:30, 7:30, 10:30; Mon. (2:15) 4:45, 7:45, 10:45; Wed. (2:15) 4:30, 7:30, 10:30; Thu. (2:15) 4:30, 7:30, 10:30; Fri. (2:15) 4:30, 7:30, 10:30.

Soul Plane (PG-13) Fri. (1:30) 4:00, 7:00, 10:00; Sat. (1:30) 4:00, 7:00, 10:00; Sun. (1:30) 4:00, 7:00, 10:00.


Hillcrest Cer-
he throws up on camera, puts on twenty-five pounds, and imperializes his liver, among other things. The video image is as rough as the rhetoric. 2004. 

**MILLCREST CINEMA, LA JOLLA VILLAGE**

**13 Going on 30** — With a sprinkle of Wishing Dust, the disaffected young heroine, on her first day of teenhood, is spirited into the past. She finds that her problems are reducing - however many of them may nowadays be computer-generated - and the mandatory Wooden Wookiee, plausible in its physical appearance if implausible in its placement at the foot of a downstairs seeping sandy beach miles from the city (whys bother to lug it inside). In basic outline a straightforwardly illustrated idea of events in The Flash or at any rate events on the human plane, it is all up to seem terribly familiar to anyone who made it actually in the world his assigned reading in high school, regardless how long ago. Which is not to say it is all apt to seem terribly interesting. The casting of the movie, to begin with, can be said to be a little off when Achilleas and Braeis (Brad Pitt and Rose Byrne) look prettier than Paris and Helen — a death's-head with dimples, and tatter's tolerance of it will probably depend on which adolescent devoutly believes, can be circumvented by shortcut. The rambunctiousness that it took to get there. As in the big (the official point of reference), this proves to be less of a handicap than you might expect. The callowest mind has the best idea for the magazine's makeover (“I want to see my best friend's big sister!”), and the path to Enlightenment, as any adolescent nowadays may find, is made somewhat easier by the fact that his or her best friend's big sister used to be a charmer who embodies the heroine at age thirteen, Christa B. Allen. 2004. 

**MOUNTAIN PARK, PARK HILL PLAZA**

**SOUTH BAY**

**CHULA VISTA**

Chula Vista 10 Broadway between H and I (619-384-5284) **The Day After Tomorrow** Rising Helen, Soul Plane. Shrek 2. Troy. Vanishing Helen. Mean Girls **South Bay Drive In** 2170 Carmelita Avenue (619-623-2372) Call for theater program information

**NORTH INLAND**

Carmel Mountain 11200 Camino Mountain Road (619-674-9790) **The Day After Tomorrow** Rising Helen, Soul Plane. Shrek 2. Troy. A Day without a Mexican. Vanishing Helen. Mean Girls

**NORTH COASTAL**

CARLSBAD

Plaza Camino Real 2850 Camino Real (760-729-7417) Call for theater program information

**DEL MAR**

Del Mar Highlands 8 11 Camino Real Del Mar Highlands Road (619-646-9245) **The Day After Tomorrow** Shrek 2. Troy. Vanishing Helen. Mean Girls

**ENCINITAS**


**OCEANIDE**


Ramona Twin 26 Main Street (619-799-3422) Call for theater program information **SAN MARCOS**

San Marcos 18 West San Marcos Boulevard at Old California Way (760-471-3711) Call for theater program information **SOUTHBAY**

San Diego (619-640-2401) **A Day without a Mexican** (G) Fri. (10:00, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00; Sat. (10:00, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00; Sun. (10:00, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00, 11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00, 1:00, 3:00, 5:00, 7:00, 9:00) **GROSSMONT CENTER**

2nd Floor; Theatre L A M E A M E S A 18; PARKWAY Plaza 18; TOWN SQUARE 14; VOGUE

**VISTA**


**Fueled (Not Based): Thu. 7:00, 9:00; Kill Bill (Vol. 2) Fri. Sat. 9:15, Mon.-Wed. 7:30, Multiple Choice (Not Based) Sun. 7:00; The Rocky Horror Picture Show (R) Fri. 1:30; LA COSTA

La Costa 6 6091 El Camino Real (at Avana/Algap) (760-599-6221) **The Day After Tomorrow** Rising Helen, Shrek 2. Troy OCEANSIDE

(Forty-odd films, alone, about the “lovable tramp” known as Tora-san has a dignity of its own. Hiroyuki Sanada, Rie Miyazawa. 2003. 146
San Diego May 27, 2004

Van Helsing — The brand-name vampire hunter seen as an Indiana Jonesian swashbuckler, armed with a rapid-fire crossbow and saw-toothed boomerangs, rather than an ivory-tower savant: Hugh Jackman in gun-slinger’s garb rather than Peter Cushing in gentleman’s get-up. What Stephen Sommers did for the Mummy, twice over, he now does for a horrific Dream Team made up of Drac-u-la, the Wolfman, Frankenstein’s monster, and Mr. Hyde. Lost that he misconstrued as a compliment, let’s be clear that what he does for them amounts to a stodinal disfigurement, an abominations against nature — or, as you like, against art. Sommers appears to have borrowed from The League of Extraordi-
nary Gentlemen, not just the Dream Team idea, but the particular misconception that Mr. Hyde is bigger than Dr. Jekyll, when the reverse should be the case. It takes some doing to give credit where due, to conceal completely the talent and the beauty of Kate Beck-
insale; even Underworld couldn’t do it; but this busy, noisy, instantaneously tiresome movie succeeds spectacularly on both counts. With David Wenham and Richard Roxburgh. 2004.

La Vie Promise — Olivier Dahan’s run-of-the-mill road movie has Isabelle Huppert in the role of a Côte d’Azur streetwalker on her last legs, and hasn’t a lot else: some luscious eye shadow, turquoise nail polish, and a tattoo on her left shoulder; or in other words, looks quite right for the role. In still different words, she looks a bit like Angie Dickinson in her post-Police Woman phase. With Maud Forget and Pascal Gregory. 2003. 96 min. (HILLCREST CINEMAS)

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Part 2 (1946) 88 min.
Friday, May 28 & Saturday, May 29 at 9pm

Masters of Russian Animation
Thursday, May 27 at 7pm
Saturday, May 29 at 2pm

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- Competitive Wages
- Grease-Free Environment

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David’s Bridal is seeking exceptional people for positions in the SAN DIEGO, CA store:

Bridal Sales Consultants (FT & PT) 
Lucrative earning potential for those with sales experience.

Non-Bridal Consultants (FT & PT) 
High conversion potential for individuals with sales experience. Assist our customers with the selection of non-bridal gowns.

Alterations Specialists (FT & PT) 
Alterations or tailoring experience in bridal or special occasion.

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Customer Service Representative
Seeking a highly motivated person to serve digital accounts, clients and participants in the promotion of events.

Proofreader
If you are a highly detail-oriented person with excellent proofreading skills, we would like to hear from you! You must have excellent grammar, spelling and punctuation skills. Position available in Classifieds Monday through Friday, 30 hours a week.

Sales Appointment Setter
The San Diego Reader is seeking a highly motivated salesperson with business experience. We’re looking for an individual interested in maximizing earnings through concentrated, uninterrupted, focused calling. You will set up appointments and qualified leads with prospective advertisers. No selling experience is necessary, but you must be proficient enough to develop a cold call into a qualified appointment by directing the prospect through a series of questions and answers. We’re looking for candidates with a dynamic personality, strong phone skills and creativity in conversation. You must have prior experience in telemarketing, phone sales or prospecting.

Forward resume to San Diego Reader Personnel Department:

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**Position:**
- Deputy Sheriff - Training

**Responsibilities:**
- OSIS and local law enforcement agencies
- New hires and promotions

**Requirements:**
- Associates degree in Criminal Justice or related field
- Must meet physical requirements for the position

**Contact Information:**
- For more information, contact 619-398-5235.

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**FT/PT Opportunities**

<table>
<thead>
<tr>
<th>Territory</th>
<th>Opportunities</th>
</tr>
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<tr>
<td>Ramona/Lakeside/Alpine</td>
<td>Sales Incentive Bonuses, Sales and Marketing, Customer Service, Etc.</td>
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**$60K-$80K PER YEAR**

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**Leads provided.**
- Direct contact. Set appointments at trade shows, fairs and special events throughout California, weekend returns required.
- Salary plus bonuses. Call 702.935.4984.

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**Sales, Rent $1500 weekly, selling for Commission.**
- High potential.

**Contact:**
- Call 909-466-6217
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**Western Region Detention Facility - San Diego**

We are seeking qualified applicants for the following areas:

**CORRECTIONS OFFICERS -**
- Requires Adult Corrections Officer Core Course & CPR with Firearms Certifications

**LVNS - Full-time & prn - RNs - Full-time & part-time**
- On contract - DENTIST - On contract

**CHAPLAIN/VOLUNTEER - Coordinator: Full-time**
- Part-time opportunities available
- Applicants must currently be legally employed in the U.S. and must be able to work during early morning, evening and weekend hours.
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DANCE LESSONS.


DANCE CLASSES!


DANCE CLASSES!


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Let us pamper you to relaxing rem-
RELCAX AND REVIVE! Treat yourself to a transformation massage you’ll never forget. North County Coastal. Various types of therapy, structural alignment. Aromatherapy, special oils. Open Monday through Thursday 10am-7pm, Friday 10am-5pm. Closed major holidays. 760-796-7372.

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WOMEN SEEKING MEN

-boundary, 50, Christian, 5'8", 130 lbs. (5'9" and taller), outgoing, affectionate, non-smoker, easy going, happy, funny. Seeking a man who is 80. (6/9)

WEST COAST WOMAN, 30, 5'8", 100 lbs., shy and reserved, tired of parties and nightclubs. Looking for a quiet, laid-back man who enjoys a meaningful conversation. I'm a woman who wants to get to know a man and build a relationship. (6/2)

AIRED - 35 years old. Looking for someone to share my life with. I'm a woman who is looking for a meaningful relationship. (6/2)

WEST COAST WOMAN, 29, 5'7", 120 lbs., outgoing, affectionate, funny, and easygoing. Seeking a man who is 70. (6/2)

EASTERN WOMAN, 30, 5'7", 110 lbs., intelligent, funny, and kind. Seeking a man who is 70. (6/2)

SAN DIEGO WOMAN, 30, 5'8", 120 lbs., outgoing, affectionate, fun, and energetic. Seeking a man who is 70. (6/2)

SOUTHERN CALIFORNIA WOMAN, 30, 5'7", 110 lbs., outgoing, affectionate, funny, and easy-going. Seeking a man who is 70. (6/2)

NORTH COAST WOMAN, 30, 5'7", 100 lbs., outgoing, affectionate, and easy-going. Seeking a man who is 70. (6/2)

SOUTHERN CALIFORNIA WOMAN, 30, 5'7", 110 lbs., intelligent, funny, and kind. Seeking a man who is 70. (6/2)

EASTERN WOMAN, 30, 5'7", 120 lbs., outgoing, affectionate, funny, and easy-going. Seeking a man who is 70. (6/2)

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EASTERN WOMAN, 30, 5'7", 120 lbs., outgoing, affectionate, funny, and easy-going. Seeking a man who is 70. (6/2)
Call 1-900-844-6282

The cost is $1.99 per minute. You must be at least 18 years old to call. No cordless or cell phones. Call and enter the number at the end of an ad to hear the advertiser's introduction and leave a message. The ad in the last ad is the ad to reply to.

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No 900 access? Call any day or night to obtain a block of calling time and charge it to your Visa, MasterCard, Discover or American Express for as little as $1.25 per minute.

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SanDiegoReader.com From this page, click on “Matches.”

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Call the advertiser listed at the end of the ad.

Call the advertiser if he or she asks you to call.

Call the advertiser if the ad states that he or she is available by phone.

Meet the person you are interested in at an event.}

Call 1-900-844-6282

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Call (619) 235-2415
day or night.

For just $20 per week, you receive:

1. 25-word printed ad in the Reader
2. Also on SanDiegoReader.com
3. Use of a 24-hour voice mailbox service
4. Placement on the Roommate Hotline

1. Pay with Visa, MasterCard, Discover, check or cash. The cost is $20.
2. If you call 619-235-2415, you may choose the 24-hour option. You must first call (619) 235-2415 to place your ad.
3. Write your 25-word ad in this form and be ready to dictate it when requested. You will have one minute of recording time. Begin with the neighborhood, then describe the property and list the rent.
4. After dictating your printed ad, continue to fill out the Roommate Hotline application. When you are finished recording, press 2.
5. Your print ad may not describe you or the person you are seeking.
6. Renew your mailbox and ad if you don’t need to make any changes in your ad copy or mailbox recording. Call (619) 235-2415 and choose the renewal option. You may renew your mailbox any time Thursday through 6 pm Monday.
7. Advertisers are responsible for checking their Roommate ads for accuracy and reporting errors by 6 pm Monday, following publication. Call (619) 235-8200.
8. Mail-in payment: Reader Roommate Line P.O. Box 85803, San Diego, CA 92186
Walk-in payment: 1703 India (at Date), Downtown San Diego

For questions regarding Roommate ads, call (619) 235-8200, x265.

Ad Copy Instruction:
You are responsible for completing your ad copy, the Roommate Hotline application, and dictating your message at the local (619) 235-2415 number.

Mail-in address: Roommate Line P.O. Box 85803, San Diego, CA 92186.

Walk-in location: 1703 India (at Date), Downtown San Diego.

For questions regarding Roommate ads, call (619) 235-8200, x265.

Place your Reader Roommate ad
today and get responses tomorrow!

Use of this form and be ready to dictate it when requested. You will have one minute of recording time. Begin with the neighborhood, then describe the property and list the rent.

After dictating your printed ad, continue to fill out the Roommate Hotline application. When you are finished recording, press 2.
A RELATIVE HIRED A HIT MAN TO DESTROY MY VEGETABLE GARDEN.  
I KEPT ASKING HIM HOW HE DID IT.  
I WAS QUITE UNEASY ABOUT IT, BUT THEN ENDED UP FALLING FOR THE JUICE.  

SLOW WAVE

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**daughter. Reasonable. All work guaranteed today for a more productive tomorrow. Free quotations. 619-295-2457.

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** Tutors Private Tutor

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** private tutor. Call now. 858-693-5277.
Some people wander you will hear them called "rovers" or "rover dogs" and are used also for dogs.

A one way to walk takes you to the train tracks and the canyons. Another one way takes you to town. The rest is fields, if you go straight long enough, you come to a dead farm.

And once upon a time there was a house, where the front walkway still leads to, stone steps still climb up to, and part of the fire place still stands.

I’ve never come over, you’ll never come over, you’ll never come over, you’ll never come over.

SERVICES

No-Deductible Health Plans!

RightPlan PPO 40

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The above rates from RightPlan are for Single and Double (standard) monthly rates effective 11/1/03 in rate area 6: Imperial, Riverside (except ZIP code 92663). Rates are illustrative only and are subject to change. See a health professional for an individual's review. Some areas may have lower or higher rates. Refer to the plan for a more complete list of coverages, conditions, restrictions, limitations and exclusions.

Michael Freeman

Authorized Independent Agent

3511 Camino Del Rio So., Suite 303
San Diego, CA 92108
(800) 663-4313
Ca. Lic. #061920

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Female preferred. Available for 2 month minimum lease. No smoking/pets. Female preferred. 858-488-7774;


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Large Victorian house. 1/3 utilities. Large bedroom, 2 bath, share with female. Available now. 619-534-5103.


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Proven safe, effective, affordable, non-invasive treatments.
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GATED COMMUNITY: 5 units available. 56 to Camino del Sur to Highland Village Circle. 619-437-1068.

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GATED COMMUNITY: 5 units available. 619-755-4619.

GATED COMMUNITY: 10 units available. 56 to Camino del Sur to Highland Village Circle. 619-437-1068.

GATED COMMUNITY: 7 units available. 619-420-5084.

GATED COMMUNITY: 5 units available. 619-755-4619.

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Singers Wanted, all voice parts, for volunteer choir in Escondido. Rehearsals Thurs, 6:30-8:30 p.m. For information: Karen, cell 1-619-834-2771.


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Comedians

We are looking to book the area's top comics. All other acts will be considered as well. Music, ventriloquists, whoopee cushions, magicians, etc. If you have the ability to make the audience laugh, we want to hear about it. Email your name, phone number and what you would like to do with the San Diego Reader. First consideration will be given to those that respond with a photo.

Referee / Ring Announcer / Ring Commander

Looking for male ring announcers, referee or ring commander. Good people, clean and professional. Please call 858-794-0711.

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GARAGE SALES

SanDiegoReader.com has hundreds of classified ads not posted here. Free ads can also be placed online!

CAR SICK?

We have the right doctor. Our ASE Master Certified techs can diagnose your car problem quickly and give you money saving, same-day service is available.

30,000 / 50,000 FACTORY-SUPPORTED SERVICES $79.95 * 4-cyl. $99.95 * 6-cyl. $109.95 * 8-cyl.

- Install new spark plugs
- Change engine oil
- Change oil filter
- Adjust idle to factory specs
- Check ignition system & timing
- Lubricate chassis
- Check steering & suspension
- Tighten & inspect belts
- Clean battery terminals
- Adjust emergency brake
- Inspect and adjust brakes
- Check all hoses, radiator & cooling system
- Drain & refill cooling system
- Inspect manual transmission fluid

All services may not be applicable or necessary for your vehicle. Please call for details.

“CHECK ENGINE LIGHT?” COMPUTER SCAN $19.95 ORDI only

From
Plus Fromen, Most cars.

A/C Special $19

From

CARSICK?

We have the right doctor. Our ASE Master Certified techs can diagnose your car problem quickly and give you money saving, same-day service is available.

30,000 / 50,000 FACTORY-SUPPORTED SERVICES $79.95 * 4-cyl. $99.95 * 6-cyl. $109.95 * 8-cyl.

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All services may not be applicable or necessary for your vehicle. Please call for details.

“CHECK ENGINE LIGHT?” COMPUTER SCAN $19.95 ORDI only

From
Plus Fromen, Most cars.
$8 CLASSIFIEDS!

- **BED $175 A CHERRY SLEIGH** - queen. Must sell. $175. 800-464-6420.
- **BED $189 A QUEEN PILLOWTOP** - cherry sleigh, new in crate. Must sell. $189. 800-464-6420.
- **BED, SOFA, CHAIR, TV STAND, PICTURES** - displacing. Legitimate warranties, fast delivery. 800-464-6420.
- **BOOKCASE** - $75. 858-663-0070.
- **DRESSER, TALL CHEST** - $200. 858-663-0070.
- **ORTHOPEDIC. WHY PAY $5500?** - First springs and frame. Very comfortable. 800-464-6420.
- **7 CLASSIFIEDS!**

Aeronautical Repairs

- **SAN DIEGO**
- **8008-B MIRAMAR**
- **858-695-1990**

WE USE ALL ORIGINAL FACTORY PARTS.

**DEALERSHIP FACTORY-SCHEDULED SERVICES**

**PER MANUFACTURER’S SPECIFICATIONS. TIMING BELT EXTRA IF REQUIRED.**

Some services may not require all items listed.

**15K SERVICE STARTING AT $45.95**

- Maintenance tune-up
- Replace spark plugs
- Replace air filter
- Replace oil filter
- Replace engine oil
- Replace engine oil filter
- Compression test
- Adjust timing
- Valve adjustment (if adjustable)
- Adjust dwell angle
- Adjust carburetor
- Adjust fuel-to-air mixture
- Inspect clutch
- Adjust brakes
- Inspect brakes
- Lubricate front end
- Adjust emergency brake
- Inspect & replenish all fluids
- Inspect all exposed belts
- Check electrical fuses
- Lube front end
- Check & recharge battery (if necessary)
- Rotate tires (if needed)
- Check air pressure

**30K SERVICE STARTING AT $89.95**

- Lube door hinges
- Inspect cooling system & hoses
- Check exhaust system
- Check alignment
- Replace brake fluid
- Drain & refill transmission fluid
- Road-test
- Parts valid for most cars.

**60K SERVICE STARTING AT $119.95**

- Road-test
- Parts valid for most cars.

- Call for price on your model.

Ask about our engine and transmission specials!

Call for an Appointment.

**200 San Diego Reader, March 27, 2004**
$8 CLASSIFIEDS!

KITCHEN, selling collection of all new, good quality brands and good prices. 615-3450.

LIGHT OILS, compact framework, cork sober, 77 packs of oil, uses only 18 sets for any purposes, 20 cases of .90 each, 24 past cases. 858-469-2000.

MATRICES & FRAMES, available in the lot, size must be seen. 852-5587-7528.

FREE ACCESSORIES, Off the shelf in plastic, with warranty. Owner $157 for others. Sizes, Credit cards accepted. Can deliver. Call 852-564-6423.

FUTON MANUFACTURER. Free delivery.

SEVENTY EIGHT 2oz. bottles in 17 colors, gine. Less than 100 running hours. Only 3 blocks west of Park Boulevard in Hillcrest, Check www.sandiegoauto.com or 858-406-5520.

FUTON MANUFACTURER, FUTON, 858-273-1470.

FUTON, leather, wood, frame, burgundy, dark green, beige color, never used. 450, 850-800-4357.

LATTICE, 13", $10. Women's sea salt, marsh, 30, 150mm ski, bindings, size 9 women's skis. 858-605-3399.


MISSOURI, full spring mix, 50 lb. 9" & 7". 858-604-4410.

MISSOURI, tape, 8mm, 4" rolls. 858-604-4410.

MISSOURI, 6" copper tubes. Some used, some new. Glass, white. 421", includes bend. Each. Every day, $10. 858-604-4410.

MISSOURI, 619-717-7250. 8482.

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OUR SERVICE IS GUARANTEED
12 MONTHS/12,000 MILES NATIONWIDE!

Super Saver

$10.95
$17.95
$22.95
$18.95
$29.99
$59.95

OIL CHANGE

We Also Do:
• Brake Service
• Diagnostic
• Fuel Injector Cleaning
• Scheduled Maintenance
• Tune-up
• Radiator Service
• Emissions

4 locations:
El Cajon • 1191 East Main
(Between 1st and 2nd Streets)
(619) 491-8888

 Kearny Mesa • 5027 Balboa Ave.
(Between 163 and 165)
(858) 569-1111

 Miramar • 5694 Miramar Rd.
(A1 Camino Santa Fe)
(858) 450-6677

 Point Loma/Sports Arena
3425 Midway Dr.
(Behind Shell station)
(619) 226-7822

All coupons valid at Point Loma, El Cajon, Balboa and Miramar locations only. Coupons must be presented at time of service.

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Attention: Honda/Acura Owners

To Jerry and the Crew at Greenlight Auto Repair
Robert and I just wanted to say “Thanks!” for all the hard work you’ve done with our NSX, Legend, Vigor and Civic. After corresponding with you on napix.com, my husband felt confident that you would be “THE MECHANIC” to handle his car. After seeing all the hard work you guys put into diagnosing, explaining the problems, and fixing the NSX, I realized that he was right. Since then, we’ve decided to take all of our Acuras/Hondas to you. It’s hard finding a good quality mechanic to trust (without paying dealer prices) and we trust you. Granted, it’s never good when you have problems with your car, but you make the experience as painless as possible. Every time we bring one of our cars in, you treat us like family. The work you do at your shop is EXCELLENT and Acura must have been very lucky to lose such a dedicated professional. Too bad for them, GREAT for us! It’s nice to know that if anything goes wrong with our car, we have you and your crew to care for us. We are telling everyone we know that Greenlight’s the place to go when you have trouble with your car. Once again, thank you for everything you’ve done for us and our cars.

Sincerely,
Robert & Kim Gavina

www.hondacuracare.com

ONE & TIER CHANGE $16.95

Includes:
• Change spark plugs
• Maintenance tune-up
• Drain & refill radiator
• Change air filter
• Inspect brakes
• 6K tire rotation
• Inspection of clutch
• Change engine oil & filter
• Transmission drain & refill
• Install PCV valve (if applicable)
• Inspect fuel filter
• Top-off fluids
• Clean battery terminals
• Check & tighten all belts
• Free 3-point inspection
• Most cars. Platinum plans extra.
With coupon. Plus hazardous waste fee

Super Saver

$10.95
$17.95
$22.95
$18.95
$29.99
$59.95

OIL CHANGE

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All coupons valid at Point Loma, El Cajon, Balboa and Miramar locations only. Coupons must be presented at time of service.
$8 CLASSIFIEDS!


MOVING. San Diego, Chula Vista, Eastlake, Na- dines, La Jolla, Pacific Beach, Ocean Beach, Coronado, Clairemont, Bay Park, Santee, Mission Valley, Hillcrest, Ocean Park. 619-585-2030.


MOVING. Entire contents of 1st floor. Dining room, living room, master bedroom, 2nd bedroom, kitchen, bath. dresser, night stand, coffee tables, PIER 1 IMPORTS. FREE BRAKES INSPECTION. 619-581-2037.

MANY ITEMS FROM SAN DIEGO MOVING/ESTATE SALE. Items: 2 armchairs, small window seat, 2 coffee tables, bedroom set, lamp, console, TV, microwave, books, 2003 SATURN SL, 619-755-3695.

MUST SELL OR MUST SELL. Many items from San Diego Moving. Items: 2 armchairs, small window seat, 2 coffee tables, bedroom set, lamp, console, TV, microwave, books, 619-755-3695.

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NEEN BEON SIGNS. Budweiser Frog, $25; Omega clock, $10; Oxnard Bank of a kind, great condition, $30. 619-697-6151.

PATIO FURNITURE. White wicker for matching chaise. $15. Vintage wrought iron white couch and matching ottoman, $250. PERSIAN RUG. 4543. $35. Estate sales from central California (Lindsay) and San Diego. 858-349-5116.


REMANUFACTURED ENGINES. 3.0 Ford Transit • 3.0 Toyota 4Runner • ‘90-‘99 Ford Expedition. 8,000 transmission. 4-speed. 6-cyl engine. 6-cyl engine. 6-cyl engine. 6-cyl engine.

RELOADING EQUIPMENT. Complete set for small pistol with primers, powder measure, primer tubes, etc. $150. 619-316-7257.

REDUCED. (Free delivery.) Rocking chair, $50. Armchair, $100. Ottoman, $100. 619-427-5353.


ROCKING CHAIR, $50. Armchair, $100. Ottoman, $100. 619-427-5353.


SHOP FOR YOURSELF. Dresser, mirror, night stand, coffee tables, PIER 1 IMPORTS. Call for prices. 619-297-8952.

SHELL AUTO TECH. Replace clicking half-shafts before they break. 2nd boot 1/2 price, same axle. As low as $99.

SHELTER: Low price matching forest green leather, excellent condition. Seats $199. Coffee table, end tables, cherry stain, all for $150. 760-527-7200.

SHAYRIL CHINESE FURNITURE. 8-drawer chest, $150. White shoe box, $10. 6-drawer filing cabinet, $100. 619-670-7821.

SILVER FRAME with triple mirror, mint condition, $20. 619-755-3695.

SOLAR BLANKETS and roof mount brackets. Call for prices. 619-349-4051.

SOLAR BLINDS and roof mount brackets. Call for prices. 619-349-4051.


SPRING CLEANUP. (Free delivery.) Deer feeder, $500. E-mail for photos, b3beachin@cox.net. 619-297-8952.

SUNLITE CLASSICS. Complete set for small pistol with primers, powder measure, primer tubes, etc. $150. 619-316-7257.

SURFBOARD. 8'5'' shortboard, $300. Underwater leash $39. 858-349-4051.

SURFBOARDS, used and new, $50-$300. Custom made within 24 hours. 858-349-4051.


SWISS MADE. 1200W 3-speed fan for $30. 3-speed fan w/remote control for $40. 858-546-9999.

TAPE RECORDER. $100. 985-677-1986.

TELEPHONE. Flat screen, $150. Crystal chandelier, $250. Round table, $75. Floor lamp, $125. 858-349-4051.

THEFT DAMAGE: Most cars. $120. 619-792-9000.


UPHOLSTERY. New & used. 92114. 619-349-4051.

VANITY SALE. Items: 2 armchairs, small window seat, 2 coffee tables, bedroom set, lamp, console, TV, microwave, books. 858-349-5116.

WASHING MACHINE, 27" wide, white, 3 months old, $30. Old Del Mar area. 858-699-2563.

WEBER.$$ 8" x 8" ceramic. Wedgewood blue, in box, new. Made in Italy. $49. 619-587-0589.

WICKER WHITE COUCH, BUDWEISER FROG, $150. ANTIGUAN TRUNK, $65. CAN DELIVER. 619-755-3695.

WICKER WHITE COUCH, BUDWEISER FROG, $150. ANTIGUAN TRUNK, $65. CAN DELIVER. 619-755-3695.

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WICKER WHITE COUCH, BUDWEISER FROG, $150. ANTIGUAN TRUNK, $65. CAN DELIVER. 619-755-3695.

WHITE CERAMIC TABLE, round, green, wooden, glass top, $10. Foosball table, $50. Pivoting TV stand, $50. 858-349-4051.
ABOUT TO SELL! MOTORCYCLES

TOOTERCYCLES

NEW LEATHER JACKET, SIZE 38, $750CC, RUNS GREAT, 28K MILES, PRICED TO SELL, DIVORCE SETTLEMENT. $5000/BEST.


1993 TOYOTA KARIZMA, 3450-A KURTZ ST. • (619) 260-1747

SMOG CHECK FROM $15 3450-A KURTZ ST. • (619) 260-1747

SMOG CHECK $39 FROM $39

SMOG CHECK TEST ONLY $15

7 STARS TEST ONLY

DECAL "FREE" INSPECTION INCLUDES:
- Brake Super Special!
- Check lines, hoses
- Replace pads or shoes
- Check suspension
- Check wheels, tires and brakes
- Ceramic & Semi-metallic
- Extra axles, lt. & 4-wheel disc
- Sci-fi design, available

24-HOUR Internet or fax for private parties. See him on page 147.
LEAD STORY

In April, Luftee Abdul Waalee, 48, was sentenced to three years in prison for trying to pass a counterfeit $100 bill to a cashier for $15 million in a credit union in Pittsburgh. According to the prosecutor, Waalee is a member of the “Moors” black separatist group that believes that each Arab should pursue his or her secret government account worth around $600,000, based on the theory that when the U.S. went off the gold standard in 1933, it began backing its currency not with a precious metal but with the prospective labor of its citizens.

The District of Calamity (continued)

— Recent news from the Washington, D.C., public school system, which by some measures is the poorest-performing in the country while simultaneously being the most expensive: D.C. schools were found to spend $234 per year on pupil on security (twice as much as Philadelphia, for instance, and five times as much as Baltimore, according to an April Washington Post report). Also, in one high school last year, 56 percent of students had streaks of at least 15 absences that were unexcused. And in an accounting firm review of 944 student records in 16 high schools, in “hundreds of cases the grade usually posted did not match the grade turned in, according to the report described in a December Washington Post story.

Government in Action

— After a decade of tolerance, the Tokyo metropolitan government, which by some measures is a precious metal but with the prospective labor of its citizens, could no longer be sold in the city’s sex shops. A wired-up Hamas suicide bomber — a executive in the Gaza Strip, on his way to an assignment, was attacked by two Palestinian street thieves and decided he might as well detonate early and take the two men with him. Send your Weird News to Chuck Shepherd, San Diego Reader, P.O. Box 85803, San Diego, CA 92168 or to newswierd@aol.com.

More Things to Worry About

In March, the Queenstown Lakes District Council (New Zealand), concerned about clever sex entrepreneurs, amended its recent bylaw aimed at regulating all potential prostitution in the area, including acts on airplanes, ships, and ferries, because it had left out prostitution on “hovercraft” (vehicles that float above the surface by the constant downthrust of air). … In April, the Treasury Department’s agency that investigates legally illegal financing across U.S. borders was revealed to have 4 agents working on money traceable to Osama bin Laden and Sad- dam Hussein, but 21 agents working full-time on violations of the U.S. embargo of Cuba.

The In the Past Month

Following a violent collision by Shane Miller and opponent Dean Ripley during a British rugby game, doctors stitching up Miller found part of his tooth in Miller’s head, and veterinarians in Manchester, England, discovered that the reason for the poor health of the golf-course caretaker Libby, a German shepherd, was “a wired-up Hamas suicide bomber.” … In March, Lee King, 41, lying on the floor rubbing off one Easter bunny and breaking its eggs, which church officials said was an attempt to more past the benign symbols of the holiday and focus on the suffering of Christ. As children in the audience cried at the beatings, actors chanted, “There is no Easter bunny.”

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HIT AND RUN
Location: 52nd and El Cajon Boulevard, Gulina del Sol
Time/Date: 2:25 p.m. on 5/17/04

Summary: A 7-year-old boy was crossing northbound El Cajon Blvd. with his mother in the crosswalk on the green light and knocked the child down. The child hit his head on the roadway, causing a laceration. The driver did not stop. She is described as a Samoli female, long curly hair, driving a green Mitsubishi Mirage with a child's seat in the rear.

BATTERY
Location: 7200 Skyline Drive, Lemon Grove
Time/Place: 2:50 p.m. on 5/17/04

Officer's Investigation: Darlene H. told me that she and her sister had gone to Moonlight Liquor. She said while inside the store, the clerk and part owner known as "Sammy" began yelling at them to leave. Sammy told H. "please get your sister and go home." H. said she and her sister left the store, and "Sammy" came out and "grabbed my little ass and straight out body slammed me." (While speaking to H., I noticed a very strong odor of an alcoholic beverage emanating from her breath and/or person. Her words were slurred and her story was a series of non-coherent statements.)

Officer Kriebel #5460 spoke with H.'s sister, Denise W. [who] told him that during the incident "Sammy" had threatened her with a baseball bat. She said she did not see "Sammy" assault her sister, but she did see her sister on the ground with "Sammy" standing over her. [We] went to Moonlight Liquor to try to locate "Sammy." Frank T., his brother, told us that his real name is Said. Frank said Said had taken a surveillance tape from the recorder and asked Frank to give it to us when we arrived.

Assault with a deadly weapon
Location: 500 C Street, Downtown
Time/Date: 12:05 a.m. on 5/18/04

Investigation: Upon our arrival, Christopher N. was lying on the north side of 500 C Street, next to the trolley bench with several gunshot wounds to his torso. I contacted two witnesses, Daniel B. and Larry H. Daniel B. told me he and Larry H. arrived at the trolley stop and met up with Christopher [who] began to argue with a black female. The female got on a cell phone and called an unknown male. A few minutes later, while the group was standing on the south sidewalk in front of the 7-11 store, the suspect walked up to Christopher and said: "Bitch, you think you're bad now" and began to shoot at him. Daniel B. recalls seeing Christopher get shot and fall to the ground on the north sidewalk. B. said the incident happened so fast, he did not get a good description of the suspect other than a black male in his early 20s.

Christopher sustained two gun-shot wounds, one through shot to his right shoulder and the other shot in the left shoulder, exiting the rear of his neck. He was transported to UCSD Hospital [and] taken into the operating room with non-life-threatening injuries.

Bank Robbery
Location: 4861 Balboa Avenue, Clairemont Mesa East
Time/Date: 2:20 p.m. on 5/11/04

Summary: A male wearing a ski mask entered the Bank of America and displayed a handgun. He ordered all customers to get against the wall. He then went to several tellers collecting cash and putting it in a purse he had taken from one of the customers. When he exited the bank, the dye-pack exploded. He dropped the purse and cash and fled on foot without any gain.

— Michael Hemmingson
**Driven by Ken Kuhlken**

**Crash**

Charlie Gregg crashed his motorcycle. He was pastor of a church, and he had a wife and kids.

I once saw a motorcycle wreck. The rider flew ten feet up and landed on his head. A few days later, I sold my motorcycle. That was long ago, but still I won-der what makes a fellow with lots to lose drive one of the beasts.

Charlie says, “It used to be about speed and danger and fun. But when I was about 35, I pulled into a gas station next to a guy and his beautiful wife on a Gold Wing. We got to talking, and he shared that he was the CEO of a company, and he could go anywhere and do anything he wanted, and he chose to take his vacation on his Gold Wing and go just as far as they could go around the country.

“I decided to sell my V-65, the fastest street bike Honda made at the time. My riding changed from going as fast as I could to going as far as I could and seeing as much as I could. In three days, I can be all through Arizona, Colorado, Utah, and back and see such beautiful country, and it’s not that expensive.

“I had ridden about 30 years and never crashed. But one morning in 2001, I was going with a friend up to Lake Cuyama to have breakfast. No one was on the road. We were in an isolated area of the mountains. A car had missed a turnoff and pulled to the side of the road behind some bushes. We were going 65 or 70 when this car pulled out and made an illegal U-turn and hit me.

“I flew into the trees and hit my head on one tree and my leg on another. When my friend saw that I wasn’t behind him and turned around and came back, I was in a gully. And the first car that came by — some would call it good fortune — happened to be an off-duty city fireman who was returning home.”

“What do you call it?”

“Divine providence. He had a radio. Cell phones don’t work up there. He called Life Flight and got me on oxygen right away. The second car that came by was a reg-istered nurse, who helped find the artery in my leg and put it back in the right place and do a makeshift splint. And within minutes I was being transported to the hospital.

“I was in a coma for a few weeks, and then I came out of it. The only thing I lost permanently was my senses of taste and smell.”

I say, “Okay, you go through a crash and a coma and can’t taste or smell and still go back to riding?”

“Well, for a while I thought I wouldn’t ride a motorcycle anymore. But in time the yearning came back. My kids were a little anxious, but they’re all teenagers, and they said, ‘Dad, you’ve got to do what makes you happy.’ Marilou, my wife, was initially resistant but she came around, too.

“And once I got back on a bike, it felt about the same as before. Except if somebody comes from the right side, they’re like that car did, I’m always startled.”

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Go Padres

Going to the Padres game seemed like a good idea. One rainy April Saturday, I sat at the computer scanning the San Marcos Youth Baseball website.

“Are they going to play?” Jack called from the family room.

My kids sat in front of the television, watching listlessly and more than a little inert. Outside the sky had grown darker, and the early-morning sprinklers had turned to showers.

“Nope,” I called back. “The game’s been postponed.”

“My game is canceled?” Johnny asked.

“Yes,” Jack answered. “Sorry, buddy.”

“Can we watch another video?” Johnny asked, unflustered.

As I walked back into the family room, I asked Jack, “Want to go to a Padres game?” The website says the Pony League has a block of tickets for the May 16 game against the Cubs. They’re $12 each. We could see the new stadium.

A few weeks later, I gave Johnny’s coach a check for $84. A week after that, coach Carlos delivered seven tickets to the Padres game wrapped in a colored chart showing the stadium and the various seating options. He had circled Section 328. I showed the tickets and the chart to Jack. “Looks like we’re in the best seat,” I said.

“Right next to the Western Metal building.”

“You sound excited about that,” Jack said.

He looked a little puzzled. “That’s really high up in the field.”

“Say that they’re in the same price category and not too far away—seats are closer than they were at Qualcomm.”

Jack’s look turned from puzzled to skeptical.

Last Sunday after Mass and an early lunch, we piled into our giant new van and headed south. I was bombarded with the usual white noise and buzz.

“Are they going to play?”

“Looks like we’re up high,” I said.

“Yeah,” Jack answered. “Sorry, Mom.”

“Noppe,” I called back. “The kids are free.”

We swept through the gates, like leaves floating on a swirling mist and turned right and up the steps toward left field. Keeping our friends in sight, we slid into the line of people crowding onto the escalators. “Up we go,” I insisted. “Remember to stop off at the top.”

We went up and up. And up. At the top, we found a parking spot in the far reaches of the overflow lot at the Old Town Transit Center, then hunkered our small tribe toward the tracks. As I stepped up to the ticket booth, I struck in pleasant surprise. “The kids are free,” I told Jack.

“Everyone’s under 12?” the attendant asked.

“Yes,” I told her. I paid $4 each for Jack’s and my trolley tickets. It was the least-expensive thing I purchased all day.

When the trolley arrived a few minutes later, all the seats were full of baseball fans. We stood in the aisle by the door. “Hold on tight,” Jack warned Ben. “Grab one of the metal poles.”

Johnny and his friend Vincent tested their balance by standing, hands free, and rocking with the sway of the trolley. We all piled out at the convention center and walked a short two blocks north and east to the stadium.

As we neared the gates on Tony Gwynn Way, Jack and I tried to keep track of all the kids. “Stay together,” I called. “Stay with Daddy and me.”

We stood in front of the gate, like leaves floating on a swirling mist and turned right and up the steps toward left field.

“We’ll park in Old Town and take the trolley to the stadium,” Jack told the kids.

“Yeah,” Rebecca added. “Let Ben tell his youngest brother Ben.” “Just like Mr. Rogers.”

“If repairs are free—”

“Except it doesn’t go to the Land of Make-Believe,” Angela added.

We found a parking spot in the far reaches of the overflow lot at the Old Town Transit Center, then hunkered our small tribe toward the tracks. As I stepped up to the ticket booth, I struck in pleasant surprise. “The kids are free,” I told Jack.

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“This is cool,” Lucy added.

We went higher still, through a tunnel, to the left, and up some steep stairs. “We’re in Rows 11 and 12,” I told Jack. “Three seats in front, four in back.” When we squeezed into our spots and sat down, I looked down at the field. Tiny men in baseball uniforms throw a nearly invisible ball back and forth. We said hi to or waved to the other members of Johnny’s team who were seated around us. We saw friends from school and preschool and Angela’s softball team. It seemed all of San Marcos had come out for the game.

What didn’t I see a lot of was baseball. Not that I cared. One outing into the first inning, Johnny and Ben grew restless and wanted a treat. Jack offered to take them for a walk. “I’ll go,” I insisted. “I want to see the rest of the park.”

We walked down the long, twisting ramp on the bay side. We wandered through the concourse and waited in line for cotton candy. Eight dollars. I stood in line at an ATM while Johnny and Ben played with the little boy waiting with his aunt in front of us.

By the time we found our way back up to Section 328, the game was well into the fourth inning. Jack had gotten nachos and sodas for the girls. Twenty-three dollars. Johnny sat beside me and snuggled against my shoulder. Ben fell asleep in Jack’s arms. Looking around the new stadium, I thought maybe the trolley had taken us to the Land of Make-Believe after all.